

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 18, 1909

JUNE 6, 1910

THE JUILLIARD SCHOOL

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- 16e. Institute of Musical Art, Lectures, Recitals and General occasions
October 18, 1909 - June 6, 1910

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INSTITUTE OF MUSICAL ART

LECTURES SERIES

LECTURES, RECITALS and GENERAL OCCASIONS

October 18, 1909 June 6, 1910

History of Music. Course I Mr. Walter S. Frost

History of Music. Course II Mr. Walter S. Frost

The Appreciation of Music Mr. Henry E. Franklin

The Correlation of Music with History and
Literature Mr. James H. Rogers

The Development of Vocal Art Mr. William J. Schneider

The Elementary School Mr. Harold Gregory Smith

Frank Damrosch Director.

LECTURE COURSES

1909-1910

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

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

The Appreciation of Music . . Mr. Henry E. Krehbiel

The Correlation of Music with History and

Literature Mr. Thomas Tapper

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

The Romantic School . . . Mr. Daniel Gregory Mason

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

October 15 Music History in general. Introduction to the

HISTORY OF MUSIC

October 22 Bach, the great German musician of his time.

Class I

Illustrations

Prelude and Fugue, B flat minor . . . Bach

Thirty Lectures

Mrs. Charlotte Bach

by

November 1 Handel's continued career and significance.

Illustrations

M R. WALDO S. PRATT

Handel's music

(from Handel's)

Mrs. Walter Brown

Monday afternoons

November 8 Some contemporary musicians - D. Scarlatti, etc.

at half past two o'clock.

Les Boccass

Pastorale and Capriccio

Mrs. Eleanor Albman

Guarini

Scarlatti

November 15 Mozart and the view of the classical style.

Illustrations

Sonata, B flat major

Allegro

Andante

Finale, Presto

Mrs. Caroline Emma Ward

Mozart

HISTORY OF MUSIC . Class I . Term I

October 18 Music History in general. Introduction to the XVIII century.

No Illustrations

October 25 Bach, the chief German musician of his time.

Illustrations

Prelude and Fugue, E flat minor Bach
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from Sonate, D major, for violin alone Bach
Giga
Miss Henriette Bach

November 1 Händel's contrasted career and significance.

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(from Alessandro)
"Laschia ch'io pianga" Händel
(from Rinaldo)
Mrs. Walter Bowne

November 8 Some contemporary musicians - D. Scarlatti, etc.

Illustrations

Les Roseaux Couperin
Pastorale and Capriccio Scarlatti
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November 15 Haydn and the rise of the classical style.

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Allegro
Adagio
Finale. Presto
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HISTORY OF MUSIC . Class I . Term I

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Rondo allegro
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Miss Emma J. Brazier

November 29 The operatic revolution under Gluck.

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Miss Marie Kröger
"Che farò senza Euridice". . . Gluck
(from Orpheus)
Mrs. Augustus Thomas
"Plus de dépit, plus de tristesse". . Grétry
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Miss Ruth F. Harris

December 6 Beethoven's life and personality.

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Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace
Miss Victoria Kneisel

December 13 Beethoven's epochmaking position.

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Adagio espressivo
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Miss Henriette Michelson

HISTORY OF MUSIC . Class I . Term II

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January 10 Schubert's lyric inspiration.

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January 24 Mendelssohn as composer and educator.

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January 31 Schumann and romanticism.

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Des Abends	.	.	Schumann
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HISTORY OF MUSIC . Class I . Term II

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February 21 Wagner's fight for recognition.

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Miss Emma J. Brazier

February 28 Wagner's theories and their influence.

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"Prize Song", from Die Meistersinger . . . Wagner
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March 7 The peculiar place of Brahms.

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Miss Emma J. Brazier
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Miss Ruth F. Harris

March 14 Examination

HISTORY OF MUSIC . Class I . Term III

March 28 The Scandinavian group.

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April 4 The Russian group.

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April 11 The new schools in France and Italy.

Illustrations

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April 18 Recent English and American progress.

Illustrations

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"Speak, Music!"	Elgar
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HISTORY OF MUSIC . Class I . Term III

April 25 The evolution of the violin and the orchestra.

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 Air
 Miss Henriette Bach

May 2 The perfecting of the piano and the organ.

Illustrations

Little G minor Fugue Bach
 Miss F. May Peters
 Pièce Héroïque César Franck
 Mr. George A. Wedge

May 9 The main stages in the history of harmony.

Illustrations

Pastoral varié, B flat major Mozart
 Etude, D flat major Liszt
 Mr. Arthur Loesser

May 16 Examination

May 23 The changing relations between vocal and instrumental style.

Illustrations

Prelude, F minor Bach
 Reflets dans l'eau Debussy
 Miss Elenore Altmann

May 30 The growth of musical education.

No Illustrations

THE EVOLUTION OF THE ORATORIO.

October 12 Origin of the oratorio. 17th XVII century

HISTORY OF MUSIC

October 25 German church music and oratorios. Bach's "Matthew Passion" Illustrations

Thirty Lectures

November 1 The Scandinavian oratorio - "Samson", etc. No illustrations.

MR. WALDO S. PRATT

November 8 Handel's non-operatic oratorios - "Messiah", etc.

Monday afternoons

"Total Eclipse" Handel

"O had I Fehal's Love" Handel

at half past three o'clock.

November 15 Haydn's "Creation" (1800), as

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aria "O how pleasing to the senses" Haydn
(From The Seasons)
Mrs. Edward S. Dubois

HISTORY OF MUSIC . Class II . Term I

THE EVOLUTION OF THE ORATORIO.

October 18 Origin of the oratorio. Its XVII century forms.

No Illustrations

October 25 German church cantatas and oratorios. Bach's "Matthew Passion".

Illustrations

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November 1 The Handelian operatic oratorio - "Samson", etc.

No Illustrations

November 8 Händel's non-operatic oratorios - "Messiah", etc.

Illustrations

"Total Eclipse" Händel
(from Samson)
"O had I Jubal's Lyre" Händel
(from Joshua)
Mrs. Augustus Thomas

November 15 Various intermediate types (about 1800), as Haydn's "Creation".

Illustrations

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(from The Seasons)
Mrs. Edward B. Dunham

THE EVOLUTION OF THE ORATORIO.

November 22 Mendelssohn's earlier works - "St. Paul", "Hymn of Praise".

Illustrations

"Sorrows of Death" Mendelssohn
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(from St. Paul)
Mr. Alfred D. Shaw

November 29 Mendelssohn's "Elijah", with notes on some other composers.

Illustrations

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Mr. Clifford I. Cairns

December 6 Notes on various efforts since 1850, German, French, English.

Illustrations

"No longer shall Judea" Spohr
(from Fall of Babylon)
"Lovely appear over the mountains" Gounod
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December 13 Notes on various efforts since 1850, German, French, English - continued.

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(from St. Elizabeth)
Mrs. Augustus Thomas
"The heavy mists at length" Rubinstein
(from Tower of Babel)
Mr. Alfred D. Shaw

HISTORY OF MUSIC . Class II . Term II

BEETHOVEN.

January 3 Examination

January 10 Sketch of Beethoven's life and musical surroundings.

Illustrations

Sonata, Opus 2, No. 3 Beethoven

Allegro con brio

Adagio

Scherzo; Allegro

Allegro assai

Miss Phoebe Cary

January 17 His relation to the piano.

Illustrations

from Concerto, Opus 58 Beethoven

Allegro moderato

Miss Elenore Altmann

January 24 The piano sonatas in particular.

Illustrations

Sonata Appassionata, Opus 57 Beethoven

Allegro assai

Andante con moto

Allegro ma non troppo

Miss Elenore Altmann

January 31 His relation to the orchestra.

Illustrations

from 2nd Symphony, D major Beethoven

Allegro con brio and Andante

Miss Alice M. Shaw

Miss Emma J. Brazier

February 7 The symphonies as a series.

Illustrations

from 7th Symphony, A major Beethoven

Scherzo and Allegretto

Mr. Abraham L. Shyman

Miss Emma J. Brazier

HISTORY OF MUSIC . Class II . Term II

BEETHOVEN.

February 14 His relation to chamber music.

Illustrations

Violin Sonate, Opus 24 . . . Beethoven

Allegro

Adagio molto espressivo

Scherzo; Allegro molto

Rondo; Allegro ma non troppo

Mr. Samuel Gardner

Miss Emma J. Brazier

February 21 His relation to choral music.

No Illustrations

February 28 "Fidelio" and the songs.

Illustrations

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Mr. Alfred D. Shaw

Faithful Johnnie . . . Beethoven

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Miss E. Inez Litchfield

Miss Florence J. Wyman

Miss Laura Tappen

March 7 Summary of his style.

Illustrations

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Allegro con brio

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Adagio espressivo

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Miss Emma J. Brazier

March 14 Examination

HISTORY OF MUSIC . Class II . Term III

MUSIC IN ENGLAND.

March 28 Introduction. Facts about the Mediaeval Period.

No Illustrations

April 4 Counterpoint in the XVI and XVII centuries.

No Illustrations

April 11 Purcell and his times.

Illustrations

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The King's Hunting Jigg	Bull
Miss Alice M. Shaw		
"The Slighted Swain"	Purcell
"Nymphs and Shepherds"	
Mrs. Edward B. Dunham		

April 18 Influence of Händel and Mendelssohn.

Illustrations

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Fugue		
Courante		
Theme and Variations		
Capriccio		
Mr. Arthur Loesser		
Hebrides Overture	Mendelssohn
Mr. Arthur Loesser		
Miss Alice M. Shaw		

April 25 Contributions of general progress about 1800.

Illustrations

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(from Messiah)		
"O Jerusalem, thou that stormest"	Mendelssohn
(from St. Paul)		
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(from Elijah)		
Mr. Harry Bennett		

HISTORY OF MUSIC . Class II . Term III

MUSIC IN ENGLAND.

May 2 General sketch of English church music.

Illustrations

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"God hath appointed a day" . . . Tours
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May 9 English oratorio writing in the XIX century.

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May 16 Examination

May 23 Field and Bennett as piano composers. English opera.

Illustrations

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"The Fairy Lough"
"Back to Ireland"
Mrs. Edward B. Dunham

May 30 Recent composers and tendencies.

Illustrations

"Where corals lie" . . . Elgar
Mrs. Edward B. Dunham

THE APPRECIATION OF MUSIC . . . Part I

October 18 Introductory.
No Illustrations

ON THE APPRECIATION OF MUSIC

October 25 How to listen to music.
Illustrations
Greek and Roman Music
Excerpts from the Symphony Beethoven
Miss Alice M. Shaw

by

November 2 Classical and romantic music.

