

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 10, 1910

JUNE 1, 1911

# THE JUILLIARD SCHOOL

LINCOLN CENTER  
NEW YORK, NEW YORK 10023

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16f. Institute of Musical Art, Lectures, Recitals and General occasions  
October 10, 1910 - June 1, 1911

INDEX PAGES 146-150



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INSTITUTE OF MUSICAL ART

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LECTURES, RECITALS and GENERAL OCCASIONS

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October 10, 1910 . . . . . June 1, 1911

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Frank Damrosch . . . . . Director.

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LECTURE COURSES

1910-1911

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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, Literature and Art . . . . Mr. Thomas Tapper

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

The Romantic School . . . . Mr. Daniel Gregory Mason

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HISTORY OF MUSIC Class I Term I

October 10 General introduction to the XVIII century.

Illustrations

HISTORY OF MUSIC

October 17 Handel. His opera and oratorio.

Illustrations

Class I

"O had I Jubahs given", from Judas. Handel  
"Rejoice greatly", from The Messiah. Handel  
Miss Adah B. Connor

Thirty Lectures

October 24 Bach. His contrabass significance.

Illustrations

Prelude and Fugue, E flat minor. Bach  
Miss Helen B. Smith

MR. WALDO S. PRATT

October 31 Comparing H. Mendelssohn, and the clarinetists.

Illustrations

In Place Monday afternoons. Comparing  
Composers of Music. Scarlatti  
Miss Charlotte Michalewicz

at half past two o'clock.

November 7 Haydn. The classical style.

Illustrations

from Surprise Symphony. 3 major. Haydn  
Andante  
Miss Anne E. Ponce  
Mr. Carl Schuler  
"With verdure clad", from the Creation. Haydn  
Miss Adah B. Connor

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HISTORY OF MUSIC . Class I . Term I

---

October 10 General introduction to the XVIII century.

No Illustrations

October 17 Händel. His opera and oratorio.

Illustrations

"O had I Jubal's Lyre", from Joshua. .Händel  
 "Rejoice greatly", from The Messiah .Händel  
 Miss Adah B. Conner

October 24 Bach. His contrasted significances.

Illustrations

Prelude and Fugue, E flat minor . . Bach  
 Miss Helen E. Smith

October 31 Couperin, D. Scarlatti, and the Clavecinists.

Illustrations

La Fleurie . . . . Couperin  
 Tempo di Ballo . . . . Scarlatti  
 Miss Henriette Michelson

November 7 Haydn. The classical style.

Illustrations

from Surprise Symphony, C major . . Haydn  
 Andante  
 Minuet  
 Miss Anna E. Pease  
 Mr. Carl Schluer  
 "With verdure clad", from the Creation . Haydn  
 Miss Adah B. Conner



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HISTORY OF MUSIC . Class I . Term I

---

November 14 Mozart's genius and influence.

Illustrations

from Symphony, G minor . . . Mozart  
 Allegro assai  
 Miss Anna E. Pease  
 Mr. George A. Wedge  
 "Batti, batti o bel Masetto" . . . Mozart  
 (from Don Giovanni)  
 Miss Helene Stark

November 21 Gluck and the opera.

Illustrations

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

November 28 Beethoven's life and personality.

Illustrations

Romanze, F major . . . Beethoven  
 Miss Constance Edson  
 Mr. Abraham L. Shyman

December 5 Beethoven's epochmaking position.

Illustrations

from Sonate, G major, Opus 96 . . . Beethoven  
 Allegro moderato  
 Adagio espressivo  
 Miss Constance Edson  
 Miss Emma J. Brazier

December 12 . . . Examination

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HISTORY OF MUSIC . Class I . Term II

---

January 2 General survey of the XIX century.

No Illustrations

January 9 Schubert and the classical song.

Illustrations

"Who is Sylvia"	.	.	.	.	Schubert
"Der Lindenbaum"	.	.	.	.	Schubert
"Das Wirthshaus"	.	.	.	.	Schubert
Mrs. Edward B. Dunham					

January 16 Rossini, Weber and Meyerbeer.

Illustrations

"Und ob die Wolke"	.	.	.	.	Weber
(from Der Freischütz)					
Miss Marie W. Kröger					
"Ah! mon fils"	.	.	.	.	Meyerbeer
(from Le Prophète)					
Miss Lillian P. Eubank					

January 23 Mendelssohn as composer and educator.

Illustrations

from Violoncello Sonate, Opus 45	Mendelssohn
Allegro assai	
Mr. Lieff D. Rosanoff	
Miss Emma J. Brazier	

January 30 Schumann and Romanticism.

Illustrations

"So wahr die Sonne scheint"	.	.	.	Schumann
"Erste Begegnung"	.	.	.	Schumann
Miss Gertrude K. Schmidt				
Miss Margaret McGill				



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HISTORY OF MUSIC . Class I . Term II

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February 6 Chopin.

Illustrations

Nocturne, B major . . . . . Chopin  
Mr. Arthur A. Loesser

February 13 Liszt as pianist and leader.

Illustrations

Au Bord d'une Source . . . . . Liszt  
Spinning Song . . . . . Wagner-Liszt  
(from the Flying Dutchman)  
Mr. Arthur A. Loesser

February 20 Wagner's fight for recognition.

Illustrations

"Dich theure Halle" . . . . . Wagner  
(from Tannhäuser)  
"Elsa's Traum" . . . . . Wagner  
(from Lohengrin)  
Miss Adah B. Conner

February 27 Wagner's theories and influence.

Illustrations

Prelude to "Die Meistersinger" . . . . . Wagner  
Miss Alice M. Shaw  
Miss Emma J. Brazier  
"Liebestod" . . . . . Wagner  
(from Tristan und Isolde)  
Miss Adah B. Conner

March 6 . . . . . Examination

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HISTORY OF MUSIC . Class I . Term III

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March 20 The peculiar place of Brahms.

Illustrations

Scherzo . . . . .	Miss Elenore Altmann	Brahms
"Von ewiger Liebe". . . . .		Brahms
"Sapphische Ode" . . . . .		Brahms
"Meine Liebe ist grün" . . . . .		Brahms
	Miss Margaret McGill	

April 24 New styles in Germany.

March 27 Gade, Grieg and the Scandinavians.

Illustrations

from Sonate, G major, Opus 13 . . . . .		Grieg
Lento doloroso		
Allegro vivace		
	Miss Henriette H. Bach	
	Miss Alice M. Shaw	
"Die Prinzessin" . . . . .		Grieg
"Guten Morgen" . . . . .		Grieg
	Miss Eva M. Guck	

April 3 Rubinstein, Tschalkowsky and the Russians.

Illustrations

Theme and Variations, F major . . . . .	Tschalkowsky
Mr. Theron W. Hart	

April 10 New styles in France and Italy.

Illustrations

"Air of Salomé" . . . . .	Massenet
(from Hérodiade) . . . . .	
Miss Lillian P. Eubank	
"Je m'appelle Mimi" . . . . .	Puccini
(from La Bohème) . . . . .	
Miss Valerie M. Doob	



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HISTORY OF MUSIC . Class I . Term III

---

April 17 New styles in England and America.

Illustrations

from "Sea Pieces" . . . . . Elgar  
 "In Haven"  
 "Sabbath morning at sea"  
 "Where Corals lie"  
 Mrs. Schai A. Winetzky

April 24 New styles in Germany.

Illustrations

"Zueignung" . . . . . R. Strauss  
 "Die Nacht" . . . . . R. Strauss  
 "Ständchen" . . . . . R. Strauss  
 Miss Ruth Harris

May 1 Evolution of the violin and of the orchestra.

Illustrations

from Sonate, D minor . . . . . Vivaldi  
 Giga  
 from Sonate, F major, Opus 24 . . . . . Beethoven  
 Allegro  
 Romance, G major, Opus 26 . . . . . Svendsen  
 Mr. Samuel Gardner

May 8 Evolution of the piano.

Illustrations

Adagio, B minor . . . . . Mozart  
 Waldesrauschen . . . . . Liszt  
 Miss Elenore Altmann

May 15 . . . . . Examination

May 22 The modern social status of music.

No Illustrations

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

THE KEYBOARD SONATA

October 10 Use of the term "sonata" in the XVII century.

Illustrations

HISTORY OF MUSIC

Class II

October 17 Influence of the suite in the XVIII century.

Illustrations

Thirty Lectures

Suite, G minor . . . . . Couperin  
Pastorale . . . . . Scarlatti  
Suite Henriette Michalson

by

October 24 C. P. E. Bach's organization of the modern form.

Illustrations

MR. WALDO S. PRATT

P. E. Bach

Miss Eleanor Altman

October 31 Haydn's Monday afternoons

Illustrations

at half past three o'clock.

Haydn  
Piano, Allegro  
Miss Nellie Scherwin

November 7

Illustrations

From Violin Sonata, F major . . . . . Mozart  
Allegro  
Andante  
Mr. Arcula Shady  
Mr. Carl E. Schuler

THE KEYBOARD SONATE

October 10 Use of the term "Sonate" in the XVII century.

Illustrations

Sonate II, D major . . . Johann Kuhnau

Andantino

Molto adagio

Allegro

Adagio

Allegro moderato

Mr. Frederick S. Andrews

October 17 Influence of the suite in the XVIII century.

Illustrations

Suite, C minor . . . Couperin

Pastorale . . . Scarlatti

Miss Henriette Michelson

October 24 C. P. E. Bach's organization of the modern form.

Illustrations

5th Piano Sonate, D minor. . . C. P. E. Bach

Allegro

Andante

Allegro

Miss Elenore Altmann

October 31 Haydn's fondness for the sonate plan.

Illustrations

Sonate, C major . . . Haydn

Allegro

Adagio

Finale. Allegro

Miss Nellie Sabsovich

November 7 Increase of lyric content under Mozart.

Illustrations

from Violin Sonate, F major . . . Mozart

Allegro

Andante

Mr. Arcule Sheasby

Mr. Carl G. Schluer



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HISTORY OF MUSIC . Class II . Term I

---

THE KEYBOARD SONATE

November 14 Clementi and the advent of the piano.

Illustrations

from Sonate, B flat major . . . Clementi  
 Allegro vivace  
 Mr. Harry Kaufmann

November 21 Beethoven's earlier works.

Illustrations

from Sonate, Opus 31, No. 3 . . . Beethoven  
 Allegro  
 Scherzo. Allegretto vivace  
 Miss Etta Colin

November 28 Beethoven's later treatment of the form.

Illustrations

from Sonate, E major, Opus 109 . . . Beethoven  
 Vivace ma non troppo  
 Prestissimo  
 Miss Henriette Michelson

December 5 Influence of the romantic composers.

Illustrations

from Sonate, A major, Opus 120 . . . Schubert  
 Allegro moderato  
 Miss Anna E. Pease  
 from Sonate, B minor, Opus 58 . . . Chopin  
 Allegro maestoso  
 Miss Alice M. Shaw

December 12 . . . . . Examination

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HISTORY OF MUSIC . Class II . Term II

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JACOB LUDWIG FELIX MENDELSSOHN - BARTHOLDY

January 2 His youth and travels.

Illustrations

Overture to "A Midsummer Night's Dream" . . . .  
Mendelssohn  
Miss Alice M. Shaw  
Miss Emma J. Brazier

January 9 His first work at Düsseldorf and Leipsic.

Illustrations

Rondo Capriccioso, E major . . . . Mendelssohn  
Master Mischa Levizki

January 16 His later work at Leipsic and Berlin.

Illustrations

Variations Sérieuses . . . . Mendelssohn  
Mr. Arthur A. Loesser

January 23 His piano works and songs.

Illustrations

"Greeting" . . . . Mendelssohn  
"Abendlied" . . . . Mendelssohn  
"Herbstlied" . . . . Mendelssohn  
Miss Ruth F. Harris  
Mrs. Edward B. Dunham  
Prelude and Fugue, E minor . . . . Mendelssohn  
Miss Marion T. Ransier

January 30 His organ and smaller choral works.

Illustrations

from Organ Sonate, Opus 65, No. 1 Mendelssohn  
Allegro maestoso e serioso  
Allegro vivace  
Mr. George A. Wedge  
"First day of spring" . . . . Mendelssohn  
"Farewell to the forest" . . . . Mendelssohn  
"Lark's song" . . . . Mendelssohn  
Choral Class

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HISTORY OF MUSIC . Class II . Term II

---

JACOB LUDWIG FELIX MENDELSSOHN - BARTHOLDY

February 6 His orchestral and chamber compositions.

Illustrations

from Trio, D minor, Opus 49 . Mendelssohn  
 Molto allegro ed agitato  
 Andante con moto tranquillo  
 Miss Emma J. Brazier  
 Mr. Samuel A. Gardner  
 Miss Laura M. Tappen

February 13 "St. Paul" and the "Hymn of Praise".

Illustrations

"I waited for the Lord" . Mendelssohn  
 (from Hymn of Praise)  
 Miss Ruth F. Harris  
 Miss Lillian P. Eubank  
 Overture to "St. Paul" . Mendelssohn  
 Miss Alice M. Shaw  
 Miss Emma J. Brazier

February 20 "Elijah" and "Christus".

Illustrations

Recitative and Aria from "Elijah" Mendelssohn  
 "Rend your hearts and not your garments"  
 "If with all your hearts"  
 Mr. Harry Bennett  
 "Lift thine eyes", from Elijah Mendelssohn  
 Double Trio

February 27 His relation to his times.

Illustrations

Overture - "Ruy Blas" . Mendelssohn  
 Overture - "Fingal's Cave" . Mendelssohn  
 Miss Alice M. Shaw  
 Miss Emma J. Brazier

March 6 . . . . . Examination



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HISTORY OF MUSIC . Class II . Term III

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GENERAL SURVEY OF THE XIX CENTURY PASSING OVER  
THE GREATEST OF THE COMPOSERS OF THAT PERIOD.

March 20 Paganini, Spohr and the violin school.

Illustrations

Concerto, D major . . . . Paganini-Wilhelmj  
Allegro maestoso  
Mr. Samuel Gardner

March 27 Löwe and Franz.

Illustrations

Ballad - "Heinrich der Vogler" . . . . Löwe  
Mr. Lester N. zum Bach  
"Er ist gekommen" . . . . Franz  
"Stille Sicherheit" . . . . Franz  
"Waldfahrt" . . . . Franz  
Miss Marie R. Brinkman

April 3 Berlioz.

Illustrations

"La Captive" . . . . Berlioz  
Mrs. Edward B. Dunham

April 10 Ambroise Thomas and Gounod.

Illustrations

"Connais tu le pays" . . . . Thomas  
(from Mignon)  
"Jewel Song" . . . . Gounod  
(from Faust)  
Miss Marie W. Kröger

April 17 Verdi.

