

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 12, 1908

JUNE 3, 1909

THE JUILLIARD SCHOOL

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16d. Institute of Musical Art, Lectures, Recitals and General occasions
October 12, 1908 - June 3, 1909

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INSTITUTE OF MUSICAL ART

LECTURES, RECITALS and GENERAL OCCASIONS

October 12, 1908 June 3, 1909.

History of Music, Course I Dr. Walter S. Frost

History of Music, Course II Dr. Walter S. Frost

Musical Appreciation Dr. Walter S. Frost

Music as a Culture Study Dr. Thomas J. Fisher

The Modern School Mr. Daniel Gregory Grier

The Development of Vocal Art Mr. William J. Henderson

Frank Damrosch Director.

LECTURE COURSES

1908-1909

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 Romantic School . . . Mr. Daniel Gregory Mason

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

HISTORY OF MUSIC Class I Term I

October 10 The XVIII Century in General.

HISTORY OF MUSIC

Class I

October 13 Handel and the English Overture.

Illustrations

Thirty Lectures

"As when" (from Isis and Salomon)

"Beneath the oppress' gloomy shade" (from Solomon)

by Miss E. Jenner

October 20 Handel's Influence. Contrast with Bach.

MR. WALDO S. PRATT

Allegro, 2 parts. From Solomon

Barbante, 2 parts. From Solomon

Arise - Monday afternoons

November 3 at half past two o'clock.

Illustrations

From "Christmas Overture"

"Allegro, Beloved"

Miss Mary E. Hodge

November 9 Bach's Sacred Works. Transition to Haydn.

Illustrations

"Hallelujah Chorus"

(from Cantata - "King was slain last")

Miss Mary E. Hodge

Sonata, 2 first major (Cello No. 1)

Miss Caroline Rose-Wood

HISTORY OF MUSIC . Class I . Term I

October 12 The XVIII Century in General.

Illustrations

"Lascia ch'io pianga", from Rinaldo . Händel
Miss Adah B. Conner
"Honor and Arms", from Samson . Händel
Mr. Clifford I. Cairns

October 19 Händel and the English Oratorio.

Illustrations

"As when the dove" . Händel
(from Acis and Galatea)
"Beneath the cypress' gloomy shade" . Händel
(from Susannah)
Miss Adah B. Conner

October 26 Händel's Influence. Contrast with Bach.

Illustrations

Minuet, G major, from Samson . Händel
Sarabande, E minor . Händel
Mr. Waldo S. Pratt
Aria - "My heart ever faithful" . Bach
(from Pfingst-Cantate)
Miss Adah B. Conner

November 2 Bach's Life, especially at Leipsic.

Illustrations

from "Christmas Oratorio" . Bach
"Prepare Thyself, Zion"
"Slumber, Beloved"
Miss Mary B. Rudge

November 9 Bach's Choral Works. Transition to Haydn.

Illustrations

"Murre nicht"
(from Cantate - "Nimm was dein ist") . Bach
Miss Mary B. Rudge
Sonate, E flat major (Köhler No. 1) . Haydn
Miss Dorothea Emma Mund

HISTORY OF MUSIC . Class I . Term I

November 16 Haydn and the Sonata-Form.

Illustrations

Clarinet Solo - Larghetto Mozart
(arranged from the Clarinet Quintette)
Mr. Domenico de Caprio

November 23 Mozart's Early Life.

Illustrations

from Symphony, D major Haydn
Introduction and First Theme
Mr. Waldo S. Pratt
from "The Marriage of Figaro" Mozart
"Porgi amor"
"Voi, che sapete"
Miss Adah B. Conner

November 30 Mozart's Early Life and General Influence.

Illustrations

from Violin Sonata, Opus 30 No. 2 Beethoven
Adagio
Mr. Louis Bostelmann
Miss Emma J. Brazier

December 7 The Advent of Beethoven.

Illustrations

from Septette, Opus 20 Beethoven
Adagio, Andante and Finale
Miss Elenore Altmann
Miss Alice M. Shaw

December 14 Beethoven's Later Life and the Opening of the XIX Century.

Illustrations

from Sonata, Opus 110 Beethoven
First Movement
Mr. Forrest J. Cressman

NOTE. The illustration of November 30 belongs to the lecture of December 7

HISTORY OF MUSIC . Class I . Term II

January 4 Schubert and Song-Writing.

Illustrations

from Sonate, A major, Opus 120 . . Schubert
Andante
Mr. Waldo S. Pratt

January 11 Mendelssohn's Place and Influence.

Illustrations

from Concerto, D minor . . Mendelssohn
First Movement
Miss Gladys Rudolph
Miss Emma J. Brazier

January 18 Schumann and Romanticism.

Illustrations

from Fantasiestücke, Opus 12 . . Schumann
"In der Nacht"
Miss Elenore Altmann
from Kinderscenen, Opus 15 . . Schumann
Bittendes Kind
Glückes genug
Kind im einschlummern
Miss Dorothea Emma Mund

January 25 Chopin and the New Piano-Playing.

Illustrations

Scherzo, B flat minor . . Chopin
Miss Claire Raphael
Scherzo, C sharp minor. . . Chopin
Miss Helen Elise Smith

February 1 Liszt as Pianist, Leader and Composer.

Illustrations

Hungarian Fantasia . . Liszt
Miss Victoria Boshco
Miss Alice M. Shaw

HISTORY OF MUSIC . Class I . Term II

February 8 The Early Stages of Wagner's Career.

Illustrations

Tannhäuser Overture Wagner
 Miss Dorothea Emma Mund
 Miss Emma J. Brazier

February 15 Wagner's Later Career and Triumph.

Illustrations

Rhine-Maiden Music Wagner
 (from Gotterdammerung)
 Meistersinger Overture Wagner
 Miss Alice M. Shaw
 Miss Emma J. Brazier

March 1 Brahms and his Peculiar Historic Place.

Illustrations

Three Songs Brahms
 "Sonntag"
 "Ich ruhe still"
 "So hab' ich g'dacht"
 Miss Gertrude K. Schmidt

March 8 The Russians, especially Tchaikowsky.

Illustrations

Méditation Tchaikowsky
 Miss Victoria Boshco
 Two Songs Tchaikowsky
 "War ich nicht ein Halm"
 "Er liebte mich so sehr"
 Mrs. Edward B. Dunham

March 15 The Scandinavians, especially Grieg.

Illustrations

Holberg Suite (Three Movements) Grieg
 Miss Pauline C. Mallet-Prevost

HISTORY OF MUSIC . Class I . Term III

- March 22 The Evolution of Notation.
No Illustrations
- March 29 The Early Keyboard Instruments.
Illustrations
Selections from Sonates D. Scarlatti
Miss Elenore Altmann
- April 5 The Rise of the Opera.
Illustrations
Specimens of aria forms Monteverdi
Specimens of aria forms Cavalli
(played on the piano)
Mr. Waldo S. Pratt
- April 12 The Perfecting of the Violin.
No Illustrations
- April 19 The Evolution of the Orchestra.
Illustrations
Aria - "Ah! rendimi" Rossi
(from Mitrane)
Mrs. Augustus Thomas
- April 26 Catholic Church Music.
Illustrations
"Vidit suum dulcem natum" Pergolesi
(from Stabat Mater)
Mrs. Edward B. Dunham
"Recordare, pie Jesu" Verdi
(from Requiem)
Mrs. Edward B. Dunham
Miss Ruth F. Harris

HISTORY OF MUSIC . Class I . Term III

May 3 Protestant Church Music.

Illustrations

Choral Prelude for Organ Bach
 Mr. George A. Wedge
 Sonate VII, for organ Rheinberger
 First Movement
 Miss F. May Peters

May 10 Instrumental Dances and the Suite.

Illustrations

Suite, G minor Händel
 Mr. Frederick S. Andrews

May 17 The Artistic Song.

Illustrations

"Da unten im Thale" Brahms
 "Du bist die Ruh'" Schubert
 "Widmung" Schumann
 "Zueignung" Strauss
 Mrs. Augustus Thomas

May 24 The Evolution of Piano-Playing.

Illustrations

Sonate - "Didone abbandonata" Clementi
 First Movement
 Miss Alice M. Shaw
 Sonate, Opus 111 Beethoven
 First Movement
 Miss Elenore Altmann

HISTORY OF MUSIC . . . Class II . . . Term I

THE HOUR IS IN AFTERNOON.

October 12 Definition of the "Song" as a Form.

HISTORY OF MUSIC

(From Der Trompeter von Säckingen)

By Clifford L. Cairns

"Year after year into her fast"

(From the Sleeping Beauty)

Class II Miss Ada B. Connor

October 13 Its Place in the Evolution of Music.

Thirty Lectures

Polka

Flemish - "Each Outland"

Scottish - "Dance on the Lily-spray"

Russian - "by Song"

Miss Ada B. Connor

October 14 The Development from the Polka to the Waltz.

MR. WALDO S. PRATT

Illustrations

German Polka

"The Polka" (Polka)

"The Polka" (Polka)

"The Polka" (Polka)

"The Polka" (Polka)

Miss Ada B. Connor

November 1 at half past three o'clock. General Pedagogy.

Illustrations

"The Polka" (Polka)

"The Polka" (Polka)

"The Polka" (Polka)

"The Polka" (Polka)

Miss Ada B. Connor

November 2 Its Treatment by Haydn, Mozart, Beethoven, Weber.

Illustrations

Quintet from "Der Freischütz"

"Adelaide"

Miss Ada B. Connor

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

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Beethoven

HISTORY OF MUSIC . Class II . Term I

THE SONG AS AN ART-FORM.