M. R. HENRY E. KREHBIEL

In her honor
Miss Eleanor Altmann

Tuesday afternoons

November 9 Absolute and program music.

at four o'clock

November 16 Invitation to the Dance, Opus 35 Weber
Excerpts from
"Israel in Egypt" Handel
"Fingal's Cave" Mendelssohn
"A Midsummer Night's Dream" Mendelssohn
Miss Alice M. Shaw

November 23 The intellect and the emotions.

No Illustrations

THE APPRECIATION OF MUSIC . Term I

October 19 Introductory. and its precursors.

No Illustrations

Prelude, F minor Bach
 Sigurd Hanson
 (played on the harpsichord)
 Mrs. A. M. Shaw-Collins

October 26 How to listen to music.

Illustrations

November 20 Creole Melody
 Excerpts from the 5th Symphony Beethoven
 Miss Alice M. Shaw

Swan's Whistle Wyde
 King's Hunting Jig Bull
 Pavane and Galliard Gibbons

November 2 Classical and romantic music.

Illustrations

November 7 Rondo, A minor Mozart
 In der Nacht Schumann
 Miss Elenore Altmann

La Fosse Cooper
 La Fosse Dequin
 La Fosse Hanson

November 9 Absolute and programme music.

Illustrations

December 14 Invitation to the Dance, Opus 65 Weber
 Extracts from
 "Israel in Egypt" Handel
 "Fingal's Cave" Mendelssohn
 "A Midsummer Night's Dream" Mendelssohn
 Miss Alice M. Shaw

Christmas Fair Bach
 Mrs. Thomas Tupper

November 16 The intellect and the emotions. tion of examina-
 tion questions

No Illustrations

THE APPRECIATION OF MUSIC . Term I

November 23 The pianoforte and its precursors.

Illustrations

Prelude, F minor	. . . . .	Bach
Rigaudon	(played on the harpsichord)	Rameau
	Mrs. Lillie Sang-Collins	

November 30 The English Virginalists.

Illustrations

Carman's Whistle	. . . . .	Byrde
King's Hunting Jigg	. . . . .	Bull
Pavane and Galliard	. . . . .	Gibbons
	Miss Alice M. Shaw	

December 7 The French Clavecinists.

Illustrations

Les Roseaux	. . . . .	Couperin
Le Coucou	. . . . .	Daquin
Le Tambourin	. . . . .	Rameau
	Miss Elenore Altmann	

December 14 Bach and Händel.

Illustrations

Harmonious Blacksmith	. . . . .	Händel
Chromatic Fantasie and Fugue	. . . . .	Bach
	Mrs. Thomas Tapper	

December 21 Résumé of term's work, and dictation of examination questions.

THE APPRECIATION OF MUSIC . Term II

January 4 The opera and its elements.

No Illustrations

January 11 Origin and nature of the lyric drama.

Illustrations

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"Wild Woodland Creatures" :	Caccini
"Lasciatemi morire"	Monteverde
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January 18 Wagner and his art-work.

Illustrations

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Logi's Fire Motive	
Walhalla Motive	
from "Siegfried".	Wagner
Dwarf Motive	
Mr. Frederick S. Andrews	

January 25 Wagner and his art-work - continued.

Illustrations

from "Das Rheingold"	Wagner
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from "Die Walküre"	Wagner
Sleep Thorn Motive	
from "Die Götterdämmerung".	Wagner
Siegfried's Narrative and Death (Melodrama)	
Trauermarsch	
Mr. Frederick S. Andrews	

THE APPRECIATION OF MUSIC . Term II

February 1 The opera since Wagner.

Illustrations

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 Act II. Beginning - "Ein Männlein steht
 im Walde" - through the Cuckoo scene.
 "Der kleine Sandman" through the Gebet.
 Act III. Das Knusperhäuschen.
 Waltz Duet - "O herrlich Schlösschen"
 Mrs. Edward B. Dunham
 Miss Eva M. Guck

February 8 The opera since Wagner - continued.

Illustrations

Japanese National Hymn (played). . . .
 Miss Emma J. Brazier
 Original Japanese Song . . .
 (used by Puccini in "Madam Butterfly")
 Mrs. Shuichi Takaori
 from "Madam Butterfly" . . . Puccini
 Lullaby . . .
 from "Louise" . . . Charpentier
 Street Calls - Act II - Scene 8
 Mrs. Edward B. Dunham
 Introduction - Act II
 Miss Emma J. Brazier

February 15 Folksong and national schools.

No Illustrations

February 22 Folksong in America.

Illustrations

"Weeping Mary"
 "Marie Clémence"
 "Caroline"
 "Nobody knows the trouble I've had"
 Mrs. Edward B. Dunham
 "Musieu Bainjo"
 Mr. Merritt E. Tompkins
 "Many thousands gone"
 "Great camp meeting"
 "Steal away"
 "Swing low, sweet chariot"
 Fiske Jubilee Quartette

THE APPRECIATION OF MUSIC . Term II

March 1 Russian music.

Illustrations

Three Russian Folk-songs	Mr. Henry Bookman	
Cossack War Song		
Russian Boat Song		
Male Chorus		
from 4th Symphony, F minor		Tschaikowsky
Finale		
Miss Alice M. Shaw		
Miss Emma J. Brazier		

March 8 Hungarian music.

Illustrations

Four Hungarian Folk-songs	Mme. Mariska Aldrich	
Introduction to Hungarian Rhapsodie, No. 14		Liszt
Miss Alice M. Shaw		
Miss Emma J. Brazier		
Hungarian Dance, No. 5		Brahms
(arranged for violin)		
Miss Gertrude Finsten		
Rakoczy March		
(arr. for four hands after the Berlioz version)		
Miss Alice M. Shaw		
Miss Emma J. Brazier		

March 15 Scandinavian music.

Illustrations

Four Scandinavian Folk-songs		
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"Gjeite Lok"		
"Kjaerringa med Staven"		
"Neckens Polska"		
Mrs. Edward B. Dunham		
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Spring Tanz		
Sonate, E minor		Grieg
First Movement		
Mrs. Thomas Tapper		

THE APPRECIATION OF MUSIC . Term III

March 29 The orchestra in general.

No Illustrations

April 5 The strings.

Illustrations

The following effects upon string instruments:

Legato - Staccato;
Playing with a springing bow - near bridge -
over finger-board - with back of bow;
Pizzicato - Arpeggio - Harmonics - Trill -
Vibrato - Double Stops.
Violin illustrations - Miss Henriette H. Bach
Viola illustrations - Mr. Louis Bostelmann
Cello illustrations - Mr. Eduard Türkischer

April 12 The wood-winds.

Illustrations

Illustrations of the qualities and ranges of
the Flute, Oboe, Bassoon, Clarinet.

Also - staccato and legato passages, scales
and trills on each instrument.

Flute . . Extract from 1st Concerto . . . Lange
Miss Violet A. B. Conklin
Bassoon . from Quintette, Opus 108 . . . Mozart
Larghetto
Mr. William Edison
Clarinet. Air and Variations . . . Berr
Mr. John George Russell

April 19 The brass.

Illustrations

Illustrations of the qualities and ranges of
the Trumpet, Trombone, Horn, Cornet, Tuba.

Bugle . . Bugle Calls and a Fanfare. . . .
Mr. James Knox
Trombone. Hymne à St. Cécile . . . Gounod
Mr. Charles Haller
Horn. . . Sextette . . . Donizetti
(from Lucia di Lammermoor)
Mr. William Weisfeld
Cornet. . For all Eternity . . . Mascheroni
Mr. Egbert E. Thompson
Tuba. . . Pilgrim's Chorus, from Tannhäuser Wagner
Mr. James Knox

THE APPRECIATION OF MUSIC . Term III

April 26 Dramatic music.
(Mr. Thomas Tapper lectured in place of Mr. Krehbiel.)

No Illustrations

May 10 Chamber music.

Illustrations

from Quartette, Opus 18, No. 6 . . . Beethoven
Allegro con brio
Miss Constance Edson
Mr. Morris Nathan
Mr. Conrad Held
Miss Laura Tappen

May 17 The symphony. General review for examination.

No Illustrations

May 24 Symphonic poems.

Illustrations

Les Préludes . . . Liszt
Miss Alice M. Shaw
Miss Victoria Boshco

May 31 The organ.

Illustrations

from Organ Sonate, Opus 65, No. 2 . . . Mendelssohn
Adagio
St. Anne Fugue Bach
Mr. George A. Wedge

THE CORRELATION OF MUSIC WITH HISTORY AND LITERATURE

Term I

THE CORRELATION OF MUSIC WITH HISTORY AND LITERATURE

October 22 Begins Thirty Lectures.

November 4 Samuel Johnson. by

November 11
M R. THOMAS TAPPER

November 15 Robert Burns.

Thursday mornings

December 2 Review for first examination.

at eleven o'clock.

December 2 John Ruskin.

December 12 Ralph Waldo Emerson.

December 20 The basis of literary appreciation.

THE CORRELATION OF MUSIC WITH HISTORY AND LITERATURE

Term I

October 21 Introduction.

October 28 Beginnings of English literature.

November 4 Samuel Johnson.

November 11 Charles Lamb.

November 18 Robert Burns.

December 2 Review for first examination.

December 9 John Ruskin.

December 16 Ralph Waldo Emerson.

December 20 The basis of literary appreciation.

THE CORRELATION OF MUSIC WITH HISTORY AND LITERATURE

Term II

January 6 Recapitulation of Lectures VI to X.

January 13 Review for second examination.

January 20 Savage education.

January 27 Barbarian education.

February 3 Greek education.

February 10 Roman education.

February 17 Form in Greek and in early Christian art.

February 24 The Renaissance.

March 3 Review for third examination.

March 10 Charles Lamb's "Valentine's Day".

March 17 R. W. Emerson's essay on "History".

THE CORRELATION OF MUSIC WITH HISTORY AND LITERATURE

Term III

March 31 R. W. Emerson's essay on "History".

April 7 Carlyle's essay on "Work".

April 14 Carlyle's "Heroes and Hero-Worship".

April 21 Essays of Milton and Bacon.

April 28 Review for fourth examination.

May 5 Lecture omitted.

May 12 Review of principles. Lectures I to X.

May 19 Review of principles. Lectures XI to XX.

May 26 Review of principles. Lectures XXI to XXV.

June 2 Books and reading suggested in the course.