Illustrations

"Ritorna vincitor", from Aida . . . Verdi  
Miss Marie W. Kröger

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HISTORY OF MUSIC . Class II . Term III

---

GENERAL SURVEY OF THE XIX CENTURY PASSING OVER  
THE GREATEST OF THE COMPOSERS OF THAT PERIOD.

April 24 Reinecke, Jensen and the associated group.

Illustrations

Trios . . . . .	Reinecke
"Venice"	
"In summer seek thy sweetheart true"	
"March Snow"	
Miss Eva M. Guck	
Miss Dorothy S. Updike	
Miss Margaret McGill	
from Wedding Music . . . . .	Jensen
Festzug - Reigen - Nocturne	
Miss Henriette Michelson	
Miss Emma J. Brazier	

May 1 Raff, Lassen and Cornelius.

Illustrations

Cavatine, D major, Opus 85, No. 3 . . .	Raff
Mr. Samuel Gardner	
"Mit deinen blauen Augen" . . . . .	Lassen
"Die Könige" . . . . .	Cornelius
Miss Ruth Chase	

May 8 Smetana, Dvořák and the Bohemians.

Illustrations

Quintette from "The Bartered Bride" . . .	Smetana
"Noch ein Veilchen Marie"	
Miss Marie R. Brinkman	Mr. Franklin B. Converse
Mrs. Mary Winetzky	Mr. Sylvian Burkenroad
Mr. Lester N. zum Bach	
Overture to "The Bartered Bride" . . .	Smetana
Miss Henriette Michelson	
Miss Emma J. Brazier	

May 15 . . . . . Examination

May 22 Debussy and Impressionism.

Illustrations

"Azaél, pourquoi en'a tu quittee" . . .	Debussy
(from L'enfant Prodigue)	
Miss Marie W. Kröger	

October 11 Introductory.

No illustrations

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ON THE APPRECIATION OF MUSIC

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No illustrations

Thirty Lectures

October 23 Absolute music and programmatic.

Illustrations

Examples of music imitation:  
by

From

Israel in Egypt ("Hosea"; "Hosea")

Pastoral Symphony

The "Hosea" ("Hosea")

Handel

Bach

Handel

Handel

Handel

Handel

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MR. HENRY E. KREHBIEL

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Tuesdays

November 1 Classical and romantic music.

Illustrations

at twelve o'clock noon

From

Wise Women of Alton

Handel, Opus 23, No. 4

Wise Women of Alton

Handel, Opus 23, No. 4

Handel, Opus 23, No. 4

Handel, Opus 23, No. 4

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Handel, Opus 23, No. 4

Handel, Opus 23, No. 4



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THE APPRECIATION OF MUSIC . Term I

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October 11 Introductory.

No Illustrations

October 18 How to listen to music.

No Illustrations

October 25 Absolute music and programmatic.

Illustrations

Examples of musical imitation:

From

Israel in Egypt ("Frogs"; "Flies")	Händel
Pastorale Symphony	Beethoven
The Messiah ("Glory to God").	Händel
Midsummer Night's Dream Overture	Mendelssohn
Hebrides Overture	Mendelssohn
Invitation to the Dance, Opus 65	Weber
Miss Henriette Michelson	

November 1 Classical and romantic music.

Illustrations

Rondo, A minor	Mozart
Miss Elenore Altmann	
Nachtstück, Opus 23, No. 4	Schumann
Miss Catharine Browning	
Scherzo à Capriccio, F sharp minor	Mendelssohn
Mr. Forrest J. Cressman	
(NOTE - The 4th of the Waldscenen of Schumann and the Rondo Capriccioso of Mendelssohn called for but wrongly identified.)	

November 8 The pianoforte and its precursors.

No Illustrations

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THE APPRECIATION OF MUSIC . Term I

---

November 15 The English Virginalists.

Illustrations

Carman's Whistle . . . . . Byrde  
Selling's Round . . . . . Byrde  
Pavane and Galliard . . . . . Gibbons  
Miss Alice M. Shaw

November 22 French and Italian Clavecinists.

Illustrations

Le Coucou . . . . . Daquin  
La Poule . . . . . Jean Philippe Rameau  
Pastorale, E minor . . . . . Scarlatti  
Mr. Abraham L. Shyman

November 29 The German School.

Illustrations

Toccata, A minor . . . . . Froberger  
Chromatic Fantasy and Fugue . . . . . Bach  
Miss Henriette Michelson

December 6 Classicism and the Sonate.

Illustrations

Allegro vivace, from Sonate, B flat major . . .  
Clementi  
Mr. Harry Kaufmann  
Allegro, from Sonate, C major . . . Haydn  
Miss Nellie Sabsovich  
Rondo, from Sonate No. 10, B flat major Mozart  
Miss Henriette H. Bach  
Miss Emma J. Brazier

December 13 Beethoven.

Illustrations

Adagio sostenuto, from Sonate, Opus 27, No. 2 .  
Beethoven  
Allegro, from Sonate, Opus 31, No. 2 . Beethoven  
Adagio, from Sonate, Opus 110. . Beethoven  
Miss Henriette Michelson

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THE APPRECIATION OF MUSIC . Term II

---

January 3 Origin and nature of the lyric drama.

No Illustrations

January 10 Operatic elements.

Illustrations

February 7 Chant from the Koran . . . .  
 Mr. Louis Rousseau  
 "Rossignols amoureux". . . . Rameau  
 "Piangero la sorte mia" . . . . Händel  
 Miss Madeleine Walther

January 17 Wagner and his art-work.

Illustrations

Introduction to the "Flying Dutchman" Wagner  
 from "Das Rheingold". . . . Wagner  
 Walhalla Motive  
 Giant's Motive  
 Tarnhelm Motive  
 from "Siegfried" . . . . Wagner  
 Wanderer's Motive  
 Dwarf's Motive  
 from "Die Götterdämmerung" . . . . Wagner  
 Siegfried's Horn and the harmonization  
 of it in the Death Music  
 Miss Emma J. Brazier

January 24 The opera since Wagner.

Illustrations

"Ein Männlein steht im Walde" . . Humperdinck  
 (from Hansel und Gretel)  
 Street Calls, from Louise . . Charpentier  
 Mrs. Edward B. Dunham  
 Japanese Songs . . . .  
 Cherry Blossoms  
 A Cradle Song  
 Mrs. Shuichi Takaori  
 Extract from "Madam Butterfly" . . Puccini  
 Miss Eva M. Guck



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THE APPRECIATION OF MUSIC . Term II

---

January 31 The orchestra as a whole.

No Illustrations

February 7 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

Cello illustrations - Miss Laura M. Tappen

from Terzetto, C major, Opus 74 . Dvořák

Allegro ma non troppo

Larghetto

Miss Henriette H. Bach

Miss Helen Jeffrey

Mr. Conrad C. Held

February 14 The wood-winds.

Illustrations

Illustrations of the qualities and ranges of

the Flute, Oboe, Bassoon, Clarinet.

Staccato and legato passages, scales and trills  
on each instrument.

Flute . from Suite . . . . Godard

Allegretto

Miss Violet A. B. Conklin

Oboe . Ranz des vaches . . . . Rossini

(from William Tell)

Mr. Irving Cohn

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THE APPRECIATION OF MUSIC . Term II

---

February 21 The brass and percussion.

Illustrations

Illustrations of the qualities and ranges of  
the Trumpet, Trombone, French Horn.  
Staccato and legato passages, scales and trills  
on each instrument.

Horn . Extract from "Der Freischütz" . Weber  
Mr. William Weisfeld  
Various calls on the Coach Horn and the Bugle  
Mr. James Knox

February 28 Dramatic music.

Illustrations

Excerpt from Overture to "The Messiah" Händel  
Miss Emma J. Brazier  
Overture to "Der Freischütz" . . . Weber  
Miss Alice M. Shaw  
Miss Emma J. Brazier  
Prelude to "Lohengrin" . . . Wagner  
Miss Emma J. Brazier

March 7 Symphonies and symphonic poems.

Illustrations

from Symphony, G minor . . . Mozart  
Molto allegro  
Les Préludes . . . Liszt  
Miss Alice M. Shaw  
Miss Emma J. Brazier

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THE APPRECIATION OF MUSIC . Term III

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March 21 Folkmusic and national schools.

Illustrations

"Forth to the Battle" . . . . . Welsh  
 "Porzer Digoret" . . . . .  
 Mr. Franklin B. Converse

March 28 Scandinavian music.

Illustrations

Halling . . . . . Grieg  
 A Spring Dance . . . . . Grieg  
 Miss Emma J. Brazier  
 Three Scandinavian Folk-songs. . . . .  
 "Gjeite Lok"  
 "Kjaerringa med Staven"  
 "Synnöve's Song"  
 Mrs. Edward B. Dunham

May 2 Church music.

April 4 American music.

Illustrations

"Nobody knows the trouble I've had" . . . . .  
 "Weeping Mary". . . . .  
 "The great camp meeting". . . . .  
 "Musieu Bainjo" . . . . .  
 Mrs. Edward B. Dunham  
 from Symphony, E minor, Opus 95 . Dvořák  
 Adagio; Allegro molto  
 Miss Alice M. Shaw  
 Miss Emma J. Brazier

April 11 Russian music.

Illustrations

Cossack War Song . . . . .  
 Russian Boat Song . . . . .  
 Male Chorus  
 from Symphony, F minor, Opus 36 . Tchaikowsky  
 Finale. Allegro con fuoco.  
 Miss Alice M. Shaw  
 Miss Emma J. Brazier



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THE APPRECIATION OF MUSIC . Term III

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April 18 Polish, Bohemian and Hungarian music.

Illustrations

Cracovienne Fantastique . . . Paderewski  
Miss Etta Colin  
Rhapsodie Hongroise No. XII . . . Liszt  
Mr. Arthur A. Loesser  
Two Hungarian Folk-songs. . . .  
Mr. Franklin B. Converse

April 25 Chamber music.

Illustrations

from Quartette, B flat major. . . Haydn  
Allegro con spirito  
Adagio  
Miss Helen Jeffrey Mr. Conrad C. Held  
Mr. David Mendoza Miss Laura M. Tappen

May 2 Church music.

Illustrations

Gloria . . . Chant  
Choral - "O head all bruised". . . Hassler-Bach  
Choral Class  
"Mein G'müth ist mir verwirret" . . . Hassler  
Miss Margaret McGill

May 9 The principles of the organ.

(Illustrated by an exhibition of instruments from  
the Museum of Natural History.)

May 16 General review preparatory to examination.

No Illustrations

May 23 The organ and organ music.

Illustrations

Choral Prelude, "Jesus Christus unser Heiland" . . .  
Bach  
Finale, from 1st Symphony . . . Pierné  
Mr. George A. Wedge

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THE CORRELATION OF MUSIC WITH HISTORY, LITERATURE AND ART

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Term I

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THE CORRELATION OF MUSIC WITH HISTORY, LITERATURE AND ART

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October 14 General introduction to the course, outlining  
the work for the year.

October 21 The English Language and the functions of  
language.

October 28 Early English Literature.

by

November 4 From Chaucer to Johnson.

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MR. THOMAS TAPPER

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November 11 Robert Burns.

November 18 Charles Wesley. Friday afternoons

November 25 John Ruskin.  
at four o'clock

December 2 Ralph Waldo Emerson.

December 9 General review of the preceding lectures.

December 16 Study of the examination paper, and assignment  
of examination text.

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THE CORRELATION OF MUSIC WITH HISTORY, LITERATURE AND ART

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Term I

- October 14 General introduction to the course, outlining  
the work for the year.
- October 21 The beginnings of English and the functions of  
language.
- October 28 Early English literature.
- November 4 From Chaucer to Johnson.
- November 11 Robert Burns.
- November 18 Charles Lamb.
- November 25 John Ruskin.
- December 2 Ralph Waldo Emerson.
- December 9 General review of the preceding lectures.
- December 16 Study of the examination paper, and assignment  
of examination test.



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THE CORRELATION OF MUSIC WITH HISTORY, LITERATURE AND ART

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Term II

- January 6 Savage education. of works of authors previously studied. Three essays.
- January 13 Period of barbarian education.
- January 20 Individualism in education. Study of Socrates.
- January 27 The distinctive idea in XVIII century education.
- February 3 Review of lectures XI to XIV inclusive.
- February 10 Form in art and the analysis of pictures.
- February 17 Form analysis of paintings.
- February 24 Form analysis of paintings - continued.
- March 3 Review of the work from lectures I to XVIII.
- March 10 Examination assignment. Test paper for writing.

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THE CORRELATION OF MUSIC WITH HISTORY, LITERATURE AND ART

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Term III

- March 24 Critical examination of works of authors previously studied. Three essays.
- March 31 Study of an essay by Charles Lamb.
- April 7 Study of poems of Scott and Burns.
- April 21 Informal review of the literature of the preceding lectures.
- April 28 Examination paper on the lectures XXI to XXV.
- May 5 Review of the first ten lectures, presenting essential factors in the broader aspect made possible by the year's work.
- May 12 Review of the second ten lectures, presenting essential factors in the broader aspect made possible by the year's work.
- May 19 Oral test. Informal study of the examination papers and of lectures XXII to XXIV.
- May 26 Oral test. Informal study of the examination papers and of lectures XXII to XXIV - continued.
- May 29 Return of all examination papers in hand, and oral test based in general on the year's work.

## THE DEVELOPMENT OF VOCAL ART

October 12 . 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 dawn of the beginning of artistic song.

## THE DEVELOPMENT OF VOCAL ART

Plainchant.

"Gloria in excelsis"

Miss William S. Ebbett

Polyphonic a cappella composition.

"Ave Verum"

Fifteen Lectures

Miss Ruth F. Harris

Miss Jessie S. Patterson

Miss William S. Ebbett

by

October 19 . Vocal art as a public entertainment. Experi-

MR. WILLIAM J. HENDERSON

Wednesday mornings at twelve o'clock

from October 12th to February 1st.



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## THE DEVELOPMENT OF VOCAL ART

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October 12 . 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 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

Miss Ruth F. Harris

Miss Jessie S. Patterson

Miss Lillian P. Eubank

October 19 . Vocal art as a public entertainment. Exper-  
iments 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

Miss Lillian P. Eubank

October 26 . 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. Louis Rousseau

"Lasciatemi morire" . . . . . Monteverde

"Delizie contente" . . . . . Cavalli

Miss Lillian P. Eubank

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## THE DEVELOPMENT OF VOCAL ART

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November 2 . 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)	
Dialogue from "La Teodora Augusta" . . . . .	Scarlatti
Miss Ruth F. Harris	
Miss Lillian P. Eubank	
Recitativo stromentato . . . . .	Scarlatti
(from Olimpia Vendicata)	
Miss Lillian P. Eubank	
"All'acquisto di Gloria" . . . . .	Scarlatti
Mr. Franklin B. Converse	

November 9 . 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

"Il mio bel foco" . . . . .	Marcello
"Se tu m'ami" . . . . .	Pergolesi
"Beneath the cypress' gloomy shade" . . . . .	Händel
(from Susanna)	
Miss Lillian P. Eubank	
"Lusinghe più care" (from Alessandro) . . . . .	Händel
Miss Gertrude K. Schmidt	

November 16 . Beginning of opera in France. Work of Beaupré, 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	

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# THE DEVELOPMENT OF VOCAL ART

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November 23 . 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" . . (from Norma) . . . Bellini  
"Ernani involami" . (from Ernani) . . . Verdi  
Mrs. Gustave Schorn

November 30 . Famous singers of the XVII and XVIII centu-  
ries. Their training, their technic and their music.