October 12 Definition of the "Song" as a Form.

Illustrations

- "Es hat nich sollen sein" Nessler
(from Der Trompeter von Säckingen)
Mr. Clifford I. Cairns
"Year after year unto her feet" Lahee
(from the Sleeping Beauty)
Miss Edna Dain

October 19 Its Place in the Evolution of Music.

Illustrations

Folksongs

- Flemish - "Nach Ostland"
Swedish - "Dove on the lily-spray"
Russian - Love-Song
Miss Adah B. Conner

October 26 Its Derivation from the Folksong Impulse.

Illustrations

- German Folksongs
"Innsbruck ich muss dich lassen"
"Unter aller dieser Erde"
"Tanzen und Springen"
Miss Adah B. Conner

November 2 Its Connection about 1800 with General Pedagogy.

Illustrations

- "Night-Song" Reichardt
"Una" Zumsteeg
"Night-Song" Nägeli
"Das Veilchen" Mozart
Miss Adah B. Conner

November 9 Its Treatment by Haydn, Mozart, Beethoven, Weber.

Illustrations

- Cavatina from "Der Freischütz" Weber
"Adelaide" Beethoven
Miss Adah B. Conner

HISTORY OF MUSIC . Class II . Term I

THE SONG AS AN ART-FORM.

November 16 The Three Main Types of the Lied, and the Relation of Melody to Words.

Illustrations

"Leise, leise", from Der Freischütz Weber
 "Trockne Blumen" Schubert
 (from Die schöne Müllerin)
 "Hark, hark, the lark". Schubert
 Miss Adah B. Conner

November 23 Its Treatment by Schubert. The Song-Cycle.

Illustrations

from "Die Winterreise". Schubert
 "Der Lindenbaum"
 "Die Krähe"
 "Das Wirthhaus"
 "Der Leiermann"
 Mrs. Henry C. Enders

November 30 Its Treatment by Löwe. The Ballade.

Illustrations

"Archibald Douglas" Löwe
 Miss Adèle Louise Braun

December 7 Its Treatment by Schumann.

Illustrations

"Der Nussbaum" Schumann
 "Du bist wie eine Blume" Schumann
 "Im wunderschönen Monat Mai" Schumann
 "Mit Myrthen und Rosen" Schumann
 Miss Adah B. Conner

December 14 Its Treatment by Franz.

Illustrations

"Bitte". Franz
 "Die Perle" Franz
 "Ich hab' in deinem Auge" Franz
 "Meerfahrt" Franz
 "Träume" Franz
 Mrs. Walter P. Bowne

HISTORY OF MUSIC . Class II . Term II

ROBERT SCHUMANN

January 4 The Historical Situation about 1830.

Illustrations

Am Camin . Mr. Waldo S. Pratt . Schumann

January 11 Formative Influences on his Mind and Character.

Illustrations

Concerto, A minor . Schumann
 First and Second Movements
 Miss Carolyn H. Beebe
 Miss Emma J. Brazier

January 18 His Peculiarly Imaginative Tendencies.

Illustrations

Nordisches Lied . Schumann
 Mr. Waldo S. Pratt
 In der Nacht . Schumann
 Miss Elenore Altmann
 from Kinderscenen, Opus 15 . Schumann
 Von fremden Ländern und Menschen
 Bittendes Kind
 Glückes genug
 Kind im einschlummern
 Miss Dorothea Emma Mund

January 25 Student-Life. 1828-1834.

Illustrations

"Marienwürmchen" Schumann
 "Erstes Grün" Schumann
 "Schöne Wiege meiner Leiden" Schumann
 Miss Dorothea Draper

February 1 First Work as Editor and Composer. 1834-1840.

Illustrations

Violin Sonata, A minor Schumann
 Miss Constance Edson
 Miss Emma J. Brazier

HISTORY OF MUSIC . Class II . Term II

ROBERT SCHUMANN

February 8 Period of Courtship and Marriage. 1836-1844.

Illustrations

Symphony, B flat major. Schumann
First and Second Movements
Miss Alice M. Shaw
Miss Emma J. Brazier

February 15 Life at Dresden and Düsseldorf. The End.

Illustrations

Two Duets Schumann
"Herbstlied"
"Ich bin hinaus gegangen"
Mrs. Edward B. Dunham
Mrs. Henry C. Enders
Novellette, D major, Opus 21, No. 2 . Schumann
Miss Elenore Altmann

March 1 His Growth into Mature Poise and Breadth.

Illustrations

Variations for two pianos Schumann
Miss Katherine Swift
Master Leo Orenstein

March 8 His Work as the Apostle of New Styles.

Illustrations

Etudes Symphoniques, Opus 13 Schumann
Miss Mary B. Merrill

March 15 His Influence upon Later Composers.

Illustrations

Symphony, D minor Schumann
Miss Alice M. Shaw
Miss Emma J. Brazier

HISTORY OF MUSIC . Class II . Term III

MUSIC IN FRANCE

- March 22 The Troubadours and Trouvères. Early Counterpoint.
 No Illustrations
- March 29 Influence on the Early Opera - Lully.
 Illustrations
 "Amour, que veux-tu de moi?" . . . Lully
 (from Amadis)
 "Tout cède à vos doux appas" . . . Colasse
 (from Les Saisons)
 Mrs. Augustus Thomas
- April 5 Taste for Instrumental Dances - Couperin.
 Illustrations
 Sarabande for Harpsichord . . . Couperin
 Gigue for Harpsichord . . . Rameau
 Miss Elenore Altmann
- April 12 Work in Acoustics (Sauveur) and Theory (Rameau).
 Illustrations
 2 Pieces in Dance Form . . . Couperin
 Gigue . . . Bach
 Miss Elenore Altmann
- April 19 The Buffonistes and the Gluck-Piccinni Contest.
 Illustrations
 "Il regardait mon bouquet" . . . Monsigny
 (from Le Roi et le Fermier)
 "Ah! malgré moi", from Alceste . . . Gluck
 Aria . . . Rameau
 Miss Ruth F. Harris

HISTORY OF MUSIC . Class II . Term III

MUSIC IN FRANCE

April 26 The Paris Conservatoire and its Directors.

Illustrations

Three Canons (three part)	.	Cherubini
Miss Ruth F. Harris	.	
Miss Winifred Faidley	.	
Mrs. Edward B. Dunham	.	
Aria from "La Fiancée"	.	Auber
Aria from "Psyche"	.	Ambroise Thomas
Mrs. Edward B. Dunham	.	

May 3 The Grand Opera Period.

Illustrations

Aria from "Semiramide"	.	Rossini
Mrs. Walter P. Bowne	.	
Aria from "Le Prophète"	.	Meyerbeer
Mrs. Augustus Thomas	.	

May 10 The Colorist Movement in Theory.

Illustrations

"Le Captive"	.	Berlioz
Mrs. Edward B. Dunham	.	
Aria from "Le Cid"	.	Massenet
Miss Ruth F. Harris	.	

May 17 Modern Organ-Music.

Illustrations

Marche Religieuse, for organ	.	Guilmant
Miss Mary H. Comstock	.	
Allegro, from VI Symphony	.	Widor
Mrs. H. S. Blauvelt	.	
Intermezzo, from VI Symphony	.	Widor
Mr. Dudley E. Selden	.	

May 24 Some Recent Tendencies.

Illustrations

Two Arabesques	.	Debussy
Miss Millicent Almy	.	

THE APPRECIATION OF MUSIC . . . Term I

October 13 Introductory.
No illustrations

October 20 On General Appreciation.
(See previous Lecture lectured in place of Dr.
ON THE APPRECIATION OF MUSIC
No illustrations

October 27 The Elements of Music: Melody, Rhythm, Harmony
and Form.
Thirty Lectures
No illustrations

November 3 The Elements of Music - Summarized and illus-
trated.
Illustrations

MR. HENRY E. KREHBIEL Beethoven

November 10 Program Music.
Tuesday mornings, at eleven o'clock

Short extracts from
"Israel in Egypt" Handel
"Wedding Overture" Mendelssohn
"Hebrew" Handel
Overture to "A Midsummer Night's
Dream" Mendelssohn
Invitation to the Dance, Opus 68. Scher
Mr. Forrest J. Greenwood

November 17 The Piano-forte and its Precursors.
No illustrations

THE APPRECIATION OF MUSIC . Term I

- October 13 Introductory. *and its Precursors - continued.*
 No Illustrations.
- October 20 On General Appreciation.
 (Mr. Thomas Tapper lectured in place of Mr. Krehbiel.)
 No Illustrations
- October 27 The Elements of Music: Melody, Rhythm, Harmony and Form.
 No Illustrations
- November 3 The Elements of Music - Summarized and illustrated.
 Illustrations
 Creole Melody, F minor
 Excerpts from the 5th Symphony : : Beethoven
 Mr. Forrest J. Cressman
- November 10 Programme Music.
 Illustrations
 Short extracts from
 "Israel in Egypt" Händel
 "Hebrides Overture" Mendelssohn
 "Messiah" Händel
 Overture to "A Midsummer Night's
 Dream" Mendelssohn
 Invitation to the Dance, Opus 65. Weber
 Mr. Forrest J. Cressman
- November 17 The Pianoforte and its Precursors.
 No Illustrations

THE APPRECIATION OF MUSIC . Term I

November 24 The Pianoforte and its Precursors - continued.

Illustrations

Call of the birds Rameau
 Tambourin Rameau
 (played on the harpsichord)
 Mrs. Lillie Sang-Collins

December 1 English Virginal Music.