THE DEVELOPMENT OF VOCAL ART

October 25 . Origin of the study of artistic singing.
Foundation of the Italian method. The music of the
early Christian church and the cultivation of its de-
livery. The advent of the beginning of artistic song.

THE DEVELOPMENT OF VOCAL ART

"Gloria in Excelsis"
Miss Lillian P. Bunker
Polyphonic a capella composition.
"Ave Verum"
Fifteen Lectures
Miss Jessie S. Patterson
Miss Lillian P. Bunker

by

October 27 . Vocal art as a public entertainment. Experi-
ence.
MR. WILLIAM J. HENDERSON
The song.

Invention of dramatic recitative and birth of opera.

Illustrations
Wednesday mornings at twelve o'clock
Early
Recitative from "Meditation"
Madrigal
Cavallieri
Pari
Cassini
Mrs. Edward E. Bunker

from October 20th to February 9th.

November 5 . Entrance of musical figure into the lyric
play. First appearance of the aria form. Rapid rise
of the singer and of music designed to exhibit his soli-
tude.

Illustrations
Scene from "Tosca"
"Tosca's death"
"Belshazzar's Feast"
Mrs. Edward E. Bunker
Monteverdi
Monteverdi
Cavalli

THE DEVELOPMENT OF VOCAL ART

October 20 . Origin of the study of artistic singing.

Foundation of the Italian method. The music of the early Christian church and the cultivation of its delivery. The chant as the beginning of artistic song.

Illustrations

Plain Chant.

"Gloria in Excelsis".

Miss Lillian P. Eubank

Polyphonic a capella composition.

"Ave Verum"

Josquin de Près

Mrs. Walter Bowne

Miss Jessie S. Patteraon

Miss Lillian P. Eubank

October 27 . Vocal art as a public entertainment. Experiments in monody. Search after individuality. Vocal technic of the chant utilized in the first solo song. Invention of dramatic recitative and birth of opera.

Illustrations

Recitative from "Anima e Corpo" Cavalieri

Recitative from "Euridice" Peri

Madrigal Caccini

Mrs. Edward B. Dunham

November 3 . Entrance of musical figure into the lyric plan. First appearances of the aria form. Rapid rise of the singer and of music designed to exhibit his abilities.

Illustrations

Scene from "Tancredi" Monteverde

Mr. Alfred D. Shaw

"Lasciatemi morire" Monteverde

"Delizie contente" Cavalli

Mrs. Edward B. Dunham

THE DEVELOPMENT OF VOCAL ART

November 10 . Establishment of the entire material of Italian opera. Activity of the Venetian and Roman composers. The great Scarlatti period and the Neapolitan opera.

Illustrations

Dialogue from "San Alessio"	Stefano Landi
(Act I - Scene 5)	
Miss Ruth F. Harris	
Mrs. Edward B. Dunham	
Dialogue from "La Teodora Augusta"	Scarlatti
Miss Ruth F. Harris	
Mrs. Edward B. Dunham	
Recitativo stromentato	Scarlatti
(from Olimpia Vendicata)	
Mrs. Edward B. Dunham	
"All'acquisto di Gloria"	Scarlatti
Mr. Clifford I. Cairns	

November 17 . The period of Händel and his immediate successors. Golden age of the singer. Structure of the opera at this time. Character of the music and the singing.

Illustrations

"Beneath the cypress' gloomy shade".	Händel
(from Susanna)	
"Lusinghe più care" (from Alessandro)	Händel
Mrs. Edward B. Dunham	

November 24 . Beginning of opera in France. Work of Beaumonteux, Lully and Rameau. Gluck and the classic climax. French vocal style and its early study.

Illustrations

Vertumne's Song from "Pomone"	Cambert
"Enfin, il est en ma puissance"	Lully
(from Armide)	
"Divinités du Styx" (from Alceste)	Gluck
Mrs. Edward B. Dunham	

THE DEVELOPMENT OF VOCAL ART

December 1 . Harvest of the Neapolitan seed. Italian opera of the early XIX century. Rossini, Donizetti, Bellini and the young Verdi. Florid dramatic style.

Illustrations

"Bel raggio"	. (from Semiramide)	. .	Rossini
"Casta diva"	. Mrs. Edward B. Dunham	. .	Bellini
	(from Norma)	. .	
	Miss Ruth F. Harris	. .	Verdi
"Ah! fors è lui".	(from Traviata).	. .	
	Mrs. Robert Hosea		

December 8 . Famous singers of the XVII and XVIII centuries. Their training, their technic and their music.

Illustrations

from a "Psalm of Severis".	. .	. .	Goldschmidt
	Mr. Alfred D. Shaw	. .	
"Salliam cantando"	. (from Orfeo)	. .	Monteverde
	Miss Ruth F. Harris		
	Mrs. Edward B. Dunham		
Cadenza	. .	. .	Stradella
	Miss Ruth F. Harris	. .	
Cadenza from Waltz, "Romeo et Juliette"	. .	. .	Gounod
	Miss Ruth F. Harris		
"Laschia ch'io pianga"	. .	. .	Händel
	(from Rinaldo)	. .	
	Mrs. Edward B. Dunham		

December 15 . Beginning of German dramatic style. Mozart's dramatic bravura. Beethoven, Weber and the tragic scene. German declamation established.

Illustrations

from "Don Giovanni".	. .	. .	Mozart
Rec. - "Don Ottavio, son morta"			
Rec. and Aria - "In quali eccessi, O numi"			
	Mrs. Robert Hosea		
"Abscheulicher"	(from Fidelio)	. .	Beethoven
	Miss Madeleine Walther		

THE DEVELOPMENT OF VOCAL ART

January 5 . Wagner and the new German style. Art theories and musical plan of the Bayreuth master. Logical development of German declamation.

Illustrations

"Elsa's Traum"	(from Lohengrin)	.	Wagner
"Liebestod"	(from Tristan und Isolde).	.	Wagner
	Miss Adah B. Conner		

January 12 . Fusing of elements in the contemporaneous opera. Influence of Meyerbeer and Wagner. Works of Puccini, Strauss and Debussy.

Illustrations

"O Robert, toi que j'aime"	(from Robert le Diable)	.	Meyerbeer
"Ritorna vincitor"	(from Aida)	.	Verdi
	Mrs. Walter Bowne		
"Nessuno ni confessa"	(from Madam Butterfly)	.	Puccini
	Miss Eva M. Guck		
Speech of Jokanaan	(from Salomé)	.	Strauss
	Mr. Adriaan E. Freni		
"On dirait de l'eau pure"	(from Pelléas et Mélisande)	.	Debussy
	Mr. Alfred D. Shaw		

January 19 . The field of oratorio. Bach and his masterpieces. His predecessors and their influence. Händel and his works. The Italian oratorio.

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. Adriaan E. Freni		
Aria-"Grief and Pain"	(Matthew Passion)	.	Bach
	Miss Lillian P. Eubank		
Aria-"But who may abide"	(Messiah).	.	Händel
	Mr. Adriaan E. Freni		

THE DEVELOPMENT OF VOCAL ART

January 26 . Oratorio from Mendelssohn to the present.
 The eclectics and their achievements. Mendelssohn's
 "Elijah". Works of Elgar. Style in oratorio.

Illustrations

Rec.- "Arise, Elijah"	.		Mendelssohn
(from Elijah)	.		
Miss Grace Munson			
Mr. Adriaan E. Freni			
Aria- "O Rest in the Lord"	.		Mendelssohn
(from Elijah)	.		
Miss Grace Munson			
Angel's Solo - "Behold my servant"	.		Elgar
(from Apostles - Part I)	.		
Miss Eva M. Guck			

February 2 . The chansons of France. The troubadours and
 their music. French folk song. 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
				Mrs. Edward B. Dunham

February 9 . The Lieder of Germany. The Minnesingers and
 the Meistersingers. Their art and its formative influ-
 ences. The modern German song and its character.

Illustrations

Minnelied	"Die Hauffswinge"	.	.	Heinrich Müglin
Meisterlied		.	.	Heinrich Müglin
Volklied	"Schwesterlein"	arr. by	Brahms	- Book III
Kunstlied	"Das Veilchen"	.	.	Mozart
Kunstlied	"Der Lindenbaum"	.	.	Schubert
				Mrs. Edward B. Dunham

THE ROMANTIC SCHOOL

Fifteen Lectures

by

MR. DANIEL GREGORY MASON

Wednesday mornings at twelve o'clock

from February 16th to June 1st

Illustrated by the lecturer

T H E R O M A N T I C S C H O O L

February 16 Bach

Illustrations

F major Invention
Fugues in C minor and in B flat minor,
from the Well-Tempered Clavichord.
Gavotte and Bourrée, from the Suites for
Violoncello.

February 23 Haydn

Illustrations

The Austrian Hymn with the folk melody on
which it is based.
First Movement and Andante, from the 5th
Salomon Symphony.
Minuet, from the 12th Salomon Symphony.

March 2 Mozart

Illustrations

Mozart's first composition
Allegro and Minuet, from the G minor Sym-
phony.
Minuet, from the C major Quartette.

March 9 Beethoven - Early Works

Illustrations

Allegro and Minuet, from the 1st Symphony

March 16 Beethoven - Later Works

Illustrations

First Movement, from the 5th Symphony
Minuet, from the 8th Symphony

THE ROMANTIC SCHOOL

March 30 Romanticism in Music

Illustrations

Slow Movement, from Concerto, Opus 58,
of Beethoven.
Extracts from the 6th Symphony of
Beethoven.

April 6 Schubert

Illustrations

Am Meer
Hark, Hark! the Lark
Minuet for Piano
First Movement, from the Unfinished Sym-
phony

April 13 Schumann

Illustrations

Extracts from Carnaval, Opus 9
First Movement, from the 1st Symphony

April 20 Mendelssohn

Illustrations

Extracts from the Hebrides Overture
Rondo Capriccioso
Fugue in E minor

April 27 Chopin

Illustrations

Etude, Opus 25, No. 1
Preludes, 21 and 15

THE ROMANTIC SCHOOL

May 4 Grieg

Illustrations

Extracts from "Slätter," Opus 72
 Springtanz, from Opus 17
 Norwegian Dance, Opus 35, No. 3
 Nocturne
 Ariette

May 11 Dvořák

Illustrations

Bohemian and Negro Folk-songs
 Minuet, from Suite, Opus 39
 Lento, from the New World Symphony

May 18 Berlioz and Liszt

Illustrations displaced by Examination

May 25 Tchaikowsky

Illustrations

Extracts from the Symphonie Pathétique

June 1 Brahms

Illustrations

Ballade, Opus 10
 First Movement, from the 2nd Symphony

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

Sunday evening, January 16, 1910,

at half after eight.