## Illustrations

Extract from a "Psalm of Severi" . . .  
(Found in "Die Italienische Gesangemethode des  
XVII Jahrhunderts" by Dr. Hugo Goldschmidt)  
Mr. Louis Rousseau  
"Salam cantando" (from Orfeo) . . . Monteverde  
Miss Ruth F. Harris  
Miss Lillian P. Eubank  
Cadenza . . . Stradella  
Cadenza from Waltz, "Romeo et Juliette" . . . Gounod  
Miss Ruth F. Harris  
"Laschia ch'io pianga" . . . Händel  
(from Rinaldo)  
Miss Lillian P. Eubank

December 7 . Beginning of German dramatic style.  
Mozart's dramatic bravura. Beethoven, Weber and the  
tragic scene. German declamation established.

## Illustrations

Rec. - "Don Ottavio, son morta" . . . Mozart  
(from Don Giovanni)  
Miss Ruth F. Harris  
Mr. Louis Rousseau  
"In quali eccessi, O numi" . . . Mozart  
(from Don Giovanni)  
Miss Ruth F. Harris  
"Abscheulicher" (from Fidelio) . . . Beethoven  
(Should also have been sung)



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## THE DEVELOPMENT OF VOCAL ART

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December 14 . Wagner and the new German style. Art theories and musical plan of the Bayreuth master. Logical development of German declamation.

### Illustrations

"Telramund's Narration" (from Lohengrin)	. Wagner
Mr. Franklin B. Converse	
"Alberich's Narration" (from Rheingold)	. Wagner
Mr. Lester N. zum Bach	
"Elsa's Traum" (from Lohengrin)	Wagner
Miss Ethel D. Chellew	
"Liebestod" (from Tristan und Isolde)	. Wagner
Miss Adah B. Conner	

January 4 . 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
Miss Marie W. Kröger	
"Nessuno ni confessa" (from Madam Butterfly)	Puccini
Miss Eva M. Guck	
Speech of Jokanaan (from Salomé)	. Strauss
Mr. Franklin B. Converse	
"On dirait de l'eau pure" (from Pelléas et Mélisande)	. Debussy
Mr. Louis Rousseau	

January 11 . The field of oratorio. Bach and his master-pieces. His predecessors and their influence. Händel and his works. The Italian oratorio.

### Illustrations

Three Examples of Recitative.	
"When Jesus had finished" (Matthew Passion)	Bach
Mr. Franklin B. Converse	
"Thus saith the Lord" (Messiah)	. Händel
Mr. Lester N. zum Bach	
"I never troubled Israel" (Elijah)	Mendelssohn
Mr. Franklin B. Converse	
Aria-"Grief and Pain" (Matthew Passion)	Bach
Miss Lillian P. Eubank	

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## THE DEVELOPMENT OF VOCAL ART

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January 18 . 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 Lillian P. Eubank	
	Mr. Franklin B. Converse	
Aria- "O Rest in the Lord"		Mendelssohn
	(from Elijah)	
	Miss Lillian P. Eubank	
Angel's Solo- "Behold my Servant"		Elgar
	(from Apostles - Part I)	
	Miss Eva M. Guck	

January 25 . 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
	Miss Eva M. Guck	
"Dans ton coeur"		Saint-Saëns
	Mrs. Edward B. Dunham	

February 1 . 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		arr. by Brahms - Book III
Volklied "Schwesterlein"		Mozart
Kunstlied "Das Veilchen"		Schubert
Kunstlied "Der Lindenbaum"		
	Miss Lillian P. Eubank	

THE ROMANTIC SCHOOL

February 8

Bech

Illustrations

THE ROMANTIC SCHOOL

From the well-tempered clavier.  
Sonata and Bourée, from the Suite for  
Clavier.

Fifteen Lectures

February 15

Bech

Illustrations

by

The American Sym with the folk melody on  
which it is based.  
First Movement and Andante, from the 8th  
Symphony.

MR. DANIEL GREGORY MASON

March 1

Bech

Wednesday mornings at twelve o'clock

Allegro and Minuet, from the 4th  
Symphony.

from February 8th to May 24th.

March 3

Beethoven - Early Works

Illustrated by the lecturer

March 10

Beethoven - Later Works

Illustrations

First Movement, from the 8th Symphony  
Minuet, from the 4th Symphony



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THE      ROMANTIC      SCHOOL

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February 8 . . . . . 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 15 . . . . . 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 1 . . . . . Mozart

Illustrations

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

March 8 . . . . . Beethoven - Early Works

Illustrations

Allegro and Minuet, from the 1st Symphony

March 13 . . . . . Beethoven - Later Works

Illustrations

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

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THE       ROMANTIC       SCHOOL

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March 22 . . . . . Schubert

Illustrations

Am Meer  
Hark, Hark, the Lark!  
Minuet for Piano  
First Movement, from the Unfinished Symphony.

March 29 . . . . . Schumann

Illustrations

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

April 5 . . . . . Mendelssohn

Illustrations

Extracts from the Hebrides Overture  
Rondo Capriccioso  
Fugue in E minor

April 12 . . . . . Chopin

Illustrations

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

April 19 . . . . . Grieg

Illustrations

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

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THE ROMANTIC SCHOOL

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April 26 . . . . . Dvořák

Illustrations

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

May 3 . . . . . Saint-Saëns

Illustrations

Reverie du Soir  
Le Rouet d'Omphale

May 10 . . . . . Franck

Illustrations

Choral, from Prelude, Choral and Fugue  
First Movement, from Symphony in D minor

May 17 . . . . . Examination

May 24 . . . . . Brahms

Illustrations

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



INSTITUTE OF MEDICAL ART

RECITAL

In Commemoration of the birthday of the late

MRS. MARY JOHN

By Members of the Faculty and by Students  
of the Institute of Medical Art

RECITALS

Monday, July 1, 1912

at half after eight.

and

GENERAL EVENTS

Concerto grosso in B minor, Arcangelo Corelli

For two solo violins and cello, string orchestra,  
harpsichord and organ

Adagio: Allegro

Adagio

Vivace

Pastorale

Allegro

Messa: Kyriele, Benedictus and Agnus

Rev. George Collins, Mr. Butler, and

Students of the Institute

Three pieces for piano: A. V. Scarlatti

Sonata in A major

Sonata in E minor

Sonata in D major

Dr. Ernesto Senzolo

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

In Commemoration of the Birthday of the late

MRS. BETTY LOEB

By Members of the Faculty and by Students  
of the Institute of Musical Art

Cuyler Memorial Hall

Monday evening, January 16, 1911,

at half after eight.

PROGRAMME

Concerto grosso in D . . . . Arcangelo Corelli

for two solo violins and cello, string orchestra,  
harpsichord and organ

Adagio; Allegro  
Adagio  
Vivace  
Pastorale  
Allegro

Messrs. Kneisel, Röntgen and Willeke  
Mme. Sang-Collins, Mr. Dethier, and  
Students of the Institute

Three pieces for pianoforte . . Alessandro Scarlatti

Sonata in A major  
Sonata in E minor  
Giga in D major

Mr. Ernesto Consolo

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MEMORIAL RECITAL

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Programme

- Continued -

Sonata in D minor for Violoncello . Arcangelo Corelli

Largo

Giga

Sarabande

Allemande

Mr. Willem Willeke

Three pieces for pianoforte . Giovanni Sgambati

Gavotte

Intermezzo

Toccata

Mr. Ernesto Consolo

Quartette in F minor, Opus 12 . Roffredo Caetani

Molto lento

Presto

Mr. Franz Kneisel

Mr. Julius Röntgen

Mr. Louis Svecenski

Mr. Willem Willeke

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I N S T I T U T E   O F   M U S I C A L   A R T  
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FIRST RECITAL OF THE KNEISEL QUARTETTE

Tuesday afternoon, October 18, 1910,

at four o'clock.

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Mr. Franz Kneisel

Mr. Louis Svecéński

Mr. Julius Röntgen

Mr. Willem Willeke

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Quartette, A minor, Opus 51, No. 2

Brahms

Allegro non troppo

Andante moderato

Allegretto vivace; Tempo di minuet

Finale. Allegro non assai

Quartette, D minor, Opus 7

S. Tanéiew

Allegro

Tema. Andantino grazioso

Var. 1. Meno mosso

Var. 2. Moderato semplice

Var. 3. Moderato energico

Var. 4. Presto

Var. 5. Allegretto

Var. 6. Vivace con brio, tempo di Mazurka

Var. 7. Adagio molto espressivo

Var. 8. Adagio molto; Allegro vivace; Allegro

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I N S T I T U T E   O F   M U S I C A L   A R T  
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SECOND   RECITAL   OF   THE   KNEISEL   QUARTETTE

Monday morning, December 12, 1910,

at twelve o'clock.

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-----  
Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke  
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Quartette, E flat major  
(New; played for the first time)

Reger

Allegro non troppo  
Quasi presto  
Larghetto  
Allegro moderato

Quartette, G major, Opus 18, No. 2

Beethoven

Allegro  
Adagio  
Scherzo. Allegro  
Allegro molto quasi presto  
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I N S T I T U T E   O F   M U S I C A L   A R T  
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THIRD   RECITAL   OF   THE   KNEISEL   QUARTETTE

Monday morning, April 24, 1911,

at half past eleven.

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Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke  
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Quartette, C minor, Opus 51, No. 1

Brahms

Allegro

Poco adagio (Romanze)

Allegretto molto moderato e comodo

Allegro

Quartette, G minor, Opus 27

Grieg

Un poco andante; Allegro molto ed agitato

Romanze. Andantino

Intermezzo. Allegro molto marcato

Finale. Lento; Presto al Saltarello  
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I N S T I T U T E   O F   M U S I C A L   A R T  
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FOURTH   RECITAL   OF   THE   KNEISEL   QUARTETTE

Tuesday evening, May 9, 1911,

at quarter after eight.

Mr. Franz Kneisel

Mr. Louis Svedenski

Mr. Julius Röntgen

Mr. Willem Willeke

Assisted by

Mr. Ernesto Consolo

Quartette, E flat major

Reger

Allegro non troppo

Quasi presto

Larghetto

Allegro moderato

Quartette, A major, Opus 26

Brahms

(for piano, violin, viola and violoncello)

Allegro non troppo

Poco adagio

Scherzo. Poco allegro

Finale. Allegro

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I N S T I T U T E   O F   M U S I C A L   A R T  
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FIFTH   RECITAL   OF   THE   KNEISEL   QUARTETTE

Tuesday afternoon, May 16, 1911,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Assisted by

Mr. Josef Kovarik

Quintette, F major, Opus 88 Brahms  
(for two violins, two violas and violoncello)

Allegro non troppo ma con brio  
Grave ed appassionato; Allegretto vivace;  
Tempo primo; Presto; Grave  
Allegro energico

Quintette, G minor Mozart  
(for two violins, two violas and violoncello)

Allegro  
Menuetto. Allegretto  
Adagio ma non troppo  
Adagio; Allegro

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I N S T I T U T E   O F   M U S I C A L   A R T  
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M R .   S I G I S M O N D   S T O J O W S K I

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First Piano Recital  
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Tuesday afternoon, November 29, 1910, at half past three.

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Suite, D minor . . . . . Händel

Prelude e Fugue  
Courante  
Air e Doubles  
Presto

Sonata, A major . . . . . Pietro Domenico Paradisi

Vivace  
Allegro

Les Roseaux . . . . . François Couperin

Les barricades mystérieuses . . . François Couperin

Gavotte variée . . . . . Jean Philippe Rameau

Sonate, A major . . . . . Mozart

Andante con variazioni  
Minuetto  
Allegretto alla turca



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I N S T I T U T E   O F   M U S I C A L   A R T  
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M R .   S I G I S M O N D   S T O J O W S K I

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S e c o n d   P l a n o   R e c i t a l  
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Tuesday afternoon, January 31, 1911, at four o'clock.

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Chromatic Fantasy and Fugue . . . J. S. Bach

Gigue, from First Partita . . . J. S. Bach

Bourrées, from English Suite in A major . J. S. Bach

Pastorale . . . . . Domenico Scarlatti

Capriccio . . . . . Domenico Scarlatti

Andante con Variazioni, F minor . . . Haydn

Sonata, A flat major . . . . . Weber

Allegro moderato  
Andante  
Menuetto capriccioso  
Rondo

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I N S T I T U T E   O F   M U S I C A L   A R T  
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M R .   S I G I S M O N D   S T O J O W S K I

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Third Piano Recital  
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Tuesday afternoon, April 25, 1911, at four o'clock.

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Variations and Fugue on a Theme by Händel. . . . . Brahms

Prelude, Chorale and Fugue. . . . . Cesar Franck

Poème d'Eté. . . . . Stojowski  
(New; first time)

Dreams

Rays and Reflections

Flowerets

Forest breezes

Legend . . . . . Paderewski

Study in Double Notes . . . . . Moszkowski

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

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Piano Recital  
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Wednesday afternoon, December 14, 1910, at three o'clock.

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Concerto for Organ . . . . . Friedemann Bach  
(arranged for piano by Stradal)

Introduzione  
Fuga  
Largo  
Finale

Sonata, B flat minor, Opus 35 . . . . . Chopin

Grave. Doppio movimento  
Scherzo  
Marcia funebre  
Finale. Presto

Intermezzo, Opus 118, No. 1 . . . . . Brahms

Prelude, F sharp minor, Opus 28, No. 8 . . . . . Chopin

Nocturne, C sharp minor . . . . . Tchaikowsky

Grand Polonaise, A flat major, Opus 53 . . . . . Chopin



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INSTITUTE OF MUSICAL ART

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

-----  
Song Recital  
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Monday evening, January 9, 1911, at quarter after eight.

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Mr. Carl Schluer at the piano

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Part I

Auf dem Kirchhof	.	.	.	.	.	.	
Mädchenlied	.	.	.	.	.	.	
Dort in den Weiden	.	.	.	.	.	.	Brahms
Vier Ziegeunerlieder	.	.	.	.	.	.	
Wisset ihr wenn mein Kindchen							
Lieber Gott du weisst							
Brauner Bursche							
Röslein dreie in der Reihe							

Part II

Bergnacht	.	.	.	.	.	.	Wilhelm Berger
Mit einer Primula veris	.	.	.	.	.	.	Grieg
Einkehr	.	.	.	.	.	.	Alfred Reisenauer
Verborgenheit	.	.	.	.	.	.	Hugo Wolf
Der Freund	.	.	.	.	.	.	Hugo Wolf

Part III

The Sea	.	.	.	.	.	.	McDowell
Mistress Prue	.	.	.	.	.	.	I. L. Molloy
Fleur jetée	.	.	.	.	.	.	Fauré
Printemps nouveaux	.	.	.	.	.	.	Paul Vidal

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

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Piano Recital  
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Wednesday afternoon, February 22, 1911, at three o'clock.