Illustrations

The Carman's Whistle William Byrde
 The King's Hunting Jig. John Bull
 Mr. Abraham L. Shyman

December 8 The French Clavecinists.
 (Mr. William J. Henderson lectured in place of
 Mr. Krehbiel.)

Illustrations

La Favorite Couperin
 La Fleurie Couperin
 Le Coucou Daquin
 Mr. Abraham L. Shyman

December 15 German School: Händel and Bach.

Illustrations

Harmonious Blacksmith Händel
 Miss Alice M. Shaw
 Chromatic Fantasie Bach
 Miss Elenore Altmann

THE APPRECIATION OF MUSIC . Term II

January 5 Classicism and Romanticism.

Illustrations

Rondo Haydn
Miss Alice M. Shaw
Des Abends Schumann
Miss Elenore Altmann
(prepared but not played)

January 12 The Opera and its Elements.

Illustrations

Aria Rousseau
Miss Madeleine Walther

January 19 Origin and Nature of the Lyric Drama.

Illustrations

Ancient Jewish Chant
Mr. Clifford I. Cairns
Robin m'aime (Robert and Marion) Adam de la Hâle
Lasciatemi morire Monteverde
Mrs. Augustus Thomas

January 26 Richard Wagner and his Art-Work.

Illustrations

From "Das Rheingold" Wagner
Wotan Motive, Tarnhelm Motive, Prelude, Logi
Motive, Giant's Motive.
From "Siegfried" Wagner
Wanderer Motive, Dwarf's Motive.
Mr. Forrest J. Cressman

February 2 "Die Meistersinger".

Illustrations

From "Die Meistersinger" Wagner
The Rules of the Mastersingers.
Recited by Mr. Krehbiel to a piano accompaniment
"Wie duftet doch der Flieder" (Hans Sachs)
Mr. Clifford I. Cairns
Vorspiel (arranged for four hands)
Mr. Abraham L. Shyman
Miss Emma J. Brazier

THE APPRECIATION OF MUSIC . Term II

February 9 "Parsifal".

Illustrations

Motives from "Parsifal" Wagner
 "Parsifal", "The Swan", "Suffering", "The
 Love-Feast", "The Grail", "Faith", and
 Charfreitag's Zauber.
 Miss Emma J. Brazier

February 16 The Orchestra in General.

No Illustrations

February 23 The Orchestra - Stringed Instruments.

Illustrations

Quartette No. 4, C major Haydn
 Miss Flora Schoenfeld Mr. Louis Bostelmann
 Miss Helen Sutphen Mr. Lieff Rosenmann

March 2 The Orchestra - Wood-Wind Instruments.

Illustrations

Flute . . Chanson Napolitaine Demersseman
 Mr. John Fabrizio
 Oboe . . Melody from 4th Symphony Tchaikowsky
 Mr. William C. Budge
 Bassoon . Träumerei Schumann
 Mr. Spieler
 Clarinet. Concertina Weber
 Mr. Domenico de Caprio
 Miss Alice M. Shaw at the piano

March 9 The Orchestra - Brass and Pulsatile Instruments.

Illustrations

Trombone. "O du mein holder Abendstern" Wagner
 Mr. Eli Nelson
 Cornet. . "All Souls' Day" Lassen
 Mr. Egbert E. Thompson
 Miss Alice M. Shaw at the piano
 Tuba Solo-"Rocked in the Cradle of the Deep"
 Mr. Knox of Boosey and Co.
 Exposition of the French Horn, Coach Horn and
 Military Bugle.

THE APPRECIATION OF MUSIC . Term III

March 23 Chamber Music.

No Illustrations

March 30 The Organ.

Illustrations

Prelude for Organ	Mr. George A. Wedge	. Dethier
Fugue, G major	Miss Marion G. Austin	. Bach

April 6 The Classical Symphony.

Illustrations

II Symphony, D major	First Movement	. Beethoven
	Scherzo	
	Miss Alice M. Shaw	

April 13 The Modern Symphony and Symphonic Poem.

Illustrations

Symphonic Poem - "Les Préludes"		. Liszt
	Miss Alice M. Shaw	
	Miss Emma J. Brazier	

April 20 Overtures and Dramatic Music.

Illustrations

Overture to "Egmont"	Miss Alice M. Shaw	. Beethoven
	Miss Emma J. Brazier	
Clärchen's Death, from "Egmont"	Miss Alice M. Shaw	. Beethoven

April 27 Folk Music and National Schools.

Illustrations

March of Morgan's Men		. Welsh Air
The same melody	Mr. Clifford I. Cairns	Breton Air

THE APPRECIATION OF MUSIC . Term III

May 4 Folk-Song in America.

Illustrations

Negro Folk-Songs:

Nobody knows the trouble I've seen	.	.	.
No more auction block for me	.	.	.
Walk together children	.	.	.
Weeping Mary	.	.	.

Creole Folk-Songs:

Caroline	.	.	.
Musieu Bainjo	.	.	.
Marie Clemence	.	.	.

Mrs. Edward B. Dunham

May 11 Hungarian Music.

Illustrations

Czardas	.	.	.
Hungarian Song	.	.	.
Mme. Mariska Aldrich	.	.	.
Rhapsodie No. 14	.	.	Liszt
Miss Elenore Altmann	.	.	.
Miss Emma J. Brazier	.	.	.
Hungarian Dance	.	.	Brahms
Mr. Louis Bostelmann	.	.	.

May 18 Scandinavian Music.

Illustrations

Bridal Procession, Opus 19	.	.	Grieg
Halling, D major	.	.	Grieg
Sonata for Piano	.	.	Gade
First Movement	.	.	.
Mrs. Thomas Tapper	.	.	.
Six Norwegian Folk-Songs	.	.	.
Mrs. Edward B. Dunham	.	.	.

May 25 Russian Music.

Illustrations

Russian Working Song	.	.	.
Cossack Song	.	.	.
Mr. Clifford Cairns	.	.	Mr. Walter Bogert
Mr. Franklin Converse	.	.	Mr. Charles Skeer
Finale, from Symphony, B minor	.	.	Tchaikowsky
Miss Alice M. Shaw	.	.	.
Miss Emma J. Brazier	.	.	.

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

thirty lectures by

Mr. Thomas Tapper

Wednesday afternoons, at four o'clock.

First Term

Topics as printed

October 14 Music as a Culture Study

Important words:

Music (Muse), Culture (Colere, Colonus), School (Schola), Concentration, Skill, Art, Work, (Sacred rites).

Questions:

1. What did the Greeks include under music?
2. What was the particular domain of each of the muses?
3. What do you understand by "non-cultural" influences?
4. Explain the progress of the Idea from its inception to its objective expression.

Reading references:

Encyclopedia Britannica - Article on Art.
Emerson - The Poet, First and Second Paragraphs.
Brother Azarias - Development of English Thought.

October 21 Beginnings of Education (Savage Period)

Important words:

Savage, Astrology, Legend, Education, Instruction, Superstition, Story, Consecration.

Questions:

1. Why is Fear predominant in this period?
2. What is the effect of Fear on man in relation to his environment?
3. What is meant by the "essence of things"?
4. In what particulars do the folk-stories we have studied in this period fail to rise to a high plane?

Reading reference:

Davidson's History of Education - pages 18-23.

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

First Term

Continued

October 28 . Barbarian Nations and Their Educational Aims

Important words:

Barbarian, Clan, Nation, Scholar.

Questions:

1. What nations are included in the Barbarian group?
2. Who first employed the name Barbarian? Quote a later instance of its use.
3. How does the Barbarian regard natural forces?
4. How does his point of view in regard to natural forces tend to liberate him from superstition?
5. How does the fixed abode make for culture?

Reading references:

Davidson's History of Education - Chapter IV.
The Prometheus Legend (Aeschylus, translated by Theodore Buckley or Mrs. Browning).
Harper's Dictionary of Classical Literature: Article on Hermes.

November 4 . . Hellenic Education (Time of Socrates)

Important words:

Hellenic, Pantheon, Mythology, Heathen.

Questions:

1. About what date does Greek History take its beginning?
2. What favored the foundation of independent states in Greece?
3. What two rival cities established educational systems? Compare their systems.
4. When did Socrates live? Name some of his contemporaries.
5. State briefly the nature and purpose of the Socratic method.
6. What charges were preferred against Socrates? Were they just?

Reading references:

Any general Atlas: Geographical location, boundaries, and topography of Greece.
Davidson's History of Education: Chapter V.
Plato: The Apology and Crito.
J. P. Mahaffy: Old Greek Life.

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

First Term

Continued

November 11 . Roman Education (Time of Marcus Aurelius)

Important words:

Terminus, Pedagogue, Oratory (Orare), Senator.

Questions:

1. What period is covered by Roman supremacy?
2. When did Greece become a Roman province?
3. Whence came the Roman pantheon? Compare Greek and Roman worship.
4. What lends especial interest to Marcus Aurelius as a type? When did he live?
5. By what process did the Roman tongue become the mother of modern European language? What are these languages?

Reading references:

Davidson's History of Education - Chapter VI.

Marcus Aurelius: Discourses with Himself (Long's Translation).

November 18 . . . England after the Roman Conquest

Important words:

Britain, England, Anglo-Saxon, Druid, Welsh, Celtic, Gaelic, Cymry.