PROGRAMME

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

Allegro vivace
Andante, quasi variazioni
Scherzo; Presto
Allegro molto vivace

Mr. Franz Kneisel
Mr. Julius Röntgen

Mr. Louis Svecenski
Mr. Willem Willeke

Drei Lieder Schumann

Mit Myrthen und Rosen
Waldeggespräch
Der Abendstern

Mme. Matja von Niessen-Stone

Fantasie, Opus 17 Schumann

Mr. Sigismond Stojowski

FIRST MEMORIAL RECITAL

Friday afternoon, December 17, 1909,

Programme

- Continued -

Gesänge für Frauenchor, Opus 17 . . . Brahms

with accompaniment of two horns and harp

"Es tönt ein voller Harfenklang"

Der Gärtner

Song from Ossian's Fingal

Students of the Institute

assisted by

Miss Antonia Griffin

Mr. Adolf Schütz

Mr. Xaver Reiter

Mr. Frank Puletz

Piano Quartette, A major, Opus 26 . . . Brahms

Poco adagio

Finale; Allegro

Mr. Sigismond Stojowski

Mr. Louis Svecenski

Mr. Franz Kneisel

Mr. Willem Willeke

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 afternoon, December 17, 1909,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, F major, Opus 41, No. 2

Schumann

Allegro vivace
Andante, quasi variazioni
Scherzo; Presto
Allegro molto vivace

Quartette, D minor, Posthumous

Schubert

Allegro
Andante con moto
Scherzo; Allegro molto
Presto

The theme of the Andante and Variations is
Schubert's song - "Death and the Maiden".

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

SECOND RECITAL OF THE KNEISEL QUARTETTE

Monday morning, January 24, 1910,

at eleven o'clock.

Mr. Franz Kneisel

Mr. Louis Svećenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, B flat major

Mozart

Allegro vivace assai
Menuetto; Moderato
Adagio
Allegro assai

Quartette, E flat major, Opus 127

Beethoven

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

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, February 18, 1910,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecénski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, D major

César Franck

Poco lento; Allegro
Scherzo vivace
Larghetto
Allegro molto

Quartette, F major, Opus 22

Tschaikowsky

Adagio; Moderato, quasi andantino
Allegro giusto
Andante con moto
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

Friday afternoon, April 22, 1910,

at half past four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, G minor, Opus 14

Robert Volkmann

Allegro con spirito
Andante
Scherzo; Allegro molto
Andantino; Allegro energico

Quartette, C sharp minor, Opus 131

Beethoven

Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

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

FIFTH RECITAL OF THE KNEISEL QUARTETTE

Friday afternoon, May 20, 1910,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecénski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, E minor, Opus 59, No. 2

Beethoven

Allegro

Molto adagio (Si tratta questo pezzo con
molto di sentimento)

Allegretto-Maggiore (Thème Russe)

Finale. Presto

from Quartette, A major, Opus 2

Glière

Andante con variazioni

from Quartette, G minor

Claude Debussy

Andantino doucement expressif

Assez vif et bien rythmé

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 O N D S T O J O W S K I

First Piano Recital

Saturday afternoon, December 4, 1909, at four o'clock.

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Sonata Appassionata, F minor, Opus 57 Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

Impromptu, B flat major, Opus 142, No. 3 Schubert

Rondo, A minor Mozart

Carnaval, Opus 9 Schumann

Préambule
Pierrot
Arlequin
Valse Noble
Eusebius
Florestan
Coquette
Replique
Sphinxes
Papillons

Lettres Dansantes
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse Allemande
Paganini
Aveu
Promenade

Pause

Marche des Davidsbündler contre les Philistins

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

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

S e c o n d P i a n o R e c i t a l

Wednesday afternoon, March 16, 1910, at four o'clock.

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C O M P O S I T I O N S B Y C H O P I N

Fantasie, F minor, Opus 49

Ballade, G minor

Nocturne, G major

Mazurka, G major

Valse, A flat major

Etudes:

Opus 25 - No. 7, No. 8, No. 9

Opus 10 - No. 12, No. 8, No. 3

Opus 25 - No. 11

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

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

Third Piano Recital

Saturday afternoon, May 7, 1910, at four o'clock.

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Andante, F major Beethoven

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

MOTTO

"Durch alle Töne tönst
Im bunten Erdenraum
Ein leiser Ton gezogen
Für den der heimlich lauschet."
(Schlegel)

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

Capriccio, B minor Brahms

Intermezzo, A flat major Brahms

Waldesrauschen Liszt

Hungarian Rhapsody, No. 2 Liszt

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

M I S S H E N R I E T T E M I C H E L S O N

First Piano Recital

Saturday afternoon, January 15, 1910, at two o'clock.

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Sonata, F minor, Opus 57 Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

Prelude, Aria and Finale, E major César Franck

Two Mazurkas, Opus 19 Percy Goetschius

No. 1 - A minor
No. 2 - A major

Fantasiestücke Schumann

Des Abends
In der Nacht
Traumeswirren

Variations on a Theme of Paganini,
A minor, Opus 35 Brahms

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INSTITUTE OF MUSICAL ART

MISS HENRIETTE MICHELSON

Second Piano Recital

Wednesday afternoon, May 18, 1910, at four o'clock.

Variations and Fugue on a Theme of Handel,
B flat major, Opus 24 . . . Brahms

Sonata, B major, Opus 15 . . . Percy Goetschius

Allegro, ma molto moderato
Adagio
Allegro con brio

Fabel, C major Schumann

Chant Polonais, No. 5: "Meine Freuden" . Chopin-Liszt

Etude, A minor, Opus 10, No. 2 . . . Chopin

Scherzo, C sharp minor Chopin

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

Song Recital

Wednesday evening, April 27, 1910, at half after eight.

Miss Florence McMillan at the piano

An die Leyer (nach "Anacreon" von Bruchmann) . Schubert
Der Jüngling an der Quelle Schubert
Gretchen am Spinnrade (Goethe) Schubert
Stille Sicherheit (Lenau) Franz
Im Herbst (Müller) Franz

Frauenliebe und Leben, Opus 42 Schumann

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

Immer leiser wird mein Schlummer (Lingg) Brahms
Das Mädchen spricht (Gruppe) Brahms
Glückes genug R. Strauss
Schlagende Herzen (Bierbaum) R. Strauss
Er ist's (Möricke) H. Wolf

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

Friday afternoon, December 10, 1909,

at three o'clock.

Concerto, C major (Cadenza by Reinecke) . . . Mozart

Allegro maestoso
Andante
Allegretto

Miss Pauline Cosio Mallet-Prevost

From Sonata, C major, Opus 2, No. 3 . . . Beethoven

Allegro con brio

Miss Phoebe Cary

Sonata, D major Corelli

Allegro
Allegro
Adagio
Allegro

Miss Ethel Cecilia Smith

Nocturne, F sharp minor, Opus 48, No. 2 . . . Chopin
Impromptu, A flat major, Opus 90, No. 4 . . . Schubert

Miss Victoria Kneissel

Three Studies Chopin

E major - - - Opus 10, No. 3
E minor - - - Opus 25, No. 5
G flat major - Opus 10, No. 5

Mr. Leo Ornstein

from Concerto, D minor . . . Leopold Damrosch

Allegro assai moderato, molto appassionata

Mr. Samuel Gardner

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

Tuesday afternoon, December 21, 1909,

at one o'clock.

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

Scene from "Faust"	Gounod
Margarita . . . Mrs. Walter Bowne	
Scene from "Le Prophète"	Meyerbeer
Fides . . . Mrs. Clyde N. Harper	
Scene from "Iphigénie en Tauride"	Gluck
Iphigénie . . . Mrs. Edward B. Dunham	
Scene from "Don Sebastiano"	Donizetti
Mr. Albert S. Hanabergh	
Scene from "La Forza del Destino"	Verdi
Miss Ada Henriette Reefy	
Scene from "Joseph"	Méhul
Joseph . . . Mr. Alfred D. Shaw	
Scene from "Le Roi d'Ys"	Lalo
Rozen . . . Mrs. Edward B. Dunham	
Margaret . . . Miss Lillian P. Eubank	
Scene from "Faust"	Gounod
Margarita . . . Mrs. Walter Bowne	
Fausto . . . Mr. Alfred D. Shaw	
Scene from "Samson and Dalila"	Saint-Saëns
Dalila . . . Miss Lillian P. Eubank	
Scene from "Don Giovanni"	Mozart
Zerlina . . . Mrs. Edward B. Dunham	
Don Giovanni . . . Mr. Albert S. Hanabergh	
Scene from "La Favorita"	Donizetti
Leonora . . . Mrs. Clyde N. Harper	
Fernando . . . Mr. Alfred D. Shaw	

THIRD STUDENTS' RECITAL

Saturday afternoon, January 22, 1910.

at two o'clock.

Song without Words, G minor, No. 21 Mendelssohn
 Novellette, D major, Opus 21, No. 2 Schumann
 Mr. Augustus D. Zanzig

Two Songs
 "Maiennacht" Brahms
 "Phyllis has such charming graces" Young
 Miss Vera Browne

Four Etudes, Opus 45 Stephen Heller
 A minor D major
 G minor D minor
 Miss Viola Rebecca Bach

Hymn - "I heard the voice of Jesus say" F. G. Rathbun
Miss Ceita Rena Johnson

Papillons, Opus 2 Schumann
Miss Sadie Friedmann

Three Songs
 "Lungi dal caro bene" Sarto
 "Nur wer die Sehnsucht kennt" Schubert
 "Auf dem Wasser zu singen" Schubert
 Miss Florence Aitken

From Concerto, G major Viotti
Allegro
Master Joseph Fuchs

Two Songs
"Von ewiger Liebe" Brahms
"O Sonnenschein" Schumann
Miss Marie W. Kröger

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 afternoon, February 5, 1910,

at one o'clock.

Nocturne, F sharp major, Opus 3, No. 2 Karganoff

Valse, E minor Chopin

Miss Nellie Sabsovich

"O Sleep" Händel

Miss Ruth Chase

Auf Flügeln des Gesanges Mendelssohn-Liszt

Prelude and Fugue, F sharp minor Bach

Miss Elaine Parker

"Der arme Peter". Schumann

"Frühlingsnacht". Schumann

Miss Florence Loeb

Ballade, G minor, Opus 23 Chopin

Miss Alberta Price

Fantaisie Impromptu, C sharp minor Chopin

Ricordanza Liszt

Miss Rhea Silberstein

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 afternoon, February 26, 1910,

at two o'clock.