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

Gigue, G major . . . . . Scarlatti

Sonata, F minor, Opus 5 . . . . . Brahms

Allegro maestoso  
Andante espressivo  
Allegro energico  
Andante molto  
Allegro moderato

Scherzo, B minor . . . . . Chopin

Allegro, from Two Pierrot Pieces . . . Cyril Scott

Vecchio Minuetto . . . . . Sgambati

Walse Caprice . . . . . Strauss-Tausig

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

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Piano Recital  
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Saturday afternoon, April 8, 1911, at two o'clock.

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

Largo; Allegro  
Adagio  
Allegretto

Toccata and Fugue, G minor . . . . . Bach

Rhapsody, G minor, Opus 79, No. 2 . . . . . Brahms

Intermezzo, A major, Opus 118 . . . . . Brahms

Waltz, A flat major . . . . . Chopin

Ballade, F major . . . . . Chopin

Walderauschen . . . . . Liszt

Symphonic Variations, F sharp minor . . . . . César Franck

Mr. Percy Goetschius at the second piano



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I N S T I T U T E   O F   M U S I C A L   A R T  
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M M E.   M A T J A   v o n   N I E S S E N - S T O N E

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S o n g   R e c i t a l  
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Wednesday evening, April 12, 1911, at quarter after eight.

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Miss Florence McMillan at the piano  
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Die Lotosblume	.	.	.	Carl Löwe
O süsse Mutter	.	.	.	Carl Löwe
In der Kirche	.	.	.	Carl Löwe
Hochzeitslied	.	.	.	Carl Löwe
Prison Scene from "Le Prophète"	.			Meyerbeer
Holdes Wissen	.	.		August Bungert
Loreley	.	.	.	August Bungert
Fäden	.	.	.	Erich Wolff
Palmeneiland	.	.	.	Adolf Gunkel
Plauderwäsche	.	.		F. Weingartner
The bony fiddler.	.	.	.	W. Hammond
Baby	.	.	.	A. Mallinson
The cry of Rachel	.	.	.	M. Turner Salter
Twilight	.	.	.	W. Rummel
Ecstasy	.	.	.	W. Rummel

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

M R.   G A S T O N   M.   D E T H I E R

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Violin and Piano Recital  
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Wednesday afternoon, April 19, 1911, at four o'clock.

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Suite in the Old Style, Opus 93 . . . Max Reger

Prelude. Allegro commodo  
Largo  
Fugue. Allegro con spirito

Sonate, A major, No. 17 . . . . . Mozart

Allegro molto  
Andante  
Presto

Sonate, E flat major, Opus 18 . . . Richard Strauss

Allegro, ma non troppo  
Improvisation. Andante cantabile  
Finale. Andante; Allegro

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

Saturday morning, October 29, 1910,

at twelve o'clock.

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Sonata, B minor, Opus 58 . . . . . Chopin

Allegro maestoso

Miss Alice Shaw

Sonata for Violin, A major . . . . . Händel

Andante; Allegro

Adagio; Allegro

Miss Constance Edson

Miss Elenore Altmann

Two Etudes . . . . . Chopin

Opus 10, No. 3 - E major

Opus 25, No. 11 - A minor

Mr. Harry Kaufmann

Scherzo-Tarantelle, Opus 16 . . . . . Wieniawski

Master Sascha Jacobsen

Romance, B minor . . . . . Saint-Saëns

Valse, A flat major, Opus 42 . . . . . Chopin

Mr. Carl Schluer

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

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

Saturday afternoon, November 5, 1910,

at five o'clock.

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On the   Occasion   of   the   Dedication   of   the   new  
Building

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Overture - "Consecration of the House" .   Beethoven  
Orchestra of the Institute

Sonata, A major, Opus 101 . . . . Beethoven

Allegretto, ma non troppo  
Etwas lebhaft und mit der innigsten Empfindung

Vivace alla marcia  
Lebhaft, Marschmässig

Adagio, ma non troppo  
Langsam und sehnsuchtsvoll

Allegro  
Geschwind, doch nicht zu sehr, und mit Entschlossenheit

Mr. Arthur Loesser

from Violin Concerto, D major, Opus 35 . Tschaikowsky

Allegro Moderato

Mr. Samuel Gardner  
Orchestra of the Institute

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

Saturday morning, November 12, 1910,

at twelve o'clock.

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Etude, G flat major                      Moszkowski

Mr. Augustus Zanzig

The Devil's Trill                      Tartini

Master Mitchel Gusikoff

"Zueignung"                      Richard Strauss

"Lenz"                      Hildach

Miss Edith Quaile

Sonate, C major, Opus 2, No. 3                      Beethoven

Allegro con brio

Adagio

Scherzo; Allegro

Allegro assai

Master Mischa Levizki

"Wie Melodien"                      Brahms

"Widmung"                      Schumann

Miss Marie Kröger

Prelude, F major, Opus 28, No. 23                      Chopin

Polonaise, G sharp minor                      Chopin

Miss Viola Bach

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

Saturday afternoon, November 26, 1910,

at two o'clock.

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Fantasy and Fugue, G minor Miss Alice Shaw	Bach-Liszt
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Sonate, A major, Opus 101 Etwas lebhaft, und mit der innigsten Emp- findung Lebhaft, marschmässig Langsam und sehnsuchtsvoll Geschwind, doch nicht zu sehr und mit Ent- schlossenheit Mr. Arthur Loesser	Beethoven
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Etude, A flat major, Opus 25, No. 1 Aufschwung Theme varié, A major Miss Anna Pease	Chopin Schumann Paderewski
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Rhapsody, B minor Vogel als Prophet Polonaise, A flat major, Opus 53 Mr. Abraham Shyman	Brahms Schumann Chopin
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Nocturne, B major By the Brookside La Fileuse Master Mischa Levizki	Chopin Stojowski Raff
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Nocturne for left hand alone Amourette de Pierrot Etude (Staccato) Miss Victoria Boshko	Scriabine Stojowski Rubinstein
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I N S T I T U T E   O F   M U S I C A L   A R T  
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F I F T H   S T U D E N T S '   R E C I T A L

Saturday afternoon, December 10, 1910,

at two o'clock.

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Sonate, A flat major, Opus 26 . . . . . Beethoven  
Andante con variazioni  
Scherzo  
Marcia funebre sulla morte d'un eroe  
Rondo

Miss Ruth Rapoport

"Mainacht" . . . . . Brahms  
"The silver ring" . . . . . Chaminade  
"Morgenhymne" . . . . . Henschel

Miss Florence Loeb

from Concerto for the Violin, D minor . . . . . Spohr  
Allegro moderato  
Alla polacca

Master Joseph Fuchs

"Amarilli" . . . . . Caccini  
"Feldeinsamkeit" . . . . . Brahms  
"Volkslied" . . . . . Brahms

Miss Florence Aitken

Gavotte . . . . . Bach - Saint-Saëns

Miss Sybel Dominy

"The Woods" . . . . . Franz  
"Silent Safety" . . . . . Franz  
"Spring Song" . . . . . Mendelssohn

Miss Gertrude Geis

Prelude and Fugue, B flat minor . . . . . Bach  
Scherzo, D minor . . . . . Karganoff

Miss Elaine Parker

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INSTITUTE OF MUSICAL ART

SIXTH STUDENTS' RECITAL

given by

MISS ELENORE ALTMANN

Saturday afternoon, January 14, 1911, at two o'clock.

COMPOSITIONS BY CHOPIN

Fantasy, F minor, Opus 49 . . . . .

Nocturne, E flat major . . . . .

Sonata, B flat minor, Opus 35 . . . . .

Grave; Doppio movimento  
Scherzo  
Marcia funebre  
Presto

Ballade, F minor . . . . .

Two Studies . . . . .

Opus 10, No. 3, in E major  
Opus 10, No. 8, in F major

Mazurka, A minor . . . . .

Valse, A flat major, Opus 42 . . . . .

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

Saturday afternoon, January 21, 1911,

at two o'clock.

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Students of the Opera Class under the direction  
of Mr. Giraudet.  
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Air from "La jolie fille de Perth" Bizet  
Mr. Harold S. Lewars

Air from "Le Prophète" Meyerbeer  
Act II - "Ah! mon fils"  
Miss Lillian P. Eubank

Air from "La Juive" Halévy  
Act II - Air of Rachel  
Miss Pauline Syer

Trio from "Faust" Gounod  
Faust . . . . . Mr. Louis Rousseau  
Valentin . . . . . Mr. Edward R. Dawson  
Mephistophéles . . . . Mr. Harold S. Lewars

Duet from "Aida" Verdi  
Aida . . . . . Miss Pauline Syer  
Amnérís . . . . . Miss Lillian P. Eubank

Air from "L'Africaine" Meyerbeer  
Vasco de Gama . . . . Mr. Louis Rousseau

Air from "Le Roi d'Ys" Lalo  
Aubade . . . . . Mr. Louis Rousseau

Air from "La Favorita" Donizetti  
Il Re Alfonso . . . . Mr. Edward R. Dawson

Duet from "Aida" Verdi  
Miss Pauline Syer  
Mr. Louis Rousseau

Duet from "Samson et Dalila" Saint-Saëns  
Miss Lillian P. Eubank  
Mr. Edward R. Dawson  
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I N S T I T U T E   O F   M U S I C A L   A R T  
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E I G H T H   S T U D E N T S '   R E C I T A L

given by

MISS   ANNA   ELIZABETH   PEASE

Tuesday afternoon, January 24, 1911, at four o'clock.

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Three Preludes for Chorales . . . . . Bach-Busoni

"Wachet auf, ruft uns die Stimme"

"In dir ist Freude"

"Ich ruf zu dir, Herr"

Sonata, E minor, Opus 90 . . . . . Beethoven

Mit Lebhaftigkeit und durchaus mit Empfind-  
ung und Ausdruck

Nicht zu geschwind und sehr singbar vorzu-  
tragen

Caprice on Airs from Gluck's "Alceste" . . Saint-Saëns

Two Studies, Opus 25 . . . . . Chopin

1. A flat major

2. F minor

Nocturne, F sharp major . . . . . Chopin

Aufschwung . . . . . Schumann

Traumeswirren . . . . . Schumann

Intermezzo, E flat major, Opus 116, No. 1 . . Brahms

Hungarian Rhapsody, No. 12 . . . . . Liszt

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INSTITUTE OF MUSICAL ART

NINTH STUDENTS' RECITAL

given by

MISS ALICE MARION SHAW

Saturday afternoon, February 11, 1911, at two o'clock.

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Fantasy and Fugue, G minor . . . . . Bach-Liszt

Andante, from Sonate in C minor . . . . . Mozart

Rondo, G major . . . . . Beethoven

Sonate, B minor . . . . . Chopin

Allegro maestoso

Scherzo. Molto vivace

Largo

Finale. Presto, ma non tanto

Intermezzo, B flat minor . . . . . Brahms

Kreisleriana, Nos. 1 and 2 . . . . . Schumann

La Campanella . . . . . Paganini-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  
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T E N T H   S T U D E N T S '   R E C I T A L

Tuesday afternoon, February 14, 1911,

at half past four o'clock.

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Prelude for Organ	Pierne
Mr. George A. Wedge	
Sonata, A flat major, Opus 26	Beethoven
Andante con variazioni	
Scherzo	
Marcia funebre sulla morte d'un eroe	
Rondo	
Miss Ruth Rapoport	
"On m'appelle Mimi", from La Bohème	Puccini
Miss Valerie Doob	
Variations for Organ	Bossi
Miss Jessie Craig Adam	
"Pastoral"	Veraccini
"Mai"	Renaldo Hahn
"Nymphes et Sylvains"	Bernberg
Miss Julie Cahill	
Etude, G flat major, Opus 29, No. 9	Chopin
Novellette in F major	Schumann
Miss Sybel Dominy	
"Le Billet de Lotterie"	Isouard
Miss Eva Guck	
Allegro Appassionato, Opus 70	Saint-Saëns
Miss Mamie Hollander	

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

Saturday afternoon,      given by      Saturday afternoon, Feb. 11, 1911.

MR.   ABRAHAM   LOUIS   SHYMAN

Saturday afternoon,   February 25, 1911,   at two o'clock.

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Chaconne . . . . . Bach-Busoni  
Variations in F major . . . . . Mozart  
Sonata, E minor, Opus 90 . . . . . Beethoven

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

Rhapsody in B minor . . . . . Brahms  
Romance in F sharp major . . . . . Schumann  
Vogel als Prophet . . . . . Schumann  
Study after Paganini (La Chasse) . . . . . Liszt

Three Preludes, Opus 28 . . . . . Chopin

No. 17 in A flat major  
No. 22 in G minor  
No. 6 in B minor

Polonaise, A flat major, Opus 53 . . . . . Chopin

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

Saturday afternoon, March 11, 1911,

at two o'clock.

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Prelude in E major for Organ . . . Gaston M. Dethier  
Miss Lillian Carpenter

Theme and Variations, F major, Opus 19, No. 6 . . .  
Tschaikowsky  
Mr. Theron Wolcott Hart

"Die Allmacht" . . . . . Schubert  
Miss Ruth Chase

Kreisleriana, Opus 16 . . . . . Schumann  
Mr. Martin William Bush

Three Duets . . . . . Brahms  
"Klänge"  
"Die Schwestern"  
"Die Boten der Liebe"  
Miss Margaret McGill  
Miss Gertrude K. Schmidt

Barcarole in G major, Opus 27, No. 1 . . . Moszkowski  
Bourrée Fantasque in C major . . . Chabrier  
Miss Margaret Waite Perkins

"Ich trage meine Minne vor Wonne stumm" Richard Strauss  
"Nymphs and Shepherds" . . . Henry Purcell  
Miss Helene Stark

from Concerto No. 22, in A minor . . . Viotti  
Allegro moderato  
Mr. David Mendoza

Rhapsodie, B minor, Opus 79 . . . Brahms  
Ballade, F major, Opus 38 . . . Chopin  
Etude . . . Rachmaninoff  
Mr. Philip Gordon

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

Saturday afternoon, April 1, 1911,

at two o'clock.