Questions:

1. When did Britain become a Roman province?
2. Why were the Roman legions withdrawn from Britain?
3. What people gave the name England to Britain? Where is the British tongue now spoken?
4. What effect upon the English language resulted from the Norman Conquest?
5. Why was this event called the Norman (Northmen) Conquest?
6. What languages have been spoken in Britain (England)?
7. Name some poems of the Anglo-Saxon period.
8. Who first used the language to convey a high order of poetic expression?
9. What is the basis of the fatalism in early Anglo-Saxon literature?

Reading references:

Hall's Translation of Beowulf (Important).

J. R. Green: History of the English People, Chapter I.

R. P. Halleck: English Literature, pp. 11 to 70.

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

First Term

Continued

November 25 . . . The Period of the Revival of Learning

Important words:

Middle Ages, Dark Ages, Mediaeval, Renaissance, Scholasticism, Pagan.

Questions:

1. What discoveries and inventions belong to the period of the Revival of Learning?
2. What Pagan use of the Classics had to be overthrown?
3. What nations were concerned in the Revival of Learning?
4. What was the essential principle of their effort?
5. How did this event affect the Latin languages of Europe?
6. Arrange the following in chronological order: Alfred the Great, Dante, Boccaccio, Chaucer, Luther, Constantine (Emperor), Rienzi, Copernicus.

Reading references:

Davidson's History of Education - pages 175-189.

Moody & Lovett's History of English Literature, Chapters IV, V, VI.

December 2 . . . Petrarch and the Italian Renaissance

Important words:

Lyric, Sonnet, University.

Questions:

1. When did Petrarch live? Name some of his contemporaries.
2. In what ways did he exercise a profound influence on learning?
3. Why was he known as Sylvanus? Mention some of his pursuits.
4. What distinction was bestowed upon him in Rome for his literary achievements?

Reading reference:

Calthorp's Life and Times of Petrarch.

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

First Term

Continued

December 9 Recapitulation of the Course

December 16 " " " " "

Miscellaneous Questions:

1. Why is the Greek idea in art and letters a lasting influence?
2. What was Socrates' idea of Greek citizenship?
3. What is meant by the statement: "The History of humanity is a progress in the consciousness of freedom"?
4. What is meant by Fine Arts? What were the seven liberal arts? Why called liberal?
5. Define Plebeian, Patrician, Calculate, Romance, Prometheus, Epimetheus.
6. In what sense does the Hebrew story "The Returned Gifts", rise above all stories studied in the preceding period?
7. How did the topography (and water ways) of Western Asia and of Europe assist in the intellectual development of the older nations?
8. What Christian precept amplifies the so-called "Socratic discovery"?
9. Why did Latin so long continue the language of learned men?

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

Second Term

Topics as printed

January 6 . . . The Classic and Romantic Schools

Important words:

Classic, Romantic (Romance), Prose, Poetry, Structure.

Questions:

1. What characterizes the Classic and Romantic Schools in Music? In Literature?
2. To which of these schools would you assign each of the following: Pope, Burns, Mozart, Wordsworth, Schubert, Lamb, Johnson, Beethoven?
3. What is the purpose of Form in Art? Why does the Ternary Form predominate?
4. What is meant by the "progressive" Form of Poetry?
5. In what Art is Form most completely presented to the senses at one time?

January 13 . . . Books and Reading (I)

January 20 . . . Books and Reading (II)

Important words:

Book, Literature, Letters, Imagery, Author, Vital, Bible, Labor, Express, Inspire.

Questions: Based on "Of King's Treasuries", (Ruskin).

1. What is the meaning of the line, "You shall each have a cake of Sesame - and ten pound"?
2. What is Ruskin's purpose in emphasizing "advancement in life"?
3. In what sense does Ruskin use the phrase, in reference to reading, "by your aristocracy of companionship"?
4. Explain the expressions: (1) "the peerage of words"; (2) "the national noblesse of words"; (3) "masked words"; (4) "such words wear chameleon cloaks".
5. Explain, and differentiate, personality and individuality.
6. What association does Ruskin establish between a love of reading and comprehension of the State?
7. What is the root meaning of the words Lord, Lady?
8. Criticise the phrase "from third alternative".
9. What is Ruskin's purpose in his constant reference to Athena?

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

Second Term

Continued

January 27 Joseph Addison

Important words:

Essay, Drama, Attic, Heroic Couplet, Genius.

Questions: Based on Macaulay's "Essay on Addison".

1. When was Addison born? Mention some of his important works.
2. What called forth Macaulay's Essay on Addison?
3. What equipment does Macaulay insist on as necessary to a biographer of Addison?
4. What essential principle does Macaulay insist on in his criticism of the common use of the heroic couplet? Who first brought this into prominence?
5. Who was the author of "Absalom and Achitophel", "Rasselas", "Lives of the Poets", "The Tatler", "The School for Scandal"?
6. Name some contemporary authors and musicians (of the period of Addison).
7. What is referred to by each of the following: "Buttons", Demise, Cock-Lane Ghost, Kit Cat Club, Grub Street, Half German Jargon?

February 3 Samuel Johnson

Questions:

1. Name the musicians contemporary with Johnson.
2. Name the English literary contemporaries of Johnson.
3. What works of Johnson preceded the appearance of the "Dictionary"?
4. What is the value of his "Shakespeare"?
5. Why was Johnson's "Lives of the Poets" so heartily received?
6. What was the purpose and membership of "The Club"?
7. Characterize Johnson's English.
8. On what basis was his "Rasselas" criticised? For what purpose was he impelled to write it? What early experience gave Johnson the preparation for this work?
9. State briefly in what Johnson excelled as an author. Was he equally successful in all the Forms he essayed?

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

Second Term

Continued

February 10 Robert Burns

Questions:

1. In what sense was Burns's poetry an entirely new creation?
2. What Forms of poetry did he write?
3. Does his poetry gain or lose by the presence of dialect?
4. Mention some instance of his expression of sympathy and humanity.
5. Is Form a distinct element in the poems of Burns?
6. What is Carlyle's statement as to Poet and Place?

February 17 Charles Lamb

Questions:

1. When, and where, was Lamb born? Name some of his literary companions.
2. What educational advantages did Lamb enjoy? What was his daily occupation?
3. What Forms of literature did Lamb essay? In which Form was he most successful?
4. By what device does Lamb give his essays the character of the short story?
5. Analyze from memory "St. Valentine's Day". How does the short story element serve to enliven this essay?
6. State as fully as you can the quality and character of Lamb's English.

(The above lecture was omitted.)

February 24 John Ruskin

Questions:

1. When was Ruskin born?
2. Name his principal works, and state the specific topics which he treated.
3. What is Ruskin's Art-creed, as stated in "Queen of the Air"?
4. What is the purpose of the Lecture "Of Queen's Gardens"?
5. Is Ruskin's Political Economy trustworthy?
6. What is the essential inspiration of Ruskin's writings?

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

Second Term

Continued

March 3 Recapitulation

March 10 Examination Tests

General Questions:

1. What do you understand by "pursuit as a measure of individual value"?
2. Explain the expression "Form-development".
3. Why does Ruskin insist on the individual becoming a close student of the "Time-spirit"?
4. What does Ruskin mean by "accuracy through humiliation"?
5. Differentiate the Imagery of Pope and Burns.
6. How did Lamb develop the character of the essay?
7. What literature was Lamb's principal literary inspiration?
8. Define - Stanza, Verse, Couplet, Phrase.

THE CORRELATION OF MUSIC WITH
HISTORY, LITERATURE AND ART

Mr. Thomas Tapper

Continued

Third Term

Topics not printed

March 24	.	.	.	Introductory to Work of the Third Term
March 31	.	.	.	Form in Art
April 7	.	.	.	Form in Art
April 14	.	.	.	Analysis of Form in Poetry
April 21	.	.	.	Analysis of Form in Pictures
April 28	.	.	.	Analysis of Form in Pictures
May 5	.	.	.	Form in Decorative Art
May 12	.	.	.	Review of First and Second Terms' Work
May 19	.	.	.	Review of Third Term's Work
May 26	.	.	.	Review of the Year's Work, with Suggest- tions for Private Reading and Study

THE ROMANTIC SCHOOL

ten lectures

Mr. Daniel Gregory Mason

illustrated at the piano

Thursday mornings, at eleven o'clock.

November 19 Romanticism in Music

Illustrations

Extracts from pianoforte concerti, V Symphony and VII Symphony of Beethoven.

Theme, from Variations on the name "Abegg"
Opus 1 of Schumann.

December 3 Schubert

Illustrations

Hark, Hark, the Lark!

Am Meer

Extract from the Unfinished Symphony

December 10 Schumann

Illustrations

Papillons, Opus 2 - Introduction

From Carnival, Opus 9

Préambule - Pierrot - Arlequin

Valse Noble - Eusebius - Florestan

Coquette - Papillons.

Romance, F sharp major, Opus 28, No. 2

THE ROMANTIC SCHOOL

Mr. Daniel Gregory Mason

Continued

December 17 Mendelssohn

Illustrations

Song without Words, G minor, Opus 18, No. 6
Song without Words, F major, Opus 53, No. 4
Hebrides Overture

December 21 Chopin

Illustrations

Aeolian Harp Etude, A flat major
Nocturne, F sharp minor, Opus 8, No. 2
Nocturne, G minor, Opus 37, No. 1

January 7 Berlioz and Liszt

Illustrations

Berlioz
Love Theme, from Symphonie Fantastique
Liszt
Liebestraum, A flat major
Les Préludes

January 14 Grieg

Illustrations

Ballade, G minor
Spring Tanz, C major, from Northern Dances
Peasant's March, from Lyric Pieces, Opus 54
Norwegian Dance, No. 3, G major
Norwegian Dance, No. 1
Melody, from Lyric Pieces, Opus 47
Arietta, Opus 12, No. 1
Waltz, Opus 70 (on arietta from Opus 12)

THE ROMANTIC SCHOOL

Mr. Daniel Gregory Mason

Continued

January 21 Dvořák

Illustrations

Three Bohemian Melodies illustrating irregular phrase formation and shifted rhythm.
Der Schmerz - Duet from Opus 38
Romance and Menuet, from Suite for Small Orchestra.
First Theme, from American Quartette, Opus 96, and negro melody from which it was derived.
Theme from New World Symphony, illustrating change from major to minor; and negro melody - "I'm troubled" - illustrating same.
Negro melodies - "Roll, Jordan, Roll", and "Didn't my Lord deliver Daniel" - illustrating the Scotch rhythm.
Slow Movement, from the New World Symphony.