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- Andante and Allegro, A minor (for four violins) Maurer
Mr. Samuel Gardner Master Elias Breeskin
Mr. Frederick Bernstein Master Sascha Jacobsen
- Sonata, E flat major, Opus 27, No. 1 . Beethoven
Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace
Miss Margaret Arnold
- Recitative and Aria Mozart
"Giunco alfin il momento" (Figaro's Hochzeit)
Mrs. Robert Hosea
- Prelude and Toccata . Lachner
Miss Millicent Almy
- Aria - "Che faro senza Euridice" (Orfeo). Gluck
Miss Isabella Rausch
- Two violin pieces
a. Melody . Gluck
b. Fugue, A minor . Bach
Miss Helen Jeffrey
- From 1st Concerto, A minor . Hummel
Allegro moderato
Miss Ruth Rapoport
- Three Trios
"Im Fliederbusch ein Vöglein" . Kahn
"Wiegenlied" . Brahms
"Im Frühling" . Bargiel
Miss Madeleine Virginia Gillespie
Miss Florence Helene Aitken
Miss Isabella Rausch
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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

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

given by

MISS ELENORE ALTMANN

Wednesday afternoon, March 2, 1910, at four o'clock.

Chromatic Fantasy and Fugue	. . . . .	Bach
Rondo, A minor	. . . . .	Mozart
Sonata Appassionata, F minor, Opus 57	. . . . .	Beethoven
Allegro assai		
Andante con moto		
Allegro ma non troppo		
Des Abends	. . . . .	Schumann
In der Nacht	. . . . .	Schumann
Mazurka, B flat minor	. . . . .	Chopin
Ballade, F minor	. . . . .	Chopin
Capriccio, B minor, Opus 78	. . . . .	Brahms
Liebestraum	. . . . .	Liszt
Polonaise, E major	. . . . .	Liszt

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

given by

MR. JULIUS L. SCHENDEL

Saturday afternoon, March 5, 1910, at two o'clock.

Chaconne (arranged for piano by Busoni) Bach

Fantasy, C minor Mozart

Sonata, E major, Opus 109 Beethoven

Vivace ma non troppo
Prestissimo
Andante con variazioni

Ballade, A flat major Chopin

Two Etudes Chopin

C sharp minor - Opus 25, No. 7
F major - - - - Opus 10, No. 8

Intermezzo, Opus 117, No. 2 Brahms

Ende vom Lied Schumann

Hungarian Rhapsody, No. 13 Liszt

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

Friday afternoon, March 11, 1910,

at four o'clock.

I N H O N O R O F M M E . T E R E S A C A R R E Ñ O

Chaconne Bach-Busoni

Mr. Julius L. Schendel

From Sonate, A flat major, Opus 110 Beethoven

Moderato cantabile, molto espressivo

Miss Alice Marion Shaw

Andante and Allegro, A minor (for four violins) Maurer

Mr. Samuel Gardner
Mr. Frederick Bernstein
Master Elias Breeskin
Master Sascha Jacobsen

Nocturne, E major Chopin

"Wellen und Wogen" - Etude in E minor Leschetizky

Mr. Leo Ornstein

- over -

EIGHTH STUDENTS' RECITAL

Continued

Two Songs Brahms

"Von ewiger Liebe"

"Vergebliches Ständchen"

Mrs. Edward B. Dunham

Polish Song Chopin-Liszt

In der Nacht Schumann

Miss Elenore Altmann

Rhapsody No. XII Liszt

Mr. Arthur Loesser

Mme. Carreno acknowledged the students' tribute to her
by playing one of her own compositions.

INSTITUTE OF MUSICAL ART

NINTH STUDENTS' RECITAL

Friday afternoon, March 18, 1910,

at four o'clock.

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

Scene from "Il Trovatore" Verdi

Azucena . . . Miss Lillian P. Eubank

Manrico . . . Mr. Alfred D. Shaw

Scene from "La Favorita" Donizetti

Il Re . . . Mr. Albert S. Hanabergh

Scene from "Sigurd" Reyer

Brunehild . . . Mrs. Walter Bowne

Sigurd . . . Mr. Alfred D. Shaw

The Young Nun Schubert

Miss Ada Henriette Reefy

Scene from "Lakmé" Délibes

Gérard . . . Mr. Alfred D. Shaw

Scene from "Dinorah" Meyerbeer

Mr. Albert S. Hanabergh

Scene from "Der Freischütz" Weber

Mrs. Walter Bowne

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, March 19, 1910,

at two o'clock.

Nocturne, Opus 9, No. 1 Chopin
Rondo, E flat major Weber

Miss Sylvia Hyman

"In Waldeseinsamkeit" Brahms
"O liebliche Wangen" Brahms

Miss Ruth F. Harris

From Violin Concerto, B minor . . . Saint-Saëns

Allegro non troppo

Miss Gertrude Finsten

Rondo, A minor Mozart

Miss Marguerite Thomson

"Deep the spring clad glades" Ries
"Cradle song" Ries
"Violet, O rejoice with me" Ries

Miss Eva M. Guck

Anitra's Dance, from Peer Gynt Suite . . . Grieg
Hunting Song Mendelssohn

Miss Sybel Dominy

Three Duets

"Klänge" Brahms
"Morgenroth" Tschalkowsky
"Drei süsse kleine Dirnen" . . . Ernst Frank

Miss Gertrude Schmidt
Miss Margaret McGill

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

given by

MR. ARTHUR A. LOESSER

Friday afternoon, April 1, 1910, at half past four.

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Toccata and Fugue, D minor . . . Bach-Tausig

Pastorale Varié, B flat major . . . Mozart

Sonata, C major, Opus 53 . . . Beethoven

Allegro con brio
Adagio molto
Rondo. Allegretto moderato

Ballade, F minor . . . Chopin

Nocturne, E major . . . Chopin

Etude, C sharp minor, Opus 10, No. 4 . . Chopin

Nos. 6 and 8, from the "Kreisleriana" . . Schumann

Ballade, B major, Opus 10, No. 4 . . Brahms

Rhapsodie No. XII . . . Liszt

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INSTITUTE OF MUSICAL ART

TWELFTH STUDENTS' RECITAL

given by

MISS VICTORIA K. BOSHCO

Monday evening, April 4, 1910, at quarter after eight.

Fantasie and Fugue, G minor Bach-Liszt

Variations, F minor Haydn

Sonata, E minor, Opus 90 Beethoven

Mit Lebhaftigkeit und durchaus mit Emp-
findung und Ausdruck
Nicht zu geschwind und sehr singbar
vorzutragen

Six Preludes, from Opus 28 Chopin

No. 21 No. 17
No. 3 No. 23
No. 22 No. 24

Ballade, G minor Chopin

Warum? Schumann

Novellette, D major Schumann

Campanella Liszt

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

Saturday afternoon, April 16, 1910,

at two o'clock.

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

Etude, C minor, Opus 10, No. 12 . . . Chopin

Miss Mary Ella Cook

Two Songs Robert Franz

"Das macht das dunkelgrüne Laub"

"Willkommen mein Wald"

Miss Mary Klein

"Elisabeth's Gebet", from Tannhäuser . . . Wagner

Miss Marion Chappell

From Sonate, C minor, Opus 10, No. 1 . . . Beethoven

Allegro molto e con brio

Miss Maude Edwards

"Liebestreu" Brahms

"The Sea" MacDowell

Miss Margaret McGill

Two Songs Schumann

"Mit Myrten und Rosen"

"Frühlingsnacht"

Miss Gertrude K. Schmidt

Allegro, from Faschingsschwank, Opus 26, No. 1 Schumann

Miss Elaine Parker

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

Saturday afternoon, April 23, 1910,

at two o'clock.

Sonate, A major, Opus 120 Schubert

Allegro moderato
Andante
Allegro

Miss Elsie Jeanne Wiswell

"O Divine Redeemer" Gounod

Miss Marie Kröger

From Violin Concerto, B minor, Opus 35 . Tschaikowsky

Allegro moderato

Mr. Samuel Gardner

"Der Abendstern". Schumann

"Aufenthalt" Schubert

Miss Vera Browne

Menuet, E flat major Beethoven

Valse, A flat major Chopin

Mr. Walter Pels

"Zueignung". R. Strauss

"Die Lerche" Rubinstein

"Er ist gekommen" R. Franz

Miss E. Inez Litchfield

32 Variations, C minor Beethoven

Mr. Harry Kaufmann

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

given by

MISS ALICE MARION SHAW

Saturday afternoon, April 30, 1910, at two o'clock.

Prelude and Fugue, A minor	. . .	Bach-Liszt
Andante, F minor	. . . . .	Haydn
Sonata, A flat major, Opus 110	. .	Beethoven
Moderato cantabile, molto espressivo		
Allegro molto		
Adagio, ma non troppo		
Fuga. Allegro, ma non troppo		
Ballade, F major	. . . . .	Chopin
Mazurka, F sharp minor	. . . . .	Chopin
Des Abends	. . . . .	Schumann
Novellette, No. 8	. . . . .	Schumann
Au bord d'une source	. . . . .	Liszt
Hungarian Rhapsody, No. 10	. . . . .	Liszt

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

given by

MISS JESSIE KATHERINE MACDONALD

Friday afternoon, May 13, 1910, at four o'clock.

Prelude and Fugue, A minor . . . Bach-Liszt

Variations, A major . . . Mozart

Sonata, E minor, Opus 90 . . . Beethoven

Mit Lebhaftigkeit und durchaus mit Empfindung
und Ausdruck
Nicht zu geschwind und sehr singbar vorzu-
tragen

Intermezzi, Nos. 1 and 2, Opus 117. . . Brahms

Ballade, G minor . . . Chopin

"Du bist die Ruh" . . . Schubert-Liszt

"Hark, hark the Lark". . . Schubert-Liszt

Rhapsodie, No. 8 . . . Liszt

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

given by

MR. ABRAHAM LOUIS SHYMAN

Saturday afternoon, May 21, 1910, at half past two.

Prelude and Fugue, F minor Bach
(from the Well-Tempered Clavichord, Book 2)

Melodie Gluck-Sgambati

Gavotte Gluck-Brahms

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

Largo; Allegro

Adagio

Allegretto

Novelletto, No. 1 Schumann

Nocturne, C minor Chopin

Scherzo, B flat minor Chopin

Thème varié, Opus 16 Paderewski

Barcarolle, F minor Rubinstein

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

W O R K O F T H E C O M P O S I T I O N C L A S S E S

Wednesday afternoon, May 25, 1910, at four o'clock.