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Sonata in A major

Scarlatti

Miss Alice Browne

Concerto, D minor

Wieniawski

Allegro moderato

Mr. Mitchel Gusikoff

Grillen

Schumann

Miss Gladys Woodhams

"Im Kahne"

Grieg

"Maman, dites moi"

arr. by Weckerlin

Miss Gertrude Widmer

Intermezzo, E minor

Brahms

Wellen und Wogen

Leschetizky

Miss Margaret Gruenberg

Ballade and Polonaise

Vieuxtemps

Master Joseph Fuchs

Etude, D flat major

Liszt

Waltz, E major

Moszkowski

Miss Sylvia Hyman

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## FOURTEENTH STUDENTS' RECITAL

MR. ARTHUR LOESSER

March, C minor Schubert-Liszt

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

given by

MR.   CARL   SCHLIER

Saturday afternoon, April 22, 1911, at two o'clock.

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Chromatic Fantasy and Fugue Bach

Fantasy, D minor Mozart

Sonata, E flat major, Opus 81 Beethoven

Les Adieux.   Adagio; Allegro  
L'Absence.   Andante espressivo  
Le Retour.   Vivacissimamente

Prelude, B flat major Chopin

Etude, G flat major, Opus 10, No. 5 Chopin

Fantasy, F minor, Opus 49 Chopin

Warum Schumann

Grillen Schumann

Intermezzo, A major, Opus 118, No. 2 Brahms

Hungarian Rhapsody, No. 12 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  
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S I X T E E N T H   S T U D E N T S '   R E C I T A L

Saturday afternoon, April 29, 1911,

at two o'clock.

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Variations Sérieuses . . . . . Mendelssohn  
Mr. Max Schmalzman

"Lungi dal caro bene" . . . . . Secchi  
"Mon Désir" . . . . . Ethelbert Nevin  
Miss Laura H. Cronin

Concerto, A minor, Opus 14 . . . . . Goltermann  
Allegro moderato; Un poco piu lento; Cantilena  
Mr. Lief D. Rosanoff

from Concerto, A minor . . . . . Goldmark  
Air  
Concerto, D major, Opus 6 . . . . . Paganini-Wilhelmj  
Allegro maestoso  
Miss Isabella Rausch

Prelude, G minor . . . . . Rachmaninoff  
Miss Minnie Edelstein

"Im Volkston" . . . . . Hildach  
"Bettler Liebe" . . . . . Bungert  
"Intermezzo" . . . . . Schumann  
"Marienwürmchen" . . . . . Schumann  
Miss Ida Forstein

Fantaisie et Variations, Opus 4 . . . . . F. Servais  
(sur la Valse "Le Désir" de Schubert)  
Miss Helen Scholder

from Faschingschwank aus Wien, Opus 26 . . . . . Schumann  
Allegro  
Miss Rose Jacobson

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

Thursday afternoon, May 11, 1911,

at half past three o'clock.

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Symphony in G minor . . . . . Mozart

Allegro molto  
Andante  
Menuetto; Allegretto  
Allegro assai

Students' Orchestra

Alla Trinita beata . . . . . Old Hymn

Legend . . . . . Tchaikowsky

First Day of Spring . . . . . Mendelssohn

Students' Chorus

Prelude - "Hänsel und Gretel" . . . . . Humperdinck

Students' Orchestra

Kol Nidrei, Opus 47 . . . . . Bruch  
(for violin and orchestra)

Mr. Samuel Gardner  
Students Orchestra

Hervé Riel . . . . . H. Walford Davies  
(Cantata for baritone solo, chorus and orchestra)

Mr. Franklin B. Converse  
Students Chorus and Orchestra

Overture "Oberon" . . . . . Weber

Students' Orchestra

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

given by

MR.   LOUIS   BOSTELMANN

Saturday afternoon, May 13, 1911, at two o'clock.

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Sonate No. III, A minor

J. S. Bach

Grave

Fuga

Andante

Allegro

Romanze, F major

Beethoven

Hungarian Dance No. II

Brahms-Joachim

Concerto, D minor

Wieniawski

Allegro moderato

Romance. Allegro con fuoco

Allegro moderato, a la Zingara

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

MISS VICTORIA BOSHKO

Etudes Symphoniques Schumann



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

Wednesday afternoon, May 17, 1911,

at half past four o'clock.

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Theme and Variations . . . . .	Tschaikowsky
Miss Geraldine Thees	
"Piangerò mia sorte" . . . . .	Händel
Miss Isabella Rausch	
from Concerto for Violoncello, B minor . . . . .	Goltermann
Allegro molto moderato	
Andante espressivo	
Mr. Peter Quinn	
"O had I Jubal's lyre" . . . . .	Händel
Miss Ethel A. Van Keuren	
from Concerto in A minor . . . . .	Hummel
Allegro moderato	
Miss Helen Whiteman	
"Giunse alfin il momento" . . . . .	Mozart
(from Le Nozze di Figaro)	
Miss Mary Axton	
"Solveig's Song" . . . . .	Grieg
"Phyllis has such charming graces" . . . . .	Young
Miss Shirley Uffendill	
Impromptu, A flat major . . . . .	Chopin
Miss Elizabeth Waddell	
Three Songs . . . . .	Strauss
"Zueignung"	
"Die Nacht"	
"Ständchen"	
Miss Ruth Harris	
from Concerto in G minor . . . . .	Saint-Saëns
Andante sostenuto	
Mr. Herbert Hirsch	

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

Saturday afternoon, May 20, 1911, at two o'clock.

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Prelude and five-voice Fugue for organ . . .  
Norma Schneider . (grade V)

Mr. Martin W. Bush

Songs . . . . . Franz Darvas (grade VI)

"Im Walde"  
"Elizabeth"  
"Frühlingsabend"

Miss Ruth Harris

Homophonic forms for pianoforte:

(a) Allegretto . Anna H. S. Malmquist (grade III)

(b) Romanza. .Pauline Mallet-Prevost (grade III)

Mr. Arthur A. Loesser

Prelude and Concert-fugue for pianoforte . . .  
Grover A. Brower . (grade V)

Mr. Grover A. Brower

Sonata-allegro for violoncello and pianoforte . . .  
Carl Schluer . (grade VI)

Miss Helen Scholder  
Mr. Carl Schluer

- over -

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TWENTY-FIRST STUDENTS' RECITAL

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Continued

Songs . . . . . Wintter H. Watts (grade V)

"Blue are her eyes"  
"Once only, Love"

Miss Adah B. Conner

(a) Prelude and Concert-fugue for string quartette.  
Constance de C. Edson (grade V)

(b) Prelude and Concert-fugue for string quartette.  
Conrad C. Held (grade V)

Mr. Samuel Gardner  
Miss Helen Jeffrey

Mr. Conrad C. Held  
Miss Laura M. Tappen

Sonata-allegro for pianoforte . Franz Darvas (grade VI)

Mr. Franz Darvas

"Song of Innocence" . . . Arthur A. Loesser (grade VI)

Miss Ruth Chase

Allegro and Andante Sostenuto for  
violin and pianoforte . Alice M. Shaw (grade VI)

Mr. Samuel Gardner  
Miss Alice M. Shaw

Anthem with double-fugue for mixed quartette,  
"Te decet hymnus" . Mary C. Hubbell (grade V)

Miss Ruth Chase  
Miss Margaret McGill  
Mr. John W. Stoner  
Mr. Lester N. zum Bach

Original Theme and Variations for pianoforte .  
Arthur A. Loesser (grade VI)

Mr. Arthur A. Loesser

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I N S T I T U T E   O F   M U S I C A L   A R T  
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T W E N T Y - S E C O N D   S T U D E N T S '   R E C I T A L

given by

MISS ELENORE ALTMANN

Tuesday afternoon, May 23, 1911, at half past four.

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Two Preludes for Chorals . . . . . Bach-Busoni

"Wachet auf ruft uns die Stimme"

"In dir ist Freude"

Adagio, B minor . . . . . Mozart

Sonata, C minor, Opus 111 . . . . . Beethoven

Maestoso

Allegro con brio ed appassionato

Arietta. Adagio molto semplice cantabile

Novellette, F sharp minor . . . . . Schumann

Capriccio, B minor . . . . . Brahms

Ballade, G minor . . . . . Chopin

Mazurka fantasque . . . . . Stojowski

Amourette de Pierrot . . . . . Stojowski

Hungarian Rhapsody No. 13 . . . . . 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  
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T W E N T Y - T H I R D   S T U D E N T S '   R E C I T A L

given by

MR.   DONALD   JONSON

Saturday afternoon, May 27, 1911, at half past two.

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Andante, from Sonate, D major, Opus 28 . . . . .	Beethoven
Gigue, from First Partita . . . . .	Bach
Le Coucou . . . . .	Daquin
Sonata, A major . . . . .	Scarlatti

Romance, F sharp major . . . . .	Schumann
Etude, B flat minor . . . . .	Mendelssohn
Nocturne, G major . . . . .	Chopin
Rhapsodie, G minor . . . . .	Brahms

Nocturne, C major . . . . .	Grieg
March of the Dwarfs . . . . .	Grieg
Prelude, E minor . . . . .	MacDowell
The Haunted House . . . . .	MacDowell
from Children's Corner . . . . .	Debussy

Doctor Gradus ad Parnassum  
The Little Shepherd  
Galliwog's Cake Walk

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I N S T I T U T E   O F   M U S I C A L   A R T  
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SONATA RECITAL for VIOLIN AND PIANO

given by

CLARA and DAVID MANNES

to the Students of the Institute

Saturday afternoon, January 7, 1911, at three o'clock.

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Sonata in C minor . . . . Biber (1644-1704)

Largo  
Passacaglia; A tempo moderato  
Poco lento; Presto; Adagio  
Gavotte; Allegretto moderato  
Adagio; Allegro agitato

Sonata in A major, Opus 30, No. 1 . . . Beethoven

Allegro  
Adagio molto espressivo  
Allegretto con variazioni

Sonata in D minor, Opus 121 . . . . Schumann

Ziemlich langsam; Lebhaft  
Sehr lebhaft  
Leise, einfach  
Bewegt



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

tendered to

M R.   X A V E R   S C H A R W E N K A

by Students of the Institute

Tuesday afternoon, January 17, 1911,

at four o'clock.

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PROGRAMME

Sonate, A major, Opus 101 . . . . . Beethoven

Etwas lebhaft, und mit der innigsten Empfindung  
Lebhaft, Marschmässig  
Langsam und sehnsuchtsvoll  
Geschwind, doch nicht zu sehr und mit Ent-  
schlossenheit

Mr. Arthur Loesser

Etude, F minor . . . . . Chopin

Mazurka . . . . . Liszt

Miss Nellie Sabsovich

Novellette, D major . . . . . Schumann

Mr. Augustus D. Zanzig

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INSTITUTE OF MUSICAL ART

PROGRAMME CONTINUED

from Concerto, E major . . . . . Vieuxtemps

Adagio  
Rondo

Master Sascha Jacobsen

Ricordanza . . . . . Liszt

Miss Rhea Silberstein

Polish Song - "Meine Freuden" . . . . . Chopin-Liszt

Mazurka, A minor, Opus 17, No. 4 . . . . . Chopin

Miss Elenore Altmann

Mr. Scharwenka responded by playing

Ballade, F minor, Opus 52 . . . . . Chopin

Theme and Variations . . . . . Scharwenka

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

tendered to

M R.   M I S C H A   E L M A N

by Students of the Institute  
Monday morning, March 6, 1911,  
at twelve o'clock.

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PROGRAMME

from   Scotch Fantasie   .   .   .   .   .   Max Bruch

Allegro guerriero

Master Elias Breeskin

Faust Fantasie   .   .   .   .   .   Wieniawski

Master Sascha Jacobsen

Austrian Hymn with Variations   .   .   .   .   .   Wieniawski

from   Concerto, D major   .   .   .   Paganini-Wilhelmj

First Movement

Mr. Samuel Gardner

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CONTINUED

Mr. Elman responded by playing

Sonate, B flat major . . . . . Mozart

Allegro moderato

Andantino sostenuto e cantabile

Rondo. Allegro

Concerto . . . . . Nardini

Allegro moderato

Andante cantabile

Allegro giocoso

Liebeslied . . . . . Sammartini

La précieuse . . . . . Couperin-Kreisler

Air and Allegro . . . . . Lully

Capricciotto . . . . . Mendelssohn-Burmester

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D e d i c a t i o n  
of the  
N e w   B u i l d i n g  
of the

I N S T I T U T E   O F   M U S I C A L   A R T  
of   the   C i t y   of   N e w   Y o r k

Saturday afternoon, November 5, 1910,  
at three o'clock.

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P R O G R A M M E

Organ Prelude . . . . .  
Mr. Gaston M. Dethier

ADDRESS - Mr. Isaac N. Seligman  
Chairman, Committee on Building Fund

Ladies and Gentlemen, Students and Friends of the Institute:

We welcome you all here to-day on this auspicious beautiful day. We all appear to be as yet laboring under the spell of the peals of the organ. At the same time it will afford you an indication of the fine acoustic properties of this building. In fact, as we look

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DEDICATION    EXERCISES

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Continued

about the building we must marvel at the beauty and dignity of it, due in a great measure to the successful work of the architect himself. And as we look around we cannot but be impressed by the beautiful site on which this building has been situated: near the majestic and historic Hudson River; to the south of us the Theological Seminary, which appears to be breathing its spell of religion and contentment throughout this entire region; to the east of us Columbia and its affiliated colleges; and to the west of us that noble building, Grant's Tomb, hallowed by the memory of that great chieftain.

Now, it is not my object to make any long speech. I shall leave that to our worthy director and leader who will give you a review of the whole subject; but I will confine my few remarks more particularly to this building, which really, after you have inspected it, you will find not only so beautiful but very practical in its designs. It has been planned, both in its artistic and its practical sense, carefully and intelligently. In fact, the committee and the builder have all worked with a will, giving up a great deal of time and thought to make this building as majestic and dignified and practical as possible.

Now, let us hope that this building, like the seven hills of Rome, will ever remain permanent and prove a reminder to us all to what noble purposes it already has been and will forever be used. The character of the



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DEDICATION      EXERCISES

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Continued

trustees and the energy of the director are really a pledge of the high standard of the musical instruction and development combined with the creation of an elevated musical atmosphere that there will be maintained.

I wish to call your attention to one of the conditions under which this endowment has been made, namely, that students of both sexes, irrespective of race, creed or color, will be received. And I saw a few days ago in the program of the Philharmonic Society a notice, an advertisement of the Institute, and therein it stated that the opportunities of the Institute are intended only for students of natural ability with an earnest purpose to do serious work. This, my friends, epitomizes the scope and object of the Institute. It has called to its aid fine and accomplished professors and teachers; it must, however, depend for its success in the future upon the thoroughness, seriousness and industry of the students themselves. And perhaps to-day is a proper day in which there should be food for reflection in the thought that the success of this institution will be great or not great in proportion to the industry and intelligence and thoroughness which the students themselves will bring to bear on their work.

I really have very little more to say on the subject. As I have said, I shall leave the main part of my duty to our good director who will give us a retrospect, an entire review of the subject. But I wish to convey our thanks, first of all, to the architect, Mr.