January 28 Tchaikowsky

Illustrations

from Symphonie Pathétique
Second Theme
Second Movement
Close of First Movement
Andante, from String Quartette, Opus 11

February 4 Brahms

Illustrations

Nur wer die Sehnsucht kennt
1st Ballade, Opus 10
from Opus 76
Capriccio in B minor, and 2 Intermezzi.

THE DEVELOPMENT OF VOCAL ART

ten lectures by

Mr. William J. Henderson

Thursday mornings, at eleven o'clock.

February 11 . Origin of modern singing. Foundations of
Italian method and of vocal forms. Beginning of opera.

Illustrations

Plain Chant.

"Gloria in Excelsis"

Mrs. Walter P. Bowne

Polyphonic à capella composition.

"Ave Verum"

Josquin de Près

Choral Class

Early Opera.

Rec. - "Anima e Corpo"

Cavaleri

Aria - "Amarilli mia bella"

Caccini

Mrs. Walter P. Bowne

February 18 . 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"

Mrs. Walter P. Bowne

Monteverde

"Vittoria mio core"

Mr. Clifford I. Cairns

Carissimi

"Delizie contente"

Mrs. Walter P. Bowne

Cavalli

"All'acquisto di Gloria"

Mr. Clifford I. Cairns

Scarlatti

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

February 25 . 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

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

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

Mrs. Walter P. Bowne

March 4 . 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

Vertumne's Song from "Pomone" . . . Cambert

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

"Chassons de nos plaisirs" . . . Rameau
(from Acanthe et Céphise)

"Divinités du Styx" (from Alceste) . . . Gluck

Mrs. Walter P. Bowne

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

March 11 . 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" Rossini
(from Semiramide)

"O Robert, toi que j'aime" Meyerbeer
(from Robert le Diable)

"Ritorna vincitor" (from Aida) Verdi

Mrs. Walter P. Bowne

March 25 . 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". The German treatment of declamation.

Illustrations

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

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

"Abscheulicher" (from Fidelio) Beethoven

Mrs. Walter P. Bowne

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

April 1 . 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 desires 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 I. Cairns	
"Elsa's Traum" (from Lohengrin) . . .	Wagner
"Liebestod" (from Tristan und Isolde) . . .	Wagner
Mrs. Walter P. Bowne	

April 8 . Development of Oratorio. Emilio del Cavaleri and St. Philip Héri. 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
"Thus saith the Lord" (Messiah) . . .	Händel
"I never troubled Israel" (Elijah) . . .	Mendelssohn
Mr. Clifford I. Cairns	
(Mr. Cairns was unable to sing at this lecture)	

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

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

April 15 . The chansons of France. The troubadours and their music. French folk-song. The national character of modern French song.

Illustrations

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

Miss Adèle Louise Braun

April 22 . The Lieder of Germany. The Minnesingers and their art. Meistersingers and their songs. The Folk-song. The modern Lied and its character.

Illustrations

Minnelied "Den Hauffswinge"
Meisterlied Heinrich Müglin
Volkslied "Schwesterlein" . arr. by Brahms - Book III
Kunstlied "Das Veilchen" Mozart
Kunstlied "Der Lindenbaum". Schubert

Miss Edna Dain

INSTITUTE OF MUSICAL ART

NOTICE

In Commemoration of the Birthday of the late

MRS. BETTY LAMB

INSTITUTE OF MUSICAL ART

LECTURE

Saturday evening, January 10, 1909,

at half after eight,

on the

TECHNIC OF DICTION FOR SPEAKING AND SINGING

PROGRAMME

by

COMPOSITIONS BY FREDERICK MENDELSSOHN BARTHOLDY

and will be given by MRS. ADELE LOIS BALDWIN

From the Institute of Musical Art, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000

Mr. Gustav N. Göttinger

Monday morning, April 26, 1909, at eleven o'clock.

Choral Class of the Institute

Quintette, 2 Flut major, Opus 57

Allegro vivace

Allegro & lento

Andante scherzando

Mr. Frank Schaefer

Mr. Louis Gieseler

Mr. Julius Krieger

Mr. Willem Wilcke

assisted by

Mr. Josef Kowarsky

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

Saturday evening, January 16, 1909,
at half after eight.

P R O G R A M M E

COMPOSITIONS BY FELIX MENDELSSOHN BARTHOLDY

Con moto maestoso
From the A major Sonate for Organ, Opus 65, No. 3

Mr. Gaston M. Dethier

"Lift thine eyes"
Trio for women's voices from "Elijah"

Choral Class of the Institute

Quintette, B flat major, Opus 87

Allegro vivace
Adagio e lento
Andante scherzando

Mr. Franz Kneisel Mr. Louis Svečenski
Mr. Julius Röntgen Mr. Willem Willeke
 assisted by
 Mr. Josef Kowarek

MEMORIAL RECITAL

Programme

Continued

Four Duets

Gruss, Opus 63, No. 3

Abendlied

Sonntags Morgen, Opus 77, No. 1

Maiglöckchen und die Blümelein, Opus 63, No. 6

Miss Madeleine Walther

Miss Leontine de Ahna

17 Variations Sérieuses, D minor, Opus 54

Mr. Sigismond Stojowski

Canzonetta - from the E flat major Quartette, Opus 12

Orchestra Class of the Institute

Ave Maria - from the unfinished opera "Die Loreley"

(for Soprano Solo, Women's Chorus

and Orchestra)

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

S O N G R E C I T A L

given by

M R. G E R V A S E E L W E S

to the Students of the Institute

Tuesday, April 13, 1909, at half past twelve o'clock.

P R O G R A M M E

Early English Songs

Where'er you walk	.	.	.	.	Händel
So sweet is shee	.	.	.	.	XVII Century
Ye bubbling springs	.	.	.	.	Thomas Greaves (1604)
The slighted swain	.	.	.	.	Anthony Young

French Songs

Bergerettes of the XVIII Century		arr. by Weckerlin
Je connais un berger discret		
Lisette		
Printemps dernier	.	Massenet

German Songs

Eiselein	.	.	.	.	Giehrli
Auf dem Kirchhof	.	.	.	.	Brahms
Salamander	.	.	.	.	Brahms
Botschaft	.	.	.	.	Brahms

Modern English Songs

O Mistress mine	.	.	.	.	Roger Quilter
Fair house of joy	.	.	.	.	Roger Quilter

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

CONCERT RECITAL

given by

M R. M O D E S T E A L L O O

Professor of the Trombone at the Royal Conservatory
of Belgium

assisted by

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

M I S S U N A F A I R W E A T H E R

M R. I R W I N H A S S E L L - A c c o m p a n i s t

Wednesday evening, April 28, 1909, at half past eight.

PROGRAMME

Morceau Symphonique Alexandre Guilmant
Solo de Trombone G. Pfeiffer
Mr. Modeste Alloo

Mainacht Johannes Brahms
Le Chevalier de Belle Etoile : . . . Augusta Holmes
Miss Una Fairweather

Fantaisie for Trombone Sigismond Stojowski
(Written for the Paris Conservatoire
competition for wind instruments 1905)
Mr. Modeste Alloo
Mr. Sigismond Stojowski

La Cloche Saint-Saëns
Pleure Mon Ame : Sigismond Stojowski
Miss Una Fairweather

Allegro Appassionato H. Chrétien
Solo de Concert Paul Vidal
Mr. Modeste Alloo

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

Friday morning, December 18, 1908,

at twelve o'clock.

Mr. Franz Kneisel

Mr. Louis Svećenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, E flat major, Opus 33, No. 2

Haydn

Allegro moderato cantabile
Scherzando
Largo sostenuto
Presto

Quartette, C major, Opus 59, No. 3

Beethoven

Andante con moto; Allegro vivace
Andante con moto, quasi allegretto
Menuetto (Grazioso); Allegro molto

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

on the afternoon of

Washington's Birthday, February 22, 1909,

at half past three o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, A major, Opus 41, No. 3

Schumann

Andante espressivo; Allegro molto moderato
Assai agitato
Adagio molto
Finale. Allegro molto vivace.

From Quartette, G minor

Claude Debussy

Andantino doucement expressif
Assez vif et bien rythmé

From Quartette, E flat major, Opus 11

Eugen D'Albert

Scherzo

INSTITUTE OF MUSICAL ART

THIRD RECITAL OF THE KNEISEL QUARTETTE

Thursday morning, March 11, 1909,

at twelve o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, G major

Mozart

Allegro vivace assai
Menuetto. Allegretto
Andante cantabile
Molto allegro

Quartette, F major, Opus Posthumous

Grieg

Sostenuto; Allegro vivace grazioso
Allegro scherzando
Adagio
Allegro giocoso

The last two movements completed by Julius Röntgen, Sr.

Played from manuscript; new.