Prelude and Fughetta, five voice, D minor,
for organ Carl Schluer (grade V)

Mr. Carl Schluer

Japanese Love Song Arthur Loesser (grade V)

Mrs. Augustus Thomas

Sonata for violin and piano, G major,
(two movements). Myra Hale (grade VII)

Allegro
Andante

Mr. Louis Bostelmann
Miss Elenore Altmann

Song Marshall Kernochan (grade V)

"Round us the wild creatures"

Mr. Merritt E. Tompkins

Homophonic Forms:

(a) Waltz Grover Brower (grade III)

Mr. Arthur Loesser

(b) A fairy tale" . Charles Stebbins (grade III)

(c) Wild Flower . Charles Stebbins (grade III)

Miss Elenore Altmann

- over -

EIGHTEENTH	STUDENTS'	RECITAL
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Continued

Two String Quartettes:

- (a) Fugue, D major . Franz Darvas (grade V)
(b) Fugue, D minor . Arthur Loesser (grade V)

Mr. Louis Bostelmann Mr. Conrad C. Held
Mr. Morris Nathan Miss Laura Tappen

Sonata for violoncello and piano, C major,
(two movements) . Julius Schendel (grade VII)

Andante con moto
Allegro, scherzando

Mr. Julius Goldberg
Mr. Julius Schendel

Trio for female voices Frederick Andrews (grade VII)

"The beggar maid"

Mrs. Walter Bowne
Mrs. Edward B. Dunham
Miss Lillian P. Eubank

Polyphonic Forms - three-part inventions:

- (a) Moderato, D minor . Conrad Held (grade IV)

Mr. Daniel H. Sofer

- (b) Allegretto, C minor Elenore Altmann (grade IV)
Miss Elenore Altmann

Two Songs . . . Wintter Watts (grade III)

"Alone"
"Surf Song"

Mrs. Edward B. Dunham

Sonata Allegro, E flat major,
for organ . . . Bula Blaauvelt (grade VI)

Mrs. Henry S. Blaauvelt

INSTITUTE OF MUSICAL ART

NINETEENTH STUDENTS' RECITAL

Saturday afternoon, May 28, 1910,

at four o'clock.

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

Scene from "Sigurd" Reyer
Brunhilde Mrs. Walter Bowne

Scene from "Dinorah" Meyerbeer
Mr. Albert S. Hanabergh

Scene from "Werther" Massenet
Scène des Lettres
Charlotte Miss Ada H. Reefy

Scene from "Giacinta" Ponchielli
Romance - "Cielo e mar"
Mr. Louis Rousseau

Scene from "Hérodiade" Massenet
Scène de Salomé
Miss Lillian P. Eubank

Scene from "Mignon" Thomas
Duet des Hirondelles
Miss Ada H. Reefy
Mr. Albert S. Hanabergh

Scene from "Il Trovatore" Verdi
Scène du Miserere
Leonora Mrs. Walter Bowne
Manrico Mr. Louis Rousseau

Scene from "Le Prophète" Meyerbeer
Phidès Miss Lillian P. Eubank

Scene from "Alceste" Gluck
Alceste Mrs. Edward B. Dunham

Scene from "Rigoletto" Verdi
"La Donna è mobile"
Mr. Louis Rousseau
Quartette

Mrs. Walter Bowne Mr. Louis Rousseau
Miss Lillian Eubank Mr. Albert Hanabergh

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

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

Wednesday afternoon, June 1, 1910,

at four o'clock.

Prelude, G sharp minor Bach
 Nocturne, G sharp minor Chopin
 Miss Annie Stolaroff

Aria, from Sonate, F sharp minor, Opus 11 . . . Schumann
 Fantasiestück, Opus 6, No. 21 Nicodé
 Mr. Clarence Seaman

"Non so piu", from Figaro Mozart
 Miss Helène Stark

Etude Mignonne Schütte
 Romance, F sharp major, Opus 28. Schumann
 Miss Clare Stearns Wheeler

Andante Religioso Goltermann
 (for 4 violoncelli)
 Mr. Julius Goldberg
 Miss Laura Tappen
 Mr. Edward Türkischer
 Master Peter Quinn

"Murmuring Breezes" Jensen
 "Spring Night" Jensen
 Miss Gertrude Geis

Fugue in C major, for violin alone Bach
 Mr. Samuel Gardner

Impromptu, A flat major, Opus 29 Chopin
 Miss Genevieve Gannon

C e r e m o n y

AT THE LAYING OF THE CORNER STONE OF THE

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

120 Claremont Avenue

Saturday afternoon, March 26, 1910,

at two o'clock.

Chorale - "Awake", from Die Meistersinger Wagner

Address by the Chairman Mr. Edward D. Adams

Ladies and Gentlemen, Friends and Members:

It is a pleasure and it is a great inspiration to welcome you here to that which has interested us so much. It is because of the interest that you show in that which has interested us that we are particularly emphatic and earnest in expressing our thanks to you for your attendance on this occasion. The laying of a corner stone on all occasions and in all places is an event of much importance. To this institution, of course, you can all understand, it marks a degree of progress that very few of us in our most enthusiastic moments a few

CORNER STONE CEREMONY

Continued

years ago would have thought possible. Here in New York City it becomes an event of two-fold importance. It is historical and will be regarded in the annals of the city as one of the events of the civilization, of the development of the city, in the additions to the beautiful monuments that mark its progress, of a splendid addition to this great centre of education, supplementing in such a remarkable and coincident manner the work that is being done by the Union Theological Seminary, its nearest neighbor. In other respects it is particularly interesting because it is sentimental; and who is there in this audience that would not understand the sentiment that has prompted the generous donation that erects this building, first, the fund that assures a permanent income, to a mother's memory; and, second, the liberality and sympathy of the many who have contributed to assure the erection of the building.

As a neighborly incident, it is indeed great pleasure to call your attention to the fact that a representative of the institution here at our left, is here to say to us as the newcomers that we are welcome neighbors in this community. I therefore take great pleasure in introducing to you one of the professors of the Union Theological Seminary - the Rev. Thomas Cuming Hall.

Address Rev. Thomas Cuming Hall, D. D.

This occasion is very near to my heart, for I feel

CORNER STONE CEREMONY

Continued

that in some special sense I come here in the name of the many interests I represent, but particularly in the name of a lifelong friendship with one whose presence we miss among us, Mr. Cornelius C. Cuyler. We miss him here. He would have joyed in our joy in this, the fruition of the hopes which we cherished for the institution of which he was the president. I feel also that I speak in the name of our neighboring institutions in welcoming to our midst one who, as the head of this institution has stood in New York for musical idealism. And, indeed, the ideals which move us across the way, and which should inspire this institution, are ideals of that higher life which have values which cannot be reckoned in dollars and cents. And it is a splendid thing that this building is being raised, filled with precious memories, to carry on into life this ideal valuation of what life really is. Here the musical laymen of our city are to receive, I hope in a long future, their earnest, consecrated training in the art that adds so much to life and means so much for the expression of our better selves. Religion and music have ever gone hand in hand. Religion and music have ever spoken heart to heart of those things which move life most. And it is therefore the earnest wish of those whom I represent here that we shall go hand in hand in the work of giving life its most permanent value in making it speak to us of those ideals which pass not away, the ideals of beauty, of righteousness and of truth, upon which real life

CORNER STONE CEREMONY

Continued

is founded.

So that the laying of this corner stone may indeed be a mark in the history of our city, marking one more approach to that great ideal that I hope moves us all as citizens. Therefore it is a moment of joy for us all that we see here before us the coming event of a great institution, - an institution with history behind it, but with a future incomparably greater before it of usefulness and beauty in the life of our great city.

The Chairman

There is a practical side to our celebration, as well as a sentimental one. We have no one so fitting to represent both of these interests as the director, - I might say the originator and developer of the great progress, of the measure of success already obtained.... You all know of whom I speak; and it is unnecessary, I am quite sure, to introduce to you - most of you --- him whom we love, and upon whom we rely, and in whom we rejoice, our director - Dr. Damrosch.

Address Mr. Frank Damrosch

When dreams come true, we feel as though a miracle had happened. That is my sensation to-day when I look upon these steel columns and stone walls that give promise of a great and beautiful building which is to be

CORNER STONE CEREMONY

Continued

dedicated to the cultivation of the noblest of all the arts - to Music.

There are, however, two kinds of dreams; the passive which comes to us in sleep and which is apt to be inchoate and incoherent, and the active kind which shapes itself in the hours of greatest wakefulness, of intensest thought, of highest aspiration. THAT dream is the striving after an ideal, and happy the dreamer, thrice blest the world, if any part of his dream is realized.

Some years ago I dreamed that a people possessing an innate love of music, a keen desire to make music part of its home and community life and, in its race mixture, gifted with all the inherited talents of the older civilizations, that such a people should have the opportunity to develop its natural musical gifts under the most favorable conditions.

About six years ago I told my dream to another "true dreamer", James Loeb, and the first miracle was accomplished, the first step was taken towards the ideal of which we dreamed - Mr. Loeb endowed the Institute of Musical Art. It is not merely the establishment of a new music school which marks the onward step - there have existed many schools in and out of New York for many years - but the liberal endowment of this Institute enables it to pursue ideal aims under ideal conditions and these cannot fail to produce in time ideal results.

The first miracle, therefore, was the finding of

CORNER STONE CEREMONY

Continued

the man who understood, who, by inheritance, talents, education and hearty sympathy with true art, was able to recognize the need for such a school and to realize its possibilities for good to this community and to all America.

We have many men among us who give generously to the poor and the sick and to general educational purposes, but the men who appreciate the value of art influences to the people at large - not only to the well-to-do - are rare. Let us honor James Loeb and may his example stimulate others to help in the work which he has begun.

The Institute of Musical Art was organized in the spring of 1905. It opened its doors to 350 students in October of that year. Its plan of instruction provides for prescribed courses in all branches of music. These courses include all subjects necessary to the thorough training of the musician, whether amateur or professional. When these fundamental courses are absolved - and not till then - students are permitted to specialize in postgraduate work.

The faculty of the Institute consists of about sixty teachers of high rank and wide experience. It includes some of the foremost artists of Europe and America.

Nearly six hundred students are now enrolled. They show a high average of musical promise and there are those who bid fair to develop into fine artists. But

CORNER STONE CEREMONY

Continued

the most gratifying feature of the school is the general eagerness to learn and faithfulness in work on the part of the student body, to say nothing of the wholehearted devotion of the teachers to the ideals of the school.