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DEDICATION    EXERCISES

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Continued

Barber, and then to the builder, Mr. Eidlitz, and then also to the Board of Trustees, who have worked faithfully and not only have given their own time and thought but have put into it a labor of love. And then our thanks also to those generous and kindly ladies and gentlemen who have contributed to the erection of this edifice. And, last of all, our thanks to that generous and noble patron of arts, Mr. James Loeb, who has so richly endowed this Institute, in the memory of, and as a tribute to, his own mother; and let us to-day feel that her spirit is hovering over this hall, bidding us on to nobler tasks and higher achievements.

Ladies and gentlemen, New York can be truly proud of this structure, and I hope that it will be always dedicated to its noblest uses. I hope also that there will ever abide in this building a true sense of the usefulness which has characterized the work of the Institute heretofore.

My friends, I thank you heartily for coming here, and we welcome you, and we trust you will come here frequently, as I think your coming will prove an incentive to the work of the Institute. (Applause)

It is my pleasant duty, as presiding officer, to introduce our various friends and gentlemen who, I am sure, will delight us. First on the program is my good friend, Hon. George McAneny, President of the Borough of Manhattan. (Applause)

There is an anecdote which occurs to me now of a

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DEDICATION    EXERCISES

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Continued

great Massachusetts lawyer, Rufus Choate, who I believe was the greatuncle of our worthy citizen, Joseph Choate. He was not specially musical, but his daughter was very anxious to bring him to one of the early Philharmonic Society concerts - at least she induced him to go; and as he entered the hall and took up the program, he whispered to his daughter, "Bessie, my dear, I wish you would explain to me the music," - I believe it was one of the symphonies of Beethoven - "I wish you would explain to me this music, else I might dilate with the wrong emotions." (Laughter)

Now, I have worked shoulder to shoulder with my good friend, Mr. McAneny, and I never yet have realized or known that he had much musical taste. It is possible though that he may have silently developed that trait in the midst of the babbling of his four beautiful little children at home - it is possible. In any event, I am glad to introduce him to you, not only for himself, but as a representative of his Honor, the Mayor of our New York City, and I can only say that there are few citizens in this city who have a loftier or higher conception of public duty, public citizenship, than my good friend, Mr. McAneny. (Applause)

ADDRESS - Honorable George McAneny  
President of the Borough of Manhattan

Mr. Chairman, Ladies and Gentlemen:

I am sure that I should have to acknowledge an un-



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DEDICATION      EXERCISES

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Continued

musical soul if I asked for an introduction with sweeter music than Mr. Seligman has poured into my ears. I am sure that he knows I appreciate it.

I am here to talk, in a sense, for the city. This institution is privately endowed; it will draw its clientele from private lines, through its own methods, and depending upon its own resources. But I feel, nevertheless, that it is offering something to the city itself - an institution of at least quasi-public character - for which the city may well give to you grateful thanks.

It is in this spirit that I receive this most charming addition to the group of buildings crowning the city's Acropolis here. It is bound to mean much to the life of the city - a great deal more than the ordinary thing - because it provides for something which is but too apt to be underrated or overlooked in the life of the town.

I hope for the day when the city will be able to give a larger measure of encouragement, through its own support, to music and to the institutions of music, just as we give to-day, in the course of our offer of opportunity to the people for pleasurable recreation, to institutions of art and to the encouragement of art, and to the display of art. There is to-day far too little use of the running millions of the city treasury for this sort of thing. We should make constantly increasing provision for the sort of recreation that the people cannot get for themselves, whether it be the recreation

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DEDICATION    EXERCISES

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Continued

of their bodies or their souls, and it is for this that I hope the city may strike a better note in the future. In the meantime, and until that happy day comes, let us congratulate ourselves that occasionally there comes from private sources an offer of opportunity like this, and again let me say, whether I speak for the city as a government or as a people, that we are grateful to those who have made this institution possible.

I need say little more than this, unless it be to emphasize what, in my mind, ought always to be emphasized at such a time, and that is the peculiar meed of gratitude we should give to the men and women who have given evidence here not only of the private goodness of their hearts, but of their good citizenship, in the best sense of the term.

The institution was primarily endowed by my very good friend, James Loeb; and among all the men I have known in public or private life I have known no gentler spirit, no finer type of man, than this. Unfortunately, he is not with us as often as we wish he might be. The condition of his health demands that he keep out of touch with affairs for a large part of his time. When I consider what use he has nevertheless made of his opportunities, of the encouragement he has given not only to music but to archaeology and to the other beautiful things; how he has made his own appreciation of these things the opportunity of hundreds and thousands of his fellow-men; how he has placed in touch with larger op-

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DEDICATION    EXERCISES

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Continued

portunity the student devotedly bent upon a career in work of this sort, I realize again and again the worth of James Loeb. And when we recall that he gave your first endowment in the name of his mother - Betty Loeb - we are reminded, too, of the debt of gratitude the city owes this good woman, not merely in giving to the life of the town the extraordinary group of men and women who are her children, but for the years of influence, the making of character and the shaping of purpose that has brought from them, in turn, so much that has enriched our city life. This debt would have been her due, even though there were no Institute of Musical Art, and James Loeb did well to emphasize that truth by giving this building in her name.

Then, may I speak of the man whose work, whose offer not of money alone, but of his life and his wonderful spirit, has made possible the building of this temple upon the foundation of others' generosity. When I consider what Frank Damrosch has given to the City of New York, not through exclusive offers of opportunity for the enjoyment of music, but through the free gift of that opportunity in every direction, down to those who would never have reached it but for him; what he has done to encourage not only the love of music but the appreciation of music; what he has done toward giving to hundreds - I might say, literally, thousands - of others the chance to share the things that are his own; when I consider this service, so unselfishly given, without the



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DEDICATION    EXERCISES

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Continued

possibility of much greater private advantage than that great private satisfaction, I am bound to say that there are few to whom we owe a greater meed of grateful recognition than to him. I believe that so long as this Institute stands, grown to what it is in only the sixth year of its age, and offering to all the people, and to those young men and women in particular who come with serious purpose and with ability, the chance to prove their worth, dedicated to the higher and beautiful things for which the work of Frank Damrosch stands, the city will never forget what has been done here, nor fail to appreciate the value and worth of what unceasingly will be done as the years pass and the work goes on.

We should be grateful, not only for the thing that is given us in brick and stone and in beauty of architecture, but for the spirit of this man. (Applause)

Mr. Seligman

I am sure, my good friends, that I voice your sentiments in thanking the Honorable Mr. McAneny for his beautiful words. It just occurred to me as he was speaking that perhaps it is a fortunate thing that he is not one of our board of trustees. (Laughter) He has been busy for the last few days, so I understand, in trying to cut down appropriations. (Mr. McAneny: "In some things.") (Laughter) We need all the money possible, and I am afraid he might have made us serious

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DEDICATION    EXERCISES

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Continued

trouble had he been with us (turning to Mr. McAneny):  
He says not.

My good friends, as we look out of this window -  
were it open (laughter) - and view the beautiful Gothic  
structure which is nearby, and which is our good neigh-  
bor, we really congratulate ourselves. I think it is  
difficult to judge which of the two buildings, this or  
the Theological Seminary, is the more dignified or beau-  
tiful (laughter). I fancy Paris himself would have  
been puzzled as to whom to have given the apple. At the  
same time it is a pleasant duty for me to introduce to  
you the Reverend Francis Brown, president of the Theo-  
logical Seminary, our nearest neighbor, with whom I as  
well as we all hope to become more closely acquainted as  
years roll on.

Ladies and gentlemen, it is my privilege to intro-  
duce to you the Reverend Francis Brown, who I hope will  
give you a message of cheer and fraternal greeting.  
(Laughter and applause)

ADDRESS - Reverend Francis Brown, D.D.  
President of the Union Theological Seminary

Mr. Chairman, Ladies and Gentlemen:

Mr. Seligman used the phrase "good neighbor". My  
only apology for speaking here is that I may utter a  
greeting from a neighbor to a good neighbor. It makes  
us feel as though we had been planted here a long time  
to have the opportunity of offering such greetings to

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DEDICATION    EXERCISES

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Continued

newcomers. Whether or not the doors of this Institute or the doors of the Union Seminary were actually opened first for business, I do not at the moment know, but in any case we have no great priority and no claim, except the claim of neighborliness, to be invited to appear upon this platform.

It makes a difference what one's neighbors are. Now, it is possible that some persons in this audience may occupy apartments on 122nd Street or Claremont Avenue, facing north or east, or possibly there may be someone here who is interested in the buildings that stand there, from a business point of view. I trust that you will bear with me when I say that there was a little natural disappointment on the part of those concerned in our building when those lofty towers rose between us and the river. It is with quite a different feeling that we turned northward and saw this structure with its beautiful proportions and its exquisite finish taking its place on this corner. It is the kind of neighbor that any respectable person or group of persons rejoices in, feels proud to have, and is grateful to be allowed to recognize.

But it is not merely a superficial thing this interest of ours in the Institute of Musical Art. The more one is concerned in an enterprise that has to do with the things of the spirit, the more one feels the need of reinforcement from every quarter, the need of vindicating and emphasizing all those things that are concerned



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DEDICATION    EXERCISES

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Continued

with the soul of man. Of course, the connection of religion and music is ancient, and its beginnings are beyond the power of any historian to trace. Our common heritage in the Hebrew Psalms came into being as the lyric expression of movements of the soul mated with the music of the best instruments known to the time. The Christian church inherited that conception of music as belonging to its sphere, and all religions have expressed themselves through music. It is strange, perhaps, that the outgoing of feeling toward the unseen and impalpable should take the form of the succession of audible and musical sounds as it has done age after age; but, whether or not we can explain it or account for it, we recognize it and we rejoice in it. One has to confess that certainly in the Christian church there have been times when this connection was not welcome. It is not for me to speak harshly of those who have taken that mistaken view. Even in that case it was an evidence of the strength of their belief in the unseen, although the unseen revealed itself to them in narrower forms than those which we welcome; but from the bondage of such a condemnation of this art - in connection with religion - in these days we are happily emancipated, and we rejoice in it, and we feel that to cut off the expression of religious feeling in art, and especially in music, would be to cripple the religious life itself. But, once more: The interest we take in this Institute is not because of the relation of music to re-

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DEDICATION    EXERCISES

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Continued

ligious worship alone, but because music in itself is such an expression of the thought and feeling of the race, in which the gifted ones become the interpreters of that which the common run of us may dimly feel but are quite unable to express. It is from this point of view that any one interested in the serious things of life must take deep satisfaction in the permanent and worthy establishment of an institution such as this. None of us here, I suppose, even the most gifted artist of us all, would be willing to say that music can do for the human soul or can express out of the human mind all that the soul needs, or all that the mind can think and can feel. But the greatness of it, the inexpressible quality and the noble function of it, which even one who has to confess the character almost of a Philistine in regard to it, can to some degree measure, can to some degree appreciate, have their inherent worth and uplifting influence over men; and we may well rejoice that the new generation, as it comes up, is entering into this heritage of artistic possibility in these noble forms.

The conception of the growth of musical understanding and power of musical expression to anyone who thinks seriously upon life, must be a ground for a very deep and abiding satisfaction. I say one who thinks seriously upon life. I do not mean thinks solemnly or thinks gloomily, but one who really endeavors to perceive what the things worth while are, and what the

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DEDICATION    EXERCISES

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Continued

strength and the beauty of human life and of society, as it exists upon the earth, consists in. Any such person must rejoice at the establishment and prosperity of an institution like this. And I think that we across the street may at least claim this right to be glad that you are here. It is really a noble hill, this where we are now gathered. It is really a place of great testimony to the realities of the things of the mind and of the soul.

The University in all its branches, the theological seminaries east of Broadway as well as west of it, all the expressions of religious emotion and faith, and this great and noble establishment in the interests of one of the finest and loftiest of the arts! I can only respond heartily for myself and for my colleagues to the words which Mr. Seligman has spoken in expressing the hope that we shall come to know each other better and better as the weeks and months and years go by. It will be to our good if this acquaintance grows and deepens. You have already as a member of your governing body one of our company. It is almost superfluous that anyone besides him should be asked to speak on this platform, but it may at least serve the purpose of showing clearly that he does not stand alone in his appreciation of what is done and what is promised on this ground, that it is our common expression; and if by accident I have the opportunity of speaking officially for our whole body, it is with perfect confidence that I utter what they would



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DEDICATION      EXERCISES

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Continued

wish me to utter when I offer you a most cordial welcome here on this site, and express the confident expectation that we shall rejoice more and more in your presence here. (Applause)

Mr. Seligman

Dr. Brown, we thank you heartily for your offer of good fellowship of your university, and in behalf of the trustees of our Institute, I can state that we accept it in the spirit in which it is given.

It has occurred to me, in listening to your learned address, that the policy of exchange professorships has been very popular among the universities, both here and abroad, and possibly the thought might suggest itself to you that you should come over here for two or three months to give lessons in music, while our good friend, Doctor Damrosch, might go to your university and give lessons in theology. (Laughter) I don't know whether that would render great service to either. We will leave that, perhaps, for future consideration.

It is now my privilege and great pleasure to introduce to you Professor Edmund B. Wilson of Columbia University. Apart from our high esteem and regard, and I might say affection, for the Professor, Columbia is one of our nearest neighbors; and I think it is a matter of great privilege and pleasure to have here on the platform the representatives of both Columbia and Harvard.

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DEDICATION    EXERCISES

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Continued

I think it is a very encouraging sign in every way. (A voice: "And also Yale.") And also Yale. You will pardon me for neglecting to refer to Yale's able representative on this platform.

I understand that our worthy professor is himself a fine cellist, although he is too modest to make this confession; but in any event we welcome him and we hope to have a few words of encouragement and suggestion from him.

Ladies and gentlemen, permit me to introduce you to Professor Edmund B. Wilson of Columbia University. (Applause)

ADDRESS - Professor Edmund B. Wilson  
Columbia University

Mr. Chairman, Ladies and Gentlemen:

During the very few moments in which I shall have the honor to address you, I will speak in two somewhat different capacities. First, it is my privilege to be here as a representative of your venerable neighbor, Columbia University, and it is with much pleasure that in her name I bid the Institute of Musical Art welcome to the ever-growing company that has gathered on what our friend, Mr. McAneny, has called the Acropolis of our city.

That we are henceforward to carry on our work side by side seems to me of happy augury. The academic position of music is now, I think, well assured. In its

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DEDICATION    EXERCISES

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Continued

broad outlook upon the fine arts, as a whole, a great university may offer many opportunities to the student of music; but it is in the nature of the case that the universities can hardly hope to accomplish some of the things, especially on the more technical side of musical teaching, that form an important part of your own work. Co-operation between us cannot fail to be helpful to us both. We of Columbia offer you a cordial greeting, sure that a spirit of good fellowship will prevail between us, and sure that it will contribute not alone to our advancement and to yours, but also to that of musical art in all New York. We congratulate you on the splendid work that has already been accomplished, on the beautiful new home that you here have found, and on the bright future that lies before you.