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

Tuesday evening, April 6, 1909,

at a quarter after eight.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Assisted by

Mrs. Thomas Tapper

Mr. Ludwig E. Manoly

Quartette, F major, Opus 96

Dvořák

Allegro ma non troppo
Lento
Molto vivace
Vivace

Quintette, A major, Opus 114
"Forellenquintette"

Schubert

(for piano, violin, viola, violoncello and
double bass)

Allegro vivace
Andante
Scherzo. Presto
Tema. Andantino
Finale. Allegro giusto

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

FIFTH RECITAL OF THE KNEISEL QUARTETTE

Thursday morning, May 6, 1909,

at twelve o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, G major, Opus 106

Dvořák

Allegro moderato
Adagio ma non troppo
Molto vivace
Andante sostenuto; Allegro con fuoco

Quartette, C minor, Opus 18, No. 4

Beethoven

Allegro, ma non tanto
Andante scherzoso, quasi allegretto
Menuetto. Allegretto
Allegro

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

SIXTH RECITAL OF THE KNEISEL QUARTETTE

Thursday morning, May 13, 1909,

at eleven o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, A minor, Opus 132

Beethoven

Assai sostenuto; Allegro

Allegro ma non tanto

Molto adagio (Canzona di ringraziamento offerta
alla divinità da un guarito, in modo
ludico); Andante (Sentendo nuova forza);

Molto adagio; Andante; Molto adagio

Allamarcia, assai vivace; Allegro appassionato

Quartette, D major, Opus 64

Haydn

Allegro moderato

Adagio cantabile

Menuetto. Allegretto

Finale. Vivace

INSTITUTE OF MUSICAL ART

M R. SIGISMOND STOJOWSKI

First Piano Recital

Friday afternoon, March 12, 1909, at four o'clock.

COMPOSITIONS BY MENDELSSOHN

Prelude and Fugue, E minor

Variations Sérieuses, Opus 54

Three Songs Without Words

A major, Opus 19, No. 3 - Hunting Song

F major, Opus 53, No. 4 **

C major, Opus 67, No. 4 - Spinning Song

Midsummer Night's Dream

(Concert Paraphrase by Franz Liszt)

INSTITUTE OF MUSICAL ART

MR. SIGISMOND STOJOWSKI

Second Piano Recital

Monday evening, April 26, 1909, at a quarter after eight

Programme of his own Compositions

From Opus 29, "Aus Sturm und Stille"

Ballade

Aufschwung

Amourette de Pierrot, Opus 30, No. 1

Mazurka Fantasque, Opus 28, No. 1

From Opus 25, "Romantische Stücke"

Barcarole

Spring's Awakening

Fantasie for Trombone

(Written for the Paris Conservatoire
Competition for Wind Instruments 1905)

Mr. Modeste Alloo

Rapsodie Symphonique, Opus 23

(for piano and orchestra)

Mr. Carl Schluer at the second piano

INSTITUTE OF MUSICAL ART

MR. SIGISMOND STOJOWSKI

Third Piano Recital

Saturday afternoon, May 15, 1909, at four o'clock.

32 Variations, C minor Beethoven

Fantasiestücke, Opus 12 Schumann

Des Abends

Aufschwung

Warum?

Grillen

Sonate, B minor, Opus 58 Chopin

Allegro maestoso

Scherzo. Molto vivace

Largo

Finale. Presto non tanto

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

M M E. M A T J A v o n N I E S S E N - S T O N E

First Song Recital

Tuesday evening, March 30, 1909, at quarter after eight.

Mr. Kurt Schindler at the piano

Part I

Die junge Nonne	.	.	.	Schubert
Clärchen's Lied	.	.	.	Schubert
Auf dem Wasser zu singen	.	.	.	Schubert
Dem Unendlichen	.	.	.	Schubert

Part II

Der Freund	.	.	.	Hugo Wolf
Anakreons Grab	.	.	.	Hugo Wolf
Mausfallensprüchlein	.	.	.	Hugo Wolf
Wiegenlied	.	.	.	Richard Strauss
Cäcilie	.	.	.	Richard Strauss

Part III

Fleur du Vallon	.	.	.	Godard
Pastorale	.	.	.	Bizet
L'esclave	.	.	.	Lalo
Ridonami la calma	.	.	.	Tosti

Part IV

The bony fiddler	.	.	.	Hammond
Who knows	.	.	.	Clough-Leigher
Love in a cottage	.	.	.	R. Ganz
Lullaby	.	.	.	G. Normand-Smith
Maiden and butterfly	.	.	.	Chadwick

INSTITUTE OF MUSICAL ART

MME. MATJA von NIESSEN-STONE

Second Song Recital

Friday afternoon, May 21, 1909, at five o'clock.

Mr. Kurt Schindler at the piano

Part I

Aria from "Orpheus and Eurydice" . . . Haydn
Le sort sévère . . . Händel
Ah, mio bel foco . . . Marcello

Part II

Mit Myrthen und Rosen . . .
An den Sonnenschein . . .
Dein Angesicht . . . Schumann
Marienwürmchen . . .
Aufträge . . .

Part III

Zuleika . . .
Neue Liebe . . .
Das Veilchen . . . Mendelssohn
Auf Flügeln des Gesanges . . .
Hexenlied . . .

Part IV

Ah perfido! . . . Beethoven

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

F R L. L E O N T I N E d e A H N A

M R. W L A D I M I R S H A I E V I T C H

 Song and Piano Recital

Saturday afternoon, November 21, 1908, at four o'clock.

Carnaval, Opus 9 Schumann

Préambule	Réplique	Reconnaissance
Pierrot	Sphinxes	Pantalon et Colombine
Arlequin	Papillons	Valse Allemande
Valse Noble	Lettres Dansantes	Paganini
Eusebius	Chiarina	Aveu
Florestan	Chopin	Promenade
Coquette	Estrella	Pause

Marche des Davidsbündler contre les Philistins

Mr. Wladimir Shaievitch

Mainacht	Brahms
Von ewiger Liebe	Brahms
Aus den östlichen Rosen	Schumann
Marienwürmchen	Schumann

Frl. Leontine de Ahna

Etude, C minor, Opus 10, No. 12	Chopin
Nocturne, F sharp major, Opus 15, No. 2	Chopin
Campanella	Paganini-Liszt

Mr. Wladimir Shaievitch

Meine Seele	Gunkel
Einkehr	Reisenauer
Schuhmacherlied	Weingartner
Der Freund	Hugo Wolf

Frl. Leontine de Ahna

INSTITUTE OF MUSICAL ART

MR. GEORGE BUDDER

Piano Recital

Saturday afternoon, December 5, 1908, at four o'clock.

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Basso Continuo and Chorale . . .	Bach-Liszt
(from the Cantata - "Weinen, Klagen")	
Impromptu, G major	Schubert
Papillons, Opus 2	Schumann
Barcarolle, A minor, Opus 45, No. 2 .	Rubinstein
Valse Humoristique, Opus 12, No. 2 .	Stojowski
Nocturne, B major, Opus 62, No. 1	Chopin
Ballade, A flat major, Opus 47	Chopin
Ballade, B minor	Liszt
Valse Impromptu, A flat major	Liszt
Caprice Espagnol, A minor, Opus 37 . .	Moszkowski

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INSTITUTE OF MUSICAL ART

MR. FORREST J. CRESSMAN

Piano Recital

Monday morning, February 8, 1909, at eleven o'clock.

Chaconne, G major Händel
Fantasie, C minor Bach
Sicilienne Bach-Henseler
Scherzo, E minor Mendelssohn
Sonate, Opus 53 Beethoven
 Allegro con brio
 Adagio molto; Rondo; Allegretto moderato
Andante spianato and Polonaise, Opus 22 . . . Chopin
Sonate, D minor (for piano and violin) . F. J. Cressman
 Allegro con brio
 Andante sostenuto
 Allegro moderato

(Assisted by Miss Henriette H. Bach)

INSTITUTE OF MUSICAL ART

MR. ADRIAAN E. FRENI

Song Recital

Saturday afternoon, March 6, 1909, at four o'clock.

Miss Anna G. Lockwood at the piano

MAGELONE-LIEDER

A Song Cycle

by

JOHANNES BRAHMS

from

Ludwig Tieck's Fairy Tale - "Die schöne Magelone"

PROGRAMME

1. Keinem hat es noch gereut
 2. Traun Bogen und Pfeil
 3. Sind es Schmerzen, sind es Freuden
 4. Liebe kam aus fernen Landen
 5. So willst du des Armen dich gnädig erbarmen
 6. Wie soll ich die Wonne die Freude denn tragen
 7. War es dir dem diese Lippen bebten
 8. Wir müssen uns trennen geliebtes Saitenspiel
 9. Ruhe Süßliebchen
 10. Verzweiflung
 11. Wie schnell verschwindet so Licht als Glanz
 12. Muss es eine Trennung geben
 13. Sulima
 14. Wie frisch und froh
 15. Treue Liebe dauert lange
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I N S T I T U T E O F M U S I C A L A R T

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

Saturday morning, December 19, 1908,

at eleven o'clock.