Here is the second miracle: the prompt recognition of the character of the school by those whom it was intended to benefit, as evidenced by the fact, that, in spite of rather strict entrance requirements, the Institute has been filled to its capacity since its second year.

I must now chronicle a third miracle although chronologically it should perhaps have received second place. One of the most difficult questions which met the organizers of the school was that of providing a home. Even had the means been available, it would have been unwise to erect a building before the necessary experience had been gained in the practical working out of the school plans. The city was explored in every direction with discouraging results until, almost by accident, there was found the beautiful and adequate building on the corner of Fifth Avenue and Twelfth Street which the Institute had occupied since its beginning. It seemed to us as though the architect in planning it seventy to eighty years ago had known the use to which this school would put it. He gave it just the right number of rooms, spacious and light; he provided a charming concert hall of just the right size and fine acoustic properties and, best of all, he enwrapped the whole, by

CORNER STONE CEREMONY

Continued

means of simple Gothic treatment, in an atmosphere of academic and artistic dignity which has contributed in no slight degree to the development of the art spirit in the school. Was it not a miracle to find such a place all ready made to form the cradle of the infant school?

But, alas, the march of commercial progress compels us to leave our beautiful first home. Again we searched the city but in vain. The trustees of the Institute decided that the only solution of the problem was to erect a permanent home suited to the needs of the school and worthy of its aims and aspirations. The choice of site fell upon this lovely spot, close to the banks of the Hudson, in the immediate neighborhood of some of the finest educational institutions of the city and easily accessible to students from all parts of the city and the suburbs.

The architect has planned a simple but noble exterior which will proclaim the purpose of the building and will be an ornament to this great metropolis. The interior will contain everything necessary to the best work, comfort and safety of the students. Its planning was undertaken in fear and trembling with a full realization of the importance of providing wisely for the present and future needs of the school. We hope that the experience of the past five years has taught us to plan aright.

One of the beautiful features of the building will be its Recital Hall, planned to seat about four hundred

CORNER STONE CEREMONY

Continued

people. It will be known as Cuyler Memorial Hall in honor of the late Cornelius C. Cuyler, the first president of the Board of Trustees, a man who by his optimism, encouragement, sympathy and practical mind was invaluable in its councils.

But in order to erect this beautiful home, a fourth miracle has to be accomplished, namely, to secure the large sum required for this purpose. I am happy to say that, while it has not yet fully materialized, the miracle is working assiduously and that, of the nearly \$400,000 required, fully two-thirds have already been subscribed.

If the citizens of New York realized what this Institute stands for in the spiritual uplift of the city, each one would contribute his mite towards its support.

Meanwhile, we will continue to dream, that is, to aspire, and we feel confident that miracles will continue to come to pass and that our dreams, our aspirations, our ideals, will all some day be realized.

The Chairman

It would have been the greatest pleasure if the founder - Mr. James Loeb - could have been here to assume the duty and pleasure that alone belongs to him. In far-away Munich we are quite sure he is with us today in spirit. He has sent to us and to you all participating in this event, a cordial greeting and has

CORNER STONE CEREMONY

Continued

authorized his sister, Mrs. Paul M. Warburg, to represent him in the performance of this duty.

As you all understand, in laying a corner stone and depositing therein the documents which it is desirable to preserve for futurity, it is necessary to seal them up hermetically. In order not to keep you while this is being done, the act of laying the corner stone has been anticipated and the box has been prepared containing the following articles:

The Deed of Gift from James Loeb to the Institute of Musical Art of the City of New York;

Catalogues of the Institute for the years 1905 to 1909 inclusive;

Constitution, By-laws and Reports of the Auxiliary Society of the Institute of Musical Art;

Copies of the Students' and Teachers' Books of rules and regulations;

Historical sketch of the organization and development of the Institute;

Programme of the ceremony of laying the corner stone;

Copy of the silver medals awarded to students graduating with the highest honors;

Silver coins minted in the year 1910;

One Lincoln cent;

Copies of daily papers of March 26th, 1910, and

Textbooks and programmes of recitals and commencement exercises.

CORNER STONE CEREMONY

Continued

The architect will turn over to the builders the instrument by which the laying of the corner stone will be signified, and then the representative of the founder will do her part, and the ceremony will then be concluded by the singing of the hymn "America".

Laying of the Corner Stone . Mrs. Paul M. Warburg

Hymn - "America"

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

Trial of Candidates for the
ARTISTS' DIPLOMA

and of the Candidate for the
FACULTY SCHOLARSHIP

before an invited jury

Thursday evening, May 19, 1910, at eight o'clock

JURY -

Mr. Ferdinand von Inten

Mr. Rafael Joseffy

Mr. Alexander Lambert

Variations in A major	Mozart
From Sonata Appassionata, F major, Opus 57	Beethoven
Allegro assai	
Intermezzo, Opus 117, No. 1	Brahms
Rhapsodie, VIII.	Liszt

Miss Jessie Katherine Macdonald

From Sonata, E major, Opus 109	Beethoven
Andante con variazioni	
Ballade, Opus 47	Chopin
Intermezzo, Opus 117, No. 2	Brahms
Rhapsodie, XIII.	Liszt

Mr. Julius L. Schendel

Pastoral varié, E flat major	Mozart
Nocturne, E major	Chopin
Rhapsodie, XII	Liszt

Mr. Arthur A. Loesser

The Artists' Diploma confirmed to Miss Jessie Katherine
Macdonald and Mr. Julius L. Schendel
Faculty Scholarship confirmed to Mr. Arthur A. Loesser.

INSTITUTE OF MUSICAL ART

COMMENCEMENT EXERCISES

Mendelssohn Hall

Monday evening, June 6, 1910,

at quarter after eight.

Overture in D, in the Italian style . . . Schubert
Orchestra of the Institute

Concerto for two violins Bach
Vivace
Largo, ma non tanto
Allegro

Mr. Arcule G. Sheasty

Mr. George I. Tompkins

Trio from the "Magic Flute" Mozart
"Già fan ritorno"

Miss Gertrude K. Schmidt

Miss E. Inez Litchfield

Miss Margaret McGill

- over -

COMMENCEMENT EXERCISES

Continued

Concerto for piano in G minor, Opus 25 . . . Mendelssohn

Molto allegro con fuoco

Andante

Presto

Molto allegro vivace

Mr. Leo Ornstein

Air from "Hérodiade" Massenet

"Il est doux"

Miss Lillian P. Eubank

Rhapsodie No. 13 Liszt

Mr. Julius L. Schendel

CXXXVII Psalm - "By the Rivers of Babylon" . . . Loeffler

For chorus of women's voices

accompanied by

Two Flutes, Violoncello, Harp and Organ

. . . Address and Presentation of Diplomas . . .

Director of the Institute

Overture to "The Merry Wives of Windsor" . . . Nicolai

Orchestra of the Institute

Address Mr. Frank Damrosch

Ladies and Gentlemen and Students:

Before giving the graduates the diplomas to which they are entitled, I take the privilege of saying a few words about this Institution which, though so young, has already placed to its credit achievements which lead us to hope for the ultimate success towards which we are striving - the success of the cause in which we work. It is for the fifth time that we meet upon an occasion of this kind. We like to measure our lives in decimal ciphers; the five, ten, fifteen, twenty, and twenty-five year marks always play an important part in the reckonings of life, the individual life or the life of a community or of an institution.

To-night I feel once more like a captain who brings his ship safely into port; and I am very proud of my ship - proud of its crew, proud of its owners, and proud of its freight. The freight are those precious lives, the students, whom we have with us. The crew is that faithful band of teachers - my boatswain, my mates and my middies before the mast. My owners are those high-minded men and women who have called into being this ship, and have endowed it in every way to make it a very sea-worthy, staunch vessel that shall reach its destination surely and safely.

Most ship owners expect their captain to bring home gold and silver as a result of his voyage. My owners also ask treasure of me, but it is not gold or silver. It is WORK in a noble profession. We are giving to hundreds of students the opportunity to become true mu-

sicians. My ship owners question not what the expense of the venture is, but look only to the fruit of the voyage. We have had five such voyages so far, every year renewing our pioneer courage.

We have travelled until now in a home - a sea home - that I may stick to my allegory, which was beautiful and well-adapted, but which we must now forsake. A new one is being made ready for us in the most beautiful part of the city on Riverside Drive, overlooking the banks of the Hudson, where everything will be ship-shape and ready for work this fall. I wonder if you fully realize - students and friends - what a tremendous interest there must be in the cause of good musical education to bring about the endowment of a school of this kind as liberally as this has been endowed, and to provide it with such a magnificent permanent home! It is a rare thing that the need of higher musical education, or higher education of any kind, is so quickly recognized as this has been. But our needs are still great. Our friends who know of us have done much for us, but we are never satiated. Indeed we want to be able to give more; we want to be able to carry out the highest possible projects for the best musical culture, and we need all the help that those who are interested in such work can and will give. This is not the time when we may pass around the hat, but I want to sow the seed wherever I chance to see men and women who are really interested in true musical culture. Who knows but there may be some one here to-night who will not leave us a million for we do not want him to die, but who will give us a million or two if he happens to have them handy some time. That

is all.

Now graduates, please rise. I want you to think back over the few years - three or four years - since you first entered this institution. You came with a little voice culture, piano culture or fiddle culture, and you thought we were just going to give you more of the same. But nothing of the kind. We have not only taught you more piano, more violin and more singing, but all the other things which have been given incidentally have opened before you a new horizon. At first, the ear-training and the theory swamped you. As I watched the other evening when eighty-five of you were taking the third year dictation examination, in which a four-part chorale was played for you and you wrote it from three hearings, I said to myself, "Think of those children three years ago how they would have sat with open mouths!" But now only fifteen out of the eighty-five failed to receive 75%. So you see as a class you are pretty good. But that is not the only respect in which this class was excellent. You hold a higher average than any of your predecessors. I would not say this to you if we were not going to separate for the summer. It is not wise to praise children too much in their work, but you deserve it! You have earned it! And I am happy to be able to congratulate this class on the record it has made in every respect, by its earnestness, by its attention to work and by its faithfulness. And now the time has arrived when you receive a diploma - A DIPLOMA! When you read that diploma, however, you will not feel quite so stuck-up as you do merely at the mention of the name - Diploma. That diploma you will find

reads like this: "John Smith (we have no John Smith), or Mary Jones (we have no Mary Jones) has attended a course in piano or violin or singing for the past three years and has passed the examinations in these branches satisfactorily and is now entitled to enter the Teachers' or the Artists' Course." "What, am I not through" say you, "why I thought I knew it all!" Over three years ago, you thought that in three years you would finish. To-day you know that in twenty years you will not finish, but that possibly in two or three years more you may get the diploma which will say that you have reached maturity in so far as we can give you, and whatever else you have to learn only one teacher can teach you - and that is life. We carry you to a point where you are able to be independent in your further pursuit; beyond that we cannot help you. We cannot make a great artist of you unless the great artist is in you. You cannot make a great artist of yourself unless you work out the great artist that is in you. And so when you receive your diploma to-day, you will not go abroad and say: "I have got a diploma from the Institute of Musical Art; now I can play, sing, dance and teach and do everything because I have a diploma". That is the way it used to be; it is so no longer. This diploma is merely a milestone which says that you have laid a foundation upon which to build. The foundation has been laid for what I trust will one day be a fine and noble structure.