In the second place, I speak as one of the growing multitude of music lovers in this great city to whom your beautiful art means something more than the agreeable diversion of an idle hour. Does any other art speak so straight or bring so universal a message to our human nature? It is indissolubly linked with the memories of our childhood, with the merry diversions of our youth, with hours of serene and lofty pleasure in maturer years, with the solemn ceremonials of every age and land. Those who have found the key to her purest and most elevated forms may at will open the door to a fairyland where is practiced a magic that grows in wonder the oftener it is wrought. Surely the masterpieces



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DEDICATION    EXERCISES

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Continued

of such an art are among the most precious possessions of the human race; and the works of Bach, of Mozart, and of Beethoven will stand beside those of Titan and of Goethe, of Darwin and Laplace, among the great conquests of the world.

It may seem strange to hear the names of Darwin and Beethoven thus linked together. Modern science, with its cold and austere formulas - what has it in common with the most emotional, subtle and mysterious of the arts? But is it not a fact that many men of science, like Helmholtz, Dohrn or Weismann, have been keenly susceptible to musical art, and sometimes gifted as amateurs? I have often asked myself why? Surely it is not because music has anything to tell the man of science of the outer world that he observes and ponders. Music tells of an inner world that is not to be weighed or measured, not even to be pictured. Beethoven, it is true, is reported to have said that he composed always with a painting in his mind, after which he worked; but he has also told us, in the Pastoral Symphony, that he sought not to portray external nature, but to give expression to his feeling. Music may indeed make strong appeal to the faculties of the intellect. The cis-moll quartet of Beethoven may speak as surely to the mind as it does to the heart. But, as I think, it is only in rather a figurative sense that we may speak of scientific music, or even of music that is intellectual. All music has but one speech; it is the language of emotion

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DEDICATION    EXERCISES

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Continued

and it cannot be translated into the words of reason or of science. What science has in common with art is on its imaginative and ideal side. The great discoverers in every field of knowledge have been pre-eminently men of imagination and of what might almost be called artistic feeling. Music is the purest of the children of the imagination. Is here, perhaps, the secret of her sway? No. There is no secret. Music is beloved of men of every nurture or degree for a very simple reason. It is because music is beautiful; and the love of beauty like the love of nature is instinctive in our human nature and it knows no rhyme or reason.

Surely an art that adds so much to life should be an important factor in our training. Let us appreciate what has been done in this community by those who have so earnestly labored in concert hall and in class room, to uplift the standards of musical taste and of musical training and let us be grateful to them. To Mr. Damrosch and his associates, to all those who have so long labored for the advancement of musical art in this community, and who have enriched our lives from its inexhaustible stores of beauty, we express our gratitude; and I am sure they will believe that this is no empty formal phrase but a sign of very real and warm feeling.

The musician has his own reward. He is one of the most enviable of artists; for his art, perhaps, above all others, delivers a message that is immediate, personal and intimate. His passing mood may give us mo-

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DEDICATION    EXERCISES

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Continued

ments of experience that come but once in life but never are forgotten. Who that has listened to the voice of Joachim's violin cannot recall such moments? Who could resist the impress of his personality, as thus revealed, or fail to see beyond the greatness of the musician to the greatness of the man? Not many may hope to stand on heights such as he attained; but institutions like that which here is founded provide the air and soil in which men of his kind are bred.

Mr. Seligman

On your behalf I thank Professor Wilson for his very beautiful speech, and hope he will come here frequently and give us the pleasure of his presence from time to time.

It is now my privilege to introduce to you Professor Walter R. Spalding, Professor of Music in Harvard University. His coming here is an evidence of his fraternal feelings towards this institution, and we welcome him on this day and hope to hear from him a few words of cheer. (Applause)

ADDRESS - Mr. Walter R. Spalding  
Professor of Music, Harvard University

Mr. Chairman, Ladies and Gentlemen:

It is a great honor and pleasure to have this opportunity to extend to you all the congratulations and



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DEDICATION    EXERCISES

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Continued

heartly good wishes of Harvard University, and in particular of the Department of Music in that University. Harvard feels a very genuine interest in the Institute of Musical Art and in this, its beautiful new habitation, and that for specific reasons.

This magnificent foundation, with its present extensive equipment, is due, as you well know, to the foresight, the enthusiasm, the generosity of the sons, of the relatives and of the near connections of that noble warm-hearted woman, Betty Loeb. And I cannot refrain from testifying publicly that Harvard also has seldom if ever had more intelligently generous alumni than Morris Loeb of the class of '83 and James Loeb of the class of '88. (Applause)

In the second place, there must automatically in the due course of things exist a real affiliation between Harvard University and this institution. Harvard, as some of you may know, for a period which may fairly in the artistic life of this country be considered tolerably long, has been devoted to the theoretical side of music in its historical, biographical and literary aspects; and from time to time there will be graduates of Harvard who will supplement their theoretical work by technical studies made here in New York; and also, vice versa, your boys and girls who beginning here with the pianoforte or violin or the voice, wishing to gain a broader education, to be something more than musicians, will we hope possibly study at Harvard University. So,

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DEDICATION    EXERCISES

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Continued

we feel that we are working shoulder to shoulder in this common cause for the advancement of a real musical life in our country.

Most of the things that were floating through my mind as of possible worth to present to you have already been most eloquently said by the honorable speakers who preceded me. But I crave your indulgence if I also say a few words in regard to the place which I feel music should hold in our municipal and national life.

Your professional musician feels the greatest inspiration and encouragement that this development is taking place just here in New York, because New York more and more is coming to play in the life of America the position which Paris holds in France. It is the centre of the artistic, mental, constructive ability of the country, and everything that goes on here is followed with the greatest interest. We are already, we can safely say, a great nation and New York is a great city in its wonderful works of engineering, its colossal financial enterprises, and so on; but some of us feel it is high time now that much should be done for this other-worldly art, that of music. That always has been so. In the XV and XVI centuries the great commercial prosperity, the power of colonization and so on, among the Netherlanders was entirely coincident with their great artistic development in painting and music. The great cities of Italy, - Florence, Naples, Venice and Rome, - never became wealthy without devoting a

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DEDICATION      EXERCISES

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Continued

great amount of their wealth and patronage to the art of music. So, it is high time for us in this country now to do something for music. We all have souls and imaginations, ideals and aspirations, and those must be fed. I think it may be stated categorically - in fact Professor Wilson has said the same thing - that the best and most fruitful food for the imagination and soul of man is music freely administered and in plentiful doses. (Laughter)

That also with reference to what we might almost call a formulistic recipe will prove to be the greatest cure for some perfectly patent manifestations of our present one-sided civilization, our stress and strain, our worldliness, our tendency oftentimes to reckon everything in terms of finance. If you wish to hitch your wagon to a star, as a famous New England poet has advised, why steep yourself in music and then, whether you are hitched to the stars or not, you will be among the stars without any further effort whatsoever. (Laughter). I may paint the matter in very glowing colors, as I am an enthusiastic musician myself - for better or worse - (laughter), for we professional musicians think music is the greatest thing in the world. We place all the other arts in one class by themselves, and music - mysterious, divine - in a class by itself; and we think America is going to fall far short of reaching its highest possibilities unless music gradually and as fast as we can bring it about plays a more intimate, refining



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DEDICATION    EXERCISES

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Continued

influence in every home than it plays at the present time. We must have, for instance in New York, the best bands play in the city squares, fine literature every day in the week. We must become a nation which does not simply listen to music when it is perfectly convenient, but which shows such an unquenchable thirst and hunger for music that we cannot get on without it. In other words, it must become a part of our daily life. It is the best food for the soul and ideals of man.

We all feel that this beautiful building with its wonderful equipment and its enthusiastic and learned faculty is going to be the central point from which all these beneficent influences may stream. (Applause)

Mr. Seligman

We are extremely thankful to Mr. Spalding for his delightful words and his helpful advice which we will take from time to time and which will, I am sure, prove useful.

And now, it is my extreme pleasure and my great privilege to introduce to you a gentleman who has come from Germany, one of the conspicuous professors in Berlin, highly honored both abroad and in our own country not only in the domain of music, but in science and art. He has been here before and he is lecturing now, as I understand it, as an exchange professor at Harvard. It is an extreme privilege for me and for all of us to wel-

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DEDICATION    EXERCISES

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Continued

come Dr. Max Friedländer on this platform, and we hope to have the pleasure of listening to his interesting remarks. (Applause)

ADDRESS - Dr. Max Friedländer  
Professor of Music, Berlin University

Mr. Chairman, Ladies and Gentlemen:

I should like to ask your kind indulgence for the imperfect manner in which I speak your language, and let my excuse be that this is only my second effort in this direction. (Applause)

The first public English speech I had to make was on the inauguration of the new president in Northampton, in Smith College; and as I had to address on this occasion more than sixteen hundred young and nice girls (laughter), I would like to designate my effort as a maiden speech. (Laughter and applause) To-day my task is much more difficult as I have to address some hundred professional musicians of talent - that is to say, some hundred sharp critics.

First of all, let me express my thanks for the hospitable manner in which you have received me. I am the less reluctant to receive such a warm welcome as I prefer to consider it a return on your part for the pleasure and the inspiration which German music, and perhaps sometimes German science of music, has brought to you rather than a welcome of a purely personal kind.

I feel highly gratified at being asked to say a few

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DEDICATION    EXERCISES

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Continued

words on behalf of my musical colleagues at the German universities on this great and auspicious occasion. I need not tell you that the wonderful progress that has been made during the last few decades in the conservatories of America has aroused the greatest interest, sympathy and some feeling not far from envy among our liberal and progressive minds in Germany, since some of our best and most esteemed artists have been active and are active here as teachers, as conductors, as directors. I need only recall to you the name of this eminent artist - Dr. Leopold Damrosch (applause) - whose name is held in remembrance not only in your country but also all over Germany, and especially in my native home city, Breslau, where his name stands in golden letters in the history of music. (Applause)

(From this point until the end of his remarks, Dr. Friedländer spoke in German which was not reported.)

Mr. Seligman

Ladies and gentlemen, we are heartily indebted to Dr. Friedländer for his very beautiful address. We are really at a loss to know which is the more attractive, his German or his English. (Applause and laughter). It is remarkable for a German professor of music to have spoken as he has in English.

The next speaker on the program is one of our own



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DEDICATION    EXERCISES

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Continued

board of trustees of the Institute, Mr. James M. Beck, formerly assistant attorney general at Washington. He comes to us through a sympathetic genealogical stock, as I am told. His father was a musician in Philadelphia and Mr. Beck himself is quite proficient, I believe, as a violinist or cellist - I don't know which. But in any event, we welcome him here, we are proud of him as one of our trustees, and I am sure you will listen to a most musical and eloquent speech.

Ladies and gentlemen, I have the pleasure of introducing to you Mr. James M. Beck, one of our valued trustees. (Applause)

ADDRESS - Mr. James M. Beck  
of the Board of Trustees of the Institute

Mr. Chairman, Ladies and Gentlemen:

So much has already been wisely and forcibly said that I feel that I need no apology either to the audience or to those in charge of this occasion if I very much abbreviate anything I had in mind to say. For I feel something like the dentist, who was specially appointed surgeon dentist to a certain king only to discover that his Majesty had just lost his last tooth. His duties as dentist were neither exacting nor necessary. (Laughter)

The only propriety in my speaking at all is that the honored director of this institution thought it advisable that some one of the board of trustees should

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DEDICATION      EXERCISES

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Continued

say a few words for the Board before the formal presentation was made. I regret personally that he selected one of the youngest and least worthy of its membership; but he is such a good disciplinarian and we are all so loyal to his discipline that when he taps the desk with his baton, even the inglorious cymbals like myself must essay a solo part if called upon.

The board of trustees, as most of you know, is not composed of musicians. I do not now recall that there is a professional musician upon it, and possibly there are few that reach the dignity of being even amateurs. In fact I may say, notwithstanding the flattering introduction of the chairman - for, breaking into German, I would say of the chairman, "Er ist ein seligman" (laugh-ter), I cannot plead guilty to playing even the violin or the cello - our board is composed, as a whole with possibly one exception, of bankers, merchants and lawyers, and every one of us with respect to the art of music are laymen.

It may occur to some that a musical college, a specialized educational institution, ought to have as its board of directors men who are trained in the specialty to which it devotes itself; and yet, if it were only for a temporary purpose, a board of trustees of laymen serves a necessary purpose for however high the ideals of musicians and however subtle their harmonies, as a matter of fact these are not yet legal tender for contractors' bills. And, therefore, it is rather nec-

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DEDICATION    EXERCISES

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Continued

essary in erecting an institution such as this to have the association of some business men. There is, however, a far better reason in the fact that as we represent various vocations of life other than the fine arts, we represent the community as a whole and this connection between the city and this institution touches the one fact to which I wish very briefly to devote myself.

Dr. Wilson said that the "academic" position of music was beyond question or doubt, and as he spoke, that very word "academic" reminded me of the word from which it sprung, the Athenian "Academy" in whose groves Plato taught, and this reminded me that Plato said about twenty-five hundred years ago that education should be compulsory, and among the various branches of education which he thus deemed of such importance to the state were "gymnastics for the body" and, as he so beautifully added, "music for the soul". And yet, it is a strange fact, so far as my scanty knowledge goes, that that doctrine of Plato has found so little response in the growth of civilization that I doubt whether outside of those adjuncts of the churches, where musical instruction was given to conserve the traditions of the church, until the XVII century there were any educational institutions wholly devoted to the study of music. In looking up the subject I learned a fact of great interest that in the "Reign of Terror", when the very foundations of the deep were unloosed in France, the National Assembly, amid all the dreadful turmoil of the Revolution,



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DEDICATION    EXERCISES

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Continued

found time to pass a resolution to found an institution of music and to place it upon a firm and permanent basis.

This want of recognition of the position of music in the education of a State finds some emphasis in the fact that a musician some years ago wrote to a late senator of New York, who died a few weeks ago, and asked him to procure the necessary data with which he could write a monograph on state aid to education in music, and Senator Hill turned it over to the librarian of the Congressional Library, who, I think, reported that to write a monograph on such a subject in America was analogous to writing on snakes in Ireland, neither as a matter of fact existed. (Laughter)

Personally I would not ask the city as a political entity to help this particular institution, although Mr. McAneny made our hearts flutter by his suggestion that that might be the case. The point I wish to make is that the attitude of the community towards musical education has the same justification as in the case of the other fine arts, and the fine arts are the finest expression of civic or national life. A nation or city that deems itself to be great, and claims a right to rank with the master states of the world, which neglects the fine arts and neglects the intelligent and effective cultivation of them, must necessarily lag behind its more intelligent rivals.