Suite, D minor	Händel
Air and Variations	
Finale	
Miss Alice Shaw	
Sonate for Violin and Piano, A major, Opus 100	Brahms
Allegro amabile	
Andante tranquillo; Vivace	
Allegretto grazioso (quasi Andante)	
Miss Constance Edson	
Mr. Frederick Andrews	
Two Duets	
"Ich bin hinausgegangen"	Schumann
"Ueber ein Stündlein"	Lassen
Miss Adele Braun	
Miss Edna Dain	
The Lark	Balakireff
A la bien aimée, Opus 59, No. 2	Schütt
Miss Nellie Sabsovich	
Die Loreley	Liszt
Miss Edna Dain	
Berceuse, G flat major	Henselt
Waltz, E minor	Chopin
Miss Margaret Arnold	
Fantaisie sur des Thèmes de Faust	Gounod-Sarasate
Miss Flora Schoenfeld	
Two Songs	
"I know a lovely garden"	d'Hardelot
"Expectancy"	La Forge
Miss Adele Braun	
Nocturne, C minor	Chopin
Polonaise	Liszt
Miss Victoria Boshco	

INSTITUTE OF MUSICAL ART

SECOND STUDENTS' RECITAL

Saturday morning, January 23, 1909,

at twelve o'clock.

Sonata, A flat major, Opus 2, No. 2 Julius Schendel*
 Allegro energetico
 Andante
 Scherzo
 Finale
 Mr. Julius Schendel

Four Songs (of Gellert) Opus 48, Nos. 1-2-3-4 Beethoven
 Prayer
 Love of our Neighbor
 Death
 The Praise of God in Nature
 Mr. William Comstock Perry

From Violin Concerto, D major, Opus 35 Tschaikowsky
 Andante
 Allegro vivacissimo
 Miss Henriette H. Bach

Scherzo, C sharp minor, Opus 39 Chopin
 Miss Helen Elise Smith

Two Songs Schubert
 Liebesbotschaft Wagner
 Schmerzen
 Mrs. Edward B. Dunham

Rondo brillant, E flat major, Opus 62 Weber
 Miss Jeannette Frankel

* Mr. Julius Schendel is a member of the
 Composition Class of the Institute.

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

In Celebration of the one hundredth Anniversary
of the birth of

FELIX MENDELSSOHN BARTHOLDY

(Born February 3rd, 1809, died November 4th, 1847)

Saturday afternoon, February 6, 1909, at four o'clock.

Concerto for Piano and Orchestra, D minor, Opus 40 .

Allegro appassionato

Adagio

Finale. Presto agitato

Mr. Arthur Loesser

Two Songs

An die Entfernte

Auf Flügeln des Gesanges

Miss Theresa B. Hoyt

Trio for Piano, Violin and Violoncello, D minor, Opus 49

Molto allegro agitato

Miss Alice Shaw

Miss Flora Schoenfeld

Mr. Eduard Türkischer

Two Duets

"O Wert Thou in the Cauld Blast"

Herbstlied

Miss Edith Barber

Miss Margaret McGill

Canzonetta, from the E flat major Quartette, Opus 12 .

Orchestra Class

Trio from Elijah - "Lift Thine Eyes"

Choral Class

From E minor Concerto for Violin and Orchestra, Opus 64

Andante

Allegro molto vivace

Mr. Samuel Gardner

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

given by

MISS ELENORE ALTMANN

Saturday afternoon, February 20, 1909,

at half past four o'clock.

Sonata, Opus 31, No. 3 Beethoven

Allegro
Allegretto vivace
Minuette
Trio
Presto con fuoco

Warum Schumann

In der Nacht Schumann

Nocturne, G flat major Chopin-Liszt

Studies - C minor; C major Chopin

Ballade, A flat major Chopin

Thème Varié Paderewski

Chant D'Amour Stojowski

Valse Impromptu Stojowski

Rigoletto Paraphrase Liszt

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

Wednesday morning, March 10, 1909,

at twelve o'clock.

Sonate, E minor, Opus 90 Beethoven

Mit Lebhaftigkeit und durchaus mit Empfindung
und Ausdruck
Nicht zu geschwind und sehr singbar vorzutragen

Miss Jessie Katherine Macdonald

"Hear ye, Israel" (from Elijah) . . . Mendelssohn

Mrs. Walter Bowne

Automne Chaminade

Miss Pauline Gilder

Two Compositions for Piano and Violin

a. Romanze, G major . . . Mrs. H. S. Blauvelt
b. Perpetuum mobile, G major . . Miss H. H. Bach

Miss Henriette H. Bach

Mrs. H. S. Blauvelt

From the Holberg-Suite Grieg

Prelude

Aria

Rigaudon

Miss Pauline Cosio Mallet-Prevost

Freundliche Vision Strauss
Alte Liebe Brahms

Mrs. Augustus Thomas

Andante and Variations, B flat major, Opus 46 Schumann
(for two pianos)

Miss Irene Schwarcz

Master Leo Orenstein

INSTITUTE OF MUSICAL ART

SIXTH STUDENTS' RECITAL

Wednesday morning, March 31, 1909,

at twelve o'clock.

Allegro, from Quartette, G minor, Opus 25 Brahms

Miss Alice Marion Shaw
Miss Constance de Clyver Edson
Mr. William Ravinson
Mr. Eduard Türkischer

Aria - "Ah mio cor"

Händel

Miss Jessie Louise Parkinson

Air, from Violin Concerto, A minor

Goldmark

Spanish Dance

Pablo de Sarasate

Mr. Frederick Bernstein

Two Songs

Schumann

"Dein Angesicht"

"O Sonnenschein"

Miss Gertrude Schmidt

Concertstück

Weber

Miss Margaret Arnold

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 afternoon, April 3, 1909,

at four o'clock.

Sonate Pathétique, C minor, Opus 13 Beethoven
Grave. Allegro di molto e con brio
Adagio cantabile
Rondo allegro

Mr. Isidore Fieldman

Aria from "La Favorita" Donizetti

Miss Lillian Pearl Eubank

Gnomenreigen Liszt

Mr. Daniel Sofer

Scherzetto, Opus 31, No. 4 Moszkowski

Miss Edna Fearn

Two Etudes Caprices - E flat major, A minor -
Opus 18 H. Wieniawski

Concert Study No. 6, E major, Opus 16 H. Vieuxtemps

Miss Gertrude Finsten

Carnaval Mignon Schitt

Prélude Polichinelle
Sérénade d'Arlequin Pierrot's Réverie
Tristesse de Colombine Caprice Sganarelle

Miss Phoebe Gary

Prelude and Fugue, A minor Bach

Miss Victoria Kneisel

"Chia vuol comprar" Jomelli

"Der Trommel gerührt" (from Egmont) Beethoven

Mrs. Edward B. Dunham

EIGHTH STUDENTS' RECITAL

at twelve o'clock.

Concerto, C major, Opus 15 Beethoven
Largo
Rondo. Allegro
Miss Irene Schwarcz

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

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

Saturday morning, April 24, 1909,

at twelve o'clock.

Prelude and Fugue, C minor	Bach
Pastorale, E minor	Scarlatti
Miss Margery Hickox	
From Violin Concerto, E major	Bach
Allegro	
Adagio	
Mr. Morris Nathan	
Song without Words, E major	Mendelssohn
Etude, B minor	Schytte
Miss Gladys Rudolph	
Three Songs	Arthur Foote
"Love me if I live"	
"The Milkmaid's Song"	
"Irish Folk-Song"	
Miss Minnie Parker	
Sonata, G major	Mozart
Allegro	
Andante	
Miss Marguerite Cook	
Variations sur une Gavotte de Corelli	Tartini
Master Elias Breeskin	
Réverie	Schütt
Etude Mignon	Schmitt
Miss Sadie Friedmann	
"Allerseelen"	Richard Strauss
"An einer Primula Veris"	Grieg
"You and I"	Liza Lehmann
Miss Edith Wilson Barber	
Impromptu, F sharp major	Chopin
Miss Rhea Silberstein	

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 afternoon, May 1, 1909

at four o'clock.

Quartette, G Major Haydn
Allegro con brio
Menuetto. Allegretto
Adagio. Cantabile sostenuto
Finale. Presto

Junior Orchestra

Adagio from Concerto IX, F major Spohr
Preludium from Sonate VI, E major Bach
Master Sascha Jacobsen

Variations, F major, Opus 34 Beethoven
Master Mischa Levitski

Concerto Romantique, A minor, Opus 35 Godard
Adagio non troppo
Canzonetta
Miss Ruth Augusta Taylor

Theme and Variations from the A major Sonate Mozart
Master John Finke

Concerto VII, G major de Bériot
Andante tranquillo
Allegro maestoso
Master Joseph Fuchs

Petite Suite Saint-George
Preludio

Allemanda

Sarabanda

Menuetto I

Menuetto II

Bourrée

Giga

Junior Orchestra

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

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

Monday morning, May 10, 1909,

at twelve o'clock.

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Sonate Pathétique, C minor, Opus 13 Beethoven

Allegro di molto e con brio
Adagio cantabile
Rondo. Allegro

Miss Florence E. C. Kapp

Aus meinen grossen Schmerzen Franz
Auf Flügeln des Gesanges Mendelssohn

Miss Marie Kröger

Arabesque Schumann
Polonaise, C sharp minor Chopin

Miss Marguerite Thomson

Sonate No. 4, for Piano and Violin Bach

Siciliano
Allegro
Adagio
Allegro

Miss Margaret Arnold
Mr. Louis Bostelmann

Two Songs without Words Mendelssohn

Miss Margaret Perkins

Am Grabe Anselmo's Schubert
Le Mariage des Roses César Franck

Miss Louise Brown

Nachtstück, D flat major, Opus 23, No. 3 Schumann
Etude, Opus 10, No. 5 Chopin

Miss Virginia Larkin

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

Wednesday morning, May 19, 1909,

at eleven o'clock.