I will now ask you to come upon the stage and receive your diplomas. I want to say in closing that I trust the years you have spent at the Institute have not only given you a desire to learn more, whether here or

elsewhere, but that they have also endeared to you the association with other students, the association with your teachers, the spirit and the atmosphere of the school, which, as you know, is all for work, all for the sincere honest attempt at good things, and I trust you will think back upon those years as years that have been well spent.

* * * * *

I would like to say a special word to the graduates in the Department of Public School Music. I feel that you leave us in order to work in the most important field that now needs help, and I want to lay to your charge especially the holding up of the highest standards which we have tried to inculcate in you. It is you who go out among the hundreds of thousands of children of this land who can best sow the seed of appreciation of what is good and beautiful in music. I trust that you will never stoop to anything which you know to be unworthy. I know the temptations are great especially in that field, because that which will be exacted of you will often fall short of what you know you ought to exact of yourselves, but your duty is to raise the standards, to raise the taste of the American people. The others who play or sing for those who have learned to appreciate good music can never hope to exert that influence, that broad influence over musical culture in America which you who go out as Supervisors in public schools can do. I trust that you will carry our banners far and wide into the land, from North to South and from East to West, and I hope to hear good ac-

counts of you.

* * * * *

I shall now give certificates of maturity in analytic theory and in practical theory. The course in analytic theory is one of five years; that in practical theory and composition is one of seven years. In awarding the latter certificate, the professor of theory and composition - Mr. Percy Goetschius - and myself called in a prominent musician and composer of this city - Mr. Rubin Goldmark - in order that our decision might not only be based upon our personal knowledge of the students but that their work should pass critical examination before one not connected with the Institute. The certificates were awarded upon the approval of this committee of three.

I would like to add that the complete course in theory and composition includes ability to write in all the larger forms and includes orchestration. The thesis, so to speak, for this certificate in this instance was an allegro movement for a string quartette and the tasks have been satisfactorily solved.

* * * * *

I now will award the post-graduate diplomas in the Artists' course. This diploma is in some respects the most misleading unless properly interpreted, properly understood. We have at some time to send our students away although we would like to keep them forever. But a time comes when we have given them all that they need in order to be able to work out their own salvation. A cer-

tain degree of maturity has been reached and it now behooves such students to go out and let life teach them how to make their artistship evident and better. Now there are two kinds of performing artists. The one has the ambition only for celebrity. The other has the ambition for perfection. The former may reach celebrity but where there is lack of sincerity and love of ideals, it very soon misleads the musician into wrong paths and before long he finds himself off the road of artistship and on an entirely different plane from that which the true artist must inhabit. The true artist strives only for perfection in his art and lets celebrity take care of itself, and if he does so, it will come to him all that he deserves. If it does not come to him, he is still happy in the fulfillment of the promise that is in him.

So, in giving these diplomas, I want most earnestly to say to you that the true artist all his life strives for perfection - not for celebrity.

* * * * *

I will now award the diplomas for earnest and faithful work towards a noble profession. The glittering promise of a successful virtuoso life leads many to think that the teacher's profession is but a small and contracted one, but those who know THOSE WHO KNOW realize that the highest, the noblest, the most beautiful profession of all in the world is that of teaching, and only in so far as the performing artist is a teacher does he fulfill his best and noblest mission.

You are going to devote yourselves to the profes-

sion of teaching and you take with you my sincerest wishes for that kind of success which is the only satisfaction a teacher longs for, and that is, to develop in the student the same high motives that you yourselves hold in the art which you have chosen as your life's work.

STRICTLY POLITE VANDERBILT

Thursday, April 22, June 7th, 1913.

At eleven o'clock.

Overture: Minuetto

Sir-Isa Hayes

(Played by the New-York Orchestra
consisting of the Glass Series)

Directed by
Signor Tompkins

UNDERSTANDING and CAPTION

Very late of the Henry Lane Thomas

1. The Henry (as sung by a Young Lady from Baltimore, N. Y., graduate of the "Meditation of Musical Art")

Short Kinkler at the Piano

2. The Lady of the Quaker
3. Little Miss Scolden - Solo Song

(as sung by a pupil - Grade 1 & 2 - age 10 years, after six weeks instruction under a graduate of the Supervisors' Course)

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 S H O W

S T R I C T L Y P O L I T E V A U D E V I L L E

Tuesday morning, June 7th, 1910,

at eleven o'clock.

A

Overture Discordando Big-low Noyes

(Played by the Seem-funny Orchestra
consisting of the Class Babies)

Directed by
Signor Tompcanini

B

UNDERHILL and CARTER

Very late of the Dreary Lane Theatre

1. The Rosary (as sung by a Young Lady from Butter-
nute, N. Y., graduate of the Insti-
tute of Musical Art)

Shirt Kindler at the Piano

2. The Lady or the Quaker?
3. Little John Bottlejohn - Rote Song

(As sung by a pupil - Grade 1 A - age seven
years, after six months instruction under a
graduate of the Supervisors' Course)

C L A S S D A Y S H O W

C

SIGNOR PIEITRI and HIS WONDERFUL MONK OCTAVO

The Only Monkey in the World with Absolute Pitch. Octavo has been imported from the New England Conservatory especially for this Show.

D

THE FOUR PEGGYS

in their comedy act entitled

"Two Aunts and a Photo"

Kink	.	Miss Lisette E. Kinkel
Peggy	.	Miss Peggy McGill
Aunt Trude	.	Miss Gertrude Schmidt
Aunt Inez	.	Miss Inez Litchfield

Time - May 1910

Place - Kink's boarding place on
West 12th Street

E

MLLES. EUBANK and PATTERSON

The Greatest Dramatic Interpreters in the World,
lately of the Opera Comique, recently procured for the
Vaudeville Stage at Great Cost.

Appearing in the balcony scene
from Romiet and Julio

(Last Time on Any Stage)

F

THE TWO COLOMBOS - CARMEN and CARLOS

Giving an example of Spanish Folk-dancing

They Are Just It.

C L A S S D A Y S H O W

G

STRANDED IN SQUEEDONK

by the Down-and-Out Class

Institute of Musical Art - 1910

Scene - Railroad Station of Squeedonk

Time - August 1910

Vivian Montague	.	.	Miss Helen Sutphen
Pansy Pearl	.	.	Miss May Scotland
Lorenzo Macduff	.	.	Mr. George A. Wedge
Reginald Clifford	.	.	Mr. George I. Tompkins
Crowd	.	.	By Itself

Ladies are requested to remove their hats, (if possible)

Cloak-room on the first floor. A very courteous, lo-
quacious and efficacious attendant in charge.

No extra charge for programmes.

Flowers invited.

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

- 1910 -

ARTISTS' COURSE IN PIANO

Miss Jessie Katherine Macdonald

Mr. Julius L. Schendel

TEACHERS' COURSE IN PIANO

Miss Mirriam Brenner

Miss Grace Reed Joslyn

Miss Elsie Jean Wiswell

TEACHERS' COURSE IN ORGAN

Mrs. Henry S. Blauvelt

Miss Eva Estelle Frisbie

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

- 1910 -

- Department of Piano -

Miss Margaret Arnold

Miss Adelaide Swift Bottsford

Mr. Grover Ackley Brower

Miss Catharine Browning

Miss Phoebe Cary

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

- Department of Piano -

- Continued -

Miss Mary Ella Cook
Miss Sophia Catharine Dooman
Miss Maude Sherman Edwards
Miss Genevieve Gannon
Miss Katharine Hall
Miss Jeannette Brown Herreshoff
Miss Frances Monefeldt Howland
Miss Virginia Larkin
Mr. Leo Ornstein
Miss Helen Howland Russel
Miss Adelaide Schockey
Mr. Clarence Miller Seaman
Mr. Daniel Harold Sofer
Miss Annie Stolaroff
Miss Vong Tau Sze
Miss Marguerite Thomson
Miss Hettie Barbara Weed
Miss Clare Stearns Wheeler

- Department of Organ -

Miss Lilian Carpenter
Miss Mary Hoyt Comstock
Miss Clara Ray Ford
Miss Frances May Peters
Mr. George Anson Wedge

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

- Department of Violin -

Mr. Conrad Christopher Held	Mr. Arcule Guilmette Sheasby
Miss Marie Louise Richards	Miss Ethel Cecilia Smith
Miss May Proude Scotland	Miss Helen Dunham Sutphen
Mr. George Ira Tompkins	

- Department of Singing -

Miss Mary Agnes Allen
Miss Louise Kemble Brown
Miss Lillian Pearl Eubank
Miss Lillian Hodghead
Miss Lisette Everard Kinkel
Miss Edith Inez Litchfield
Miss Margaret McGill
Miss Jessie Seymour Patterson
Miss Ada Henrietta Reefy
Miss Gertrude Katherine Schmidt
Mrs. Harold Kilgour Smith

- Department of Public School Music -

Miss Kathryn Hamilton Baxter	Mrs. Clarence B. Nowlan
Mr. Russell Carter	Miss Eleanor Taylor
Miss Beulah Alice Hootman	Miss Beatrice Augusta Teall
Miss Annetta Mason	Miss Martha Giles Tolmie
Miss Elizabeth Knight Munsie	Miss Jean Williams Underhill
Miss Grace Walton	

RECIPIENTS OF CERTIFICATES

- In Practical Theory -

Miss Myra Frances Hale

Mr. Julius L. Schendel

- In Analytic Theory -

Miss Mary Charlotte Hubbell

Miss Helen Van Ingen

Miss Katherine Young

- Department of Public School Music -

Miss Beatrice Hochstein

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Mr. Thomas Taylor • • • • • •

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Mr. William J. Rochester • • • • • •

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Mr. Daniel Gregory Mason

Memorial Hospital, January 15

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