From Sonate, F minor, Opus 127

Rheinberger

Preludio. Allegro non troppo

Miss F. May Peters

Two Arabesques in A major and G major

Debussy

Miss Millicent Almy

Allegro con brio, A major

Frederick S. Andrews

(Movement in Sonatina-Form for Piano and Violin)

Miss Constance de Clyver Edson

Mr. Frederick S. Andrews

Three Songs, from the "Brautlieder"

Cornelius

"Das Myrthenreis"

"Der Liebe Lohn"

"Vorabend"

Miss Sarah Slosson

Die Lorelei

Rhapsodie, G minor, Opus 79, No. 2

Liszt

Brahms

Miss Cornelia Lee

Praeludium (3 Voice Invention), A minor

Alice M. Shaw

Praeludium (3 Voice Invention), F minor

Arthur Loesser

Mr. Arthur Loesser

"Das verlassene Mägdlein"

"Immer leiser wird mein Schlummer"

Wolf

Brahms

Miss Dorothea Draper

Papillons, Opus 2

Schumann

Miss Helen Smith

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

given by

MISS HENRIETTE H. BACH

in trial for the

Artists' Diploma in Violin

Saturday afternoon, May 22, 1909, at four o'clock.

Part I

Adagio, from Sonate in G major Bach

Giga, from Sonate in D major Bach

Caprice No. 9 in E major Paganini

For Violin Alone

Part II

Andante, from Concerto, A major, Opus 28 . . Goldmark

Caprice in A major Guiraud

Allegro non troppo, from Concerto,

D major, Opus 77 Brahms

Miss Winifred Bauer at the piano

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

given by

S T U D E N T S O F T H E S I N G I N G D E P A R T M E N T

Monday afternoon, May 24, 1909, at half past four.

Deh più me non v'ascondete	.	.	.	Buononcini
An den Sonnenschein	.	.	.	Schumann
	Miss Ruth Harris			
Divinités du Styx	.	.	.	Gluck
	Miss Jessie L. Parkinson			
Schneeglöckchen	.	.	.	Schumann
Hark, Hark, the Lark!	.	.	.	Schubert
	Miss Sadie J. Bruckheimer			
Lullaby	.	.	.	Brahms
	Miss Adèle Louise Braun			
Bitte	.	.	.	Franz
Verrath	.	.	.	Brahms
	Mr. Clifford I. Cairns			
Le Captive	.	.	.	Berlioz
	Mrs. Edward B. Dunham			
In Sternennacht	.	.	.	Cornelius
Maiglöckchen und die Blümlein	.	.	.	Mendelssohn
	Miss Adèle Louise Braun			
	Miss Edna S. Dain			
Für Musik	.	.	.	Franz
Who is Sylvia	.	.	.	Schubert
	Miss Edith Barber			
Ah perfido!	.	.	.	Beethoven
	Miss Lillian Pearl Eubank			
Polly Willis	.	.	.	Arne
	Miss Louise Richards			
O del mio dolce ador	.	.	.	Gluck
	Miss Edna S. Dain			
Elsa's Traum	.	.	.	Wagner
	Mrs. Walter P. Bowne			

INSTITUTE OF MUSICAL ART

COMMENCEMENT EXERCISES

Mendelssohn Hall

Thursday evening, June 3, 1909,

at quarter after eight.

Overture, "The Magic Flute" Mozart

Orchestra of the Institute

Sonata, C minor, Opus 111 Beethoven

Maestoso - Allegro con brio ed appassionato

Miss Elenore Altmann

Concerto, G minor, Opus 26 Bruch

Adagio. Allegro energico

Miss Gertrude Finsten

Dream Music from "Hänsel und Gretel" . . . Humperdinck

Mrs. Edward B. Dunham

Miss Ruth F. Harris

Orchestra of the Institute

COMMENCEMENT EXERCISES

Continued

Nocturne, C minor Chopin
Scherzo, B flat minor Chopin

Mr. Abraham Louis Shyman

Auf dem Meer Franz
Im Frühling Schubert
Gruppe aus dem Tartarus Schubert

Mr. Clifford Irving Cairns

Concerto, D minor, Opus 31 Vieuxtemps
Andante. Adagio.

Miss Constance de Clyver Edson

Overture, "Der Freischütz" Weber

Orchestra of the Institute

. Address and Presentation of Diplomas . . .

Director of the Institute

Entrance of the Gods into Walhalla

from "Das Rheingold" Wagner

Choral Class and Orchestra

of the Institute

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

1-9-0-9

Friday morning, June 4, 1909,

at eleven o'clock.

P O T P O U R R I

by the

(Would have) Ben Great Players

Part I

"Notes for Women" (Tempi Hardini)

Female Bluffragette Club

Conductress - Signorina Parliamenta

Let us now enjoy life's pleasures, as we close these
threefull years,
And bore our friends with foolishness galore
There's a song that will linger forever in our ears:
O "Hard Times" come again no more.
'Tis the song the sigh of the weary
Hard Times, Hard Times, come again no more!
Many times we have lingered around that office door,
O Hard Times, come again no more.

Now we seek mirth and beauty, and music light and gay
There were frail forms fainting at that door.
Though their voices were silent, their pleading looks
did say,
"Have we passed, oh tell us, we implore?"
'Tis the song, the sigh of the weary
Hard Times, Hard Times, come again no more!
Many days we have lingered around that office door,
O Hard Times, come again no more.

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

Part II

Final Exterminations

Conducted by the Misdirector and the
Criminal Jury of the Reformatory of Musical Art

a. Department of Singing

b. Department of Piano

Part III

Exposition

Department of Ear Straining

Eye and Ear Clinic

Robbie Franklin, M.D. (Merely Demented)

a. Sticktation Class.

b. Interval Operations. A New Surgery - Painless.

c. Fright - Singing.

Part IV

Canteen

(Indeli-can't-essen)

Part V

The Dam-rush Choral Clash

"Reverberations dem Jungle Daraus"

(An Artless Anachronism)

Dedicated to T. R. by

Skipling Brahms

Conducted by the "Hair Direktor"

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

Part VI

Illustrated Lecture

by

Mr. Baldo-Seldom-Fat Graybill Trapper

Text. "Bring up a child in the scale he should know and
when he is old he will not modulate from it".

Illustrations

Songs of Childhood

(To be given alone and unaided without the use of a net)

Rejoice! Now is the weather hot
Awful hot!
Why should we not
Rejoice!
Now is the struggle o'er
And now may our spirits soar.
Now is at an end the grind
Awful grind!
And vacation here
Yes let us happy be
Revel in liberty
No more exams to take
No more bad jokes to make.
O rejoice! O rejoice!

The time has come to laugh and play
Our hearts are light we've won the day,
The work is o'er and we are free
We'll sing and dance so merrily.
Dear teachers kind, tho' we leave you behind
For your helping hand to victory
Have thanks, have thanks!

T H E C L A S S O F 1 9 0 9

V A L E

. P . O . S . T . = . G . R . A . D . U . A . T . E . S .

- 1909 -

ARTISTS' COURSE IN VIOLIN

Miss Henriette H. Bach

TEACHERS' COURSE IN PIANO

Mr. Frederick Sturges Andrews

Miss Jessie Katherine Macdonald

Miss Dorothea Emma Mund

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

- 1909 -

- Department of Piano -

Miss Millicent Almy

Miss Florence Josephine Althen

Miss Elenore Altmann

Miss Ethel Blanchard

Miss Amy Buchbinder

Miss R. Amalia Gomes Casseres

Miss Amy Ruden Conklin

Miss Edna Lee Davis

Mr. Isidore Fieldmann

Miss Theodora Adelaide Gebhardt

Miss Pauline Gilder

Miss Grace Elizabeth Gillespie

Miss Margery Hickox

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

- Department of Piano -

- Continued -

Miss Lillian Hinkle
Miss Anna Louise Hoffmann
Miss Helen Huntington
Miss Florence E. C. Kapp
Miss Helena van Brugh de Kay
Miss Victoria Kneisel
Miss Clara Mildred Loomis
Miss Agnes Arnot Merry
Miss Catherine Maurice Moore
Miss Jessie Overington
Miss Elaine Parker
Miss Margaret Waite Perkins

- Department of Music -
Miss Alberta Parson Price

Miss Gladys Rudolph

Mr. Abraham Louis Shyman

Miss Emma Lea Simkins

Miss Bertha Skinner

Mr. Alexander Smallens

Miss Margaret Swett

Miss Mary Sanford Taylor

Miss Lucy Harlan Walker

Miss Sarah Harriett White

- Department of Organ -

Miss Marion Grover Austin

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

- Department of Singing -

Mr. Clifford Irving Cairns Miss Berenice Carol Fisher
Mrs. Edward Boyd Dunham Miss Ruth Florence Harris
Miss Winifred Estelle Faidley Miss Martha Gabrielle Schreyer
Mrs. Augustus Thomas

- Department of Violin -

Lectures:

Miss Mabel A. Chegidden
Mr. Walter Miss Constance de Clyver Edson
Miss Gertrude Finsten
Mr. Walter Miss Florence Moonelis
Miss Norma Schneider
Mr. Henry Mr. William Spitz

- Department of Public School Music -

Miss Catherine Conway Miss Mary Irene McGurrian
Miss Marion Elvira Hebbard Miss Florence Kathryne Selden
Miss Emma F. Kramlich Miss Minerva Strauchen
Miss Lucy H. Thormahlen

Mrs. Adelle Lois Baldwin

Memorial

Recital by Mr. Sorenson Kline

Recital by Mr. Rodolfo Aliso

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Mr. Thomas Tapper 23

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Mr. Daniel Gregory Mason 33

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F I N I S