We still call our city the "Greater New York"; and yet the very expression seems to carry with it a fallacy

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DEDICATION    EXERCISES

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Continued

and that is that a city can be made great by the mere expansion of its directory or the volume of its trade statistics. James Russell Lowell once said in substance that you could find the position on the map of Athens with a pin point and that of Judea with a finger tip, and yet from those two places come impulses that still control and govern the advance of civilization. And so precisely the greatness of New York cannot depend wholly or principally upon its millions in population, nor upon the mere number of its buildings, nor their height, but it must depend upon the fact that New York shall be something more than a mere aggregation of individuals, something more than a mere collection of imposing and sky-scraping edifices. It must be a lofty and enlightening spirit, and the spirit of New York is a noble spirit, a spirit which I verily believe promises more for the future than possibly any city in the world, because above any other city in recorded history it has an opportunity for the development of art along the most catholic, because along the most cosmopolitan, lines.

London, great as it is, with all its vast foreign population is essentially English. Paris, with one-third of its population of foreign birth, is yet essentially French. Rome was Roman; Florence was always Italian; but New York is a true cosmopolis. It is a mingling of all races, of all creeds, of all races, and I think Mr. Seligman happily set forth the essential principle of this institution when he spoke of its catholic

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DEDICATION    EXERCISES

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Continued

spirit, in that its gates are open wide to men of every race and every creed and every class and every color. An institution like this is not a mere private business enterprise, for although it may not have the direct aid of the State, although it may not be supported by a state appropriation - and it may be as well that it is not - yet as long as its purpose is altruistic and uplifting, as long as it is not a mere money-making enterprise, as long as it is supported by the noble gifts of unselfish donors, (as it has been in the first instance by the munificence of a banker), it is in that sense a civic institution and an important public instrumentality for the uplift of our civic life. It serves in the highest and noblest sense of the word a political function because it seeks to pass the torch of musical culture from one generation to another. Its infinite possibilities, who can measure? Who can say that in the east side of this congested City of New York there may not be even to-day some mute inglorious Beethoven yet to thrill the world with harmonies as yet undreamed of by any of the children of men? It is not an impossibility, but the soil must be rich enough to germinate into genius. Just as the people of Florence had to be great to make possible Fra Angelico, Donatello, Michael Angelo and Dante, so precisely the people of New York must be receptive to make possible a great and glorious musical history for this cosmopolitan City of New York.

The possibility of the growth of this institution



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DEDICATION    EXERCISES

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Continued

and of musical culture in New York can be measured by the swift and marvelous transition that has taken place in the musical culture of America within the memory of the present generation.

Why I can remember in my native city of Philadelphia when the later operas of Richard Wagner - written after Tannhäuser and Lohengrin - were mystifying and altogether unintelligible. In that connection I am reminded of the great work of a brother of our director, whom I see here to-day, Mr. Walter Damrosch. (Applause) When he came to Philadelphia in the late eighties and inspired us with his lectures on the Ring Cycle, explaining to us what was then unintelligible, and when he later produced the operas and gave us an opportunity to appreciate them in their entirety, he had for a time an audience of Philistines. I think the transition from extreme Philistinism to that of a reasonably cultivated appreciation can be measured by an incident which now occurs to me. I think it was the first performance of the "Meistersinger" in Philadelphia. I sat in the back part of the Academy of Music and near me was an elderly gentleman who came in somewhat under the impression that it was really a comic opera. And when the curtain rose and the church was revealed and the stately chorale commenced, and when a little later a number of grey-bearded gentlemen sang for upwards of an hour, his utter lack of comprehension soon changed into irrepressible indignation. I saw him twisting around in his seat in the

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DEDICATION    EXERCISES

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Continued

most irritable way, and I knew perfectly well that he did not appreciate at all the significance or beauty of the music. And finally he arose, after I think the close of the second act, and glared at us Wagner enthusiasts and thinking that the only thing to do was to give full vent to his feelings, he turned around and loudly said as he walked out the Opera House: "Well, they may call this music, but as for me, give me 'Martha'". (Applause)

I think Mr. Walter Damrosch will bear me out that things have changed in Philadelphia as they have changed in the other cities in the country, for even in Germany the appreciation of Wagner was very slow, as the deeply interesting and pathetic correspondence between Wagner and Liszt amply proves. And so, we are doing a great work in the opening of this home of music. We are erecting a new arch in the noble edifice of cosmopolitan New York and when a people erect an institution that is permanent and house it in a building that, so far as anything in New York in the shape of a building can be, is also to be permanent, then we in a sense challenge posterity. We seek to project our thoughts and feelings and emotions beyond the present into the future, and with an almost sublime audacity we say to our children and our children's children - "You shall judge what we have this day done". I believe that we can all feel assured that what we have done this day will receive the appreciative gratitude of those who are to follow us,

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DEDICATION    EXERCISES

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Continued

those unborn generations by whose judgment we will be approved or condemned.

The spirit with which an institution like this should be begun and continued was well expressed by the great Commune of Florence when as a matter of civic enterprise they determined to erect a new cathedral. They summoned their greatest architect, Arnolfo, and gave him a commission which I wish could be written in letters of gold over our own city hall or over every place that marks the center of a city's life. This commission nobly read:

"Since the highest mark of prudence in a people of noble origin is to proceed in the management of their affairs so that their magnanimity and wisdom may be evinced in their outward acts, we order Arnolfo, head master of our commune, to make a design for the renovation of Santa Reparata in a style of magnificence which neither the industry nor the power of man can surpass."  
x x x "This commune should not engage in any enterprise unless its intention be to make the result correspond with that noblest sort of heart which is composed of the united will of many citizens."

Such let us hope is this institution. It is not founded by State aid. It is not a direct part of the political government. It simply represents "that noblest sort of heart which is composed of the united will of many citizens." As such, long may it flourish!



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DEDICATION    EXERCISES

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Continued

Mr. Seligman

My good friends, I knew that none of us would be disappointed in the music and eloquence of our trustee. I thank him heartily for what he has said.

A cable arrived a short time ago from Hamburg:

"I send congratulations and greetings to the trustees, teachers and students. Let us continue together to strive for the beautiful and shun no sacrifice in our endeavor to attain it. James Loeb." (Applause)

The Board of Trustees, with your approval, will send to him some appropriate cable.

The next procedure in order is the formal acceptance of the building from the builders, Messrs. Marc Eidlitz & Son, and the architect, Mr. Donn Barber. It is unnecessary for me to say more than a few words as to the splendid work and the great sacrifice which both these gentlemen have rendered to the Institute. I am sure that the board of trustees appreciates it, and we trust that in looking at this building they will see the fruits of their work and feel justly proud of their devoted labors. I take pleasure in introducing to you the builder, Mr. Otto Eidlitz, and the architect, Mr. Donn Barber, who deserve your esteem and our gratitude. (Applause)

MR. OTTO M. EIDLITZ, representing the Builders. . . .

Mr. Chairman and Mr. Barber: It has been my privilege

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DEDICATION    EXERCISES

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Continued

to do some important work in this great city but to none of it have we brought a keener interest than to the execution of your masterly design and plan of this Institute of Musical Art. Dr. Damrosch is an old and valued friend, and our effort as builders was supplemented by a deep personal and sentimental interest. Above all else, we have tried to make this unique building an example of thoroughness, and in this way the structure reflects that cardinal quality of Dr. Damrosch who has accomplished such splendid results for the uplift of the musical art of this country.

Mr. Barber, I now have the honor to present to you the keys of the Institute of Musical Art. (Applause)

MR. DONN BARBER, Architect . . . . .

Mr. Eidlitz: In accepting the keys of this building, I wish to say a word of appreciation of the very hearty co-operation which you have accorded me throughout this work. We have had a difficult task here and the short time required for the erecting of this building has proven an efficiency and ability on your part that is remarkable. It seems but yesterday - it was only the 26th of March last - that we gathered and laid the corner stone of the Institute of Musical Art. Since then this building with its extraordinary complication of construction, its intricacy of equipment, and its very special character, has been produced by you in a matter

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DEDICATION      EXERCISES

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Continued

of some twenty-one weeks. That you have maintained with this speed of erection a high and satisfactory standard of quality and finish, is as wonderful as the record time you have made. That I should have had with you a part in the production of this most interesting structure, is a very great pleasure, and I thank you heartily for the care and trouble you have taken to faithfully and adequately carry out such drawings and designs which I, as architect, have had to make. This is not the first building we have built together, and I hope it will not be the last. (Laughter)

Mr. Seligman, Chairman: I have just received the keys of this now completed building from Mr. Eidlitz, the builder. It now becomes my privilege and pleasure to hand them to you representing the Trustees, and so place formally into your keeping this - shall I call it "a child of ours"? I hope that inasmuch as we have done our work sincerely and earnestly and as well as we knew, as time goes on the building will prove to be a satisfactory solution of the problem you gave us to solve - a well-working machine, if you will, for the turning out of well trained and worthy musicians.

It has been a very real privilege and pleasure to have been entrusted with the doing of this work. I have only the loveliest feelings for those of you gentlemen whom I have tried my best to serve, and I hope the future will prove that we have planned and built wisely and well. I deliver into your hands the keys of the



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DEDICATION    EXERCISES

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Continued

building for the Institute of Musical Art.    (Applause)

Mr. Seligman

It is certainly a most desirable sight to see an architect and a builder in such a love feast.    (Laughter).    This is a new feature in the annals of our city and we should certainly congratulate ourselves on having such cordial co-operation between builder and architect.

I accept these keys in the spirit in which they are given, and confide them to the custody of our beloved director (applause) who, I am sure, will always maintain the dignity, the high ideals of this institution.    Mr. Damrosch, permit me (handing keys to Mr. Damrosch).

I want to say a few words in recognition of the work Mr. Damrosch has rendered to the Institute of Musical Art.    As one of the board of trustees I can only say, and I am sure all of my colleagues will agree with me, that the work which you, Mr. Damrosch, have rendered has been almost inestimable and that it has been a delight for us trustees to have been with you, to have worked with you.    We have felt that you have been an incentive, an inspiration to us all, and we trust that the good work which you have initiated will become more apparent and that the fruits will grow and enlarge in the years to come, and that we can all look upon this structure as one of the ideals, one of the noblest edifices in this city.    Mr. Damrosch, we thank you.

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DEDICATION    EXERCISES

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Continued

And now, my friends, I wish to introduce to you that noble and worthy son of a noble and worthy father, Doctor Frank Damrosch. (Applause)

ADDRESS - Mr. Frank Damrosch  
Director of the Institute

These exercises were planned to last an hour and a quarter, and yet I can only feel grateful for their extension by a few odd minutes, because this extension was caused by such kind words of encouragement from so many sources from whom we prize these words of cheer and encouragement. But I expected that this would be the case, and as Mr. Seligman in his opening remarks referred a number of times to the fact that I would elaborate upon things which he would like to say but could not at the time, I feel that I have done wisely in committing the few remarks which I wish to make, to paper, because I have the bad habit, when I am interested in a thing, to talk about it until I am talked out, and that would be a very long time off. So, you will pardon me if I read the few words I wish to say, because it will bring you nearer to an inspection of the building, and to the refreshment which you all undoubtedly are in need of by this time.

Five years ago we celebrated the birth of a new school of music, new not only because it was the most recent arrival but also because it was organized on other principles and with other aims than those already

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DEDICATION    EXERCISES

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Continued

in existence. Its object was to make true musicians of all its students, and no effort or expense was to be spared in furthering this object. Thorough and exacting courses were planned in all branches of music, the best teachers to be found in the world were engaged and the beautiful old Lenox mansion, corner of Fifth Avenue and 12th Street, became the cradle of the newborn school.

I need not dwell upon the remarkable progress and growth of this institution which at its opening in 1905 already numbered 350 students and soon thereafter reached its limit of about 600. But while these numbers were unexpected and surprising, the most gratifying feature has been the decided improvement in the quality of the work and the greater ability of the students. In spite of its brief existence, the Institute has already 184 graduates and 16 postgraduates, young men and women who are well equipped to further the cause of good music in concert, in schools and in the home.

This brief history of the Institute of Musical Art was necessary in order to explain the logical development of the most recent events in its life with which we are concerned to-day. A little over a year ago the Institute was notified that the lease of its first home could not be continued and the serious problem of its adequate housing presented itself to the trustees.

Efforts to find a suitable building proved futile and the only solution of the difficulty seemed to be the



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DEDICATION    EXERCISES

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Continued

erection of a new building. But such a step, involving a large expenditure of money, was no light matter and required serious consideration. Then it was that the history of the school, the evidence that it met a real need, that it was fulfilling its mission, that it was indeed too alive to jeopardize by half measures, decided the trustees to undertake the permanent housing of the Institute.

An appeal for funds brought many gratifying responses and in a short time over \$250,000 were raised, enough to warrant the immediate acquisition of a site and the consideration of plans.

The same policy which governs the conduct of the school - namely, of considering only the best interests of the students - guided also the planning of the new building. Its site was chosen in the most beautiful part of the city, easy of access and close by other educational institutions of the highest standing. The architect who was selected, Mr. Donn Barber, had demonstrated his ability as architect and artist in New York and in other cities, and the builders, the old established firm of Marc Eidlitz and Son, enjoy the highest reputation in their profession for reliability and integrity. With the assistance of these capable and experienced men the planning of the building was begun. The problem was not an easy one, for many important requirements had to be met. The building had to be fireproof, weatherproof and soundproof. It had to provide

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DEDICATION    EXERCISES

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Continued

for the health and safety of nearly seven hundred people. The class rooms had to be so arranged as to enable each teacher and student to do his work without interference. Modern methods of ventilation and heating were provided. It required an assembly hall capable of seating about four hundred people. Also a lunch room and kitchen in order that teachers and students might be able to obtain wholesome food when they are required to remain at the Institute over the middle of the day.

The experience of five years in the old building naturally proved a great aid in the proper designing of the new edifice, and we believe that it will prove to be thoroughly adapted to the purpose for which it was intended. But, while the practical arrangements were most carefully studied and planned, the element of artistic influence which an educational building should contain was by no means left out of sight. A simple but artistic exterior, spacious entrance halls and stairways, quiet, restful colors and chaste ornamentation, contribute not a little to the dignity and beauty of our building. But the crowning gem of the architect's taste and skill is this little hall which has been named Cuyler Memorial Hall in memory of our late beloved President, C. C. Cuyler. It is the chalice in which, year after year, will blossom the buds of artistic promise; the space in which the first trial flights of the young song birds are to be made, and also it is the temple in which the artists of our corps of teachers preach their

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DEDICATION    EXERCISES

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Continued

gospel of true art to their disciples by performing the works of the great masters of music.

Our thanks are due to the architect who, in every line and every tone of color, has proved his loving comprehension of the noble mission and purpose of the school and of its needs, and who has given his best effort and thought to provide a worthy habitation for it. But in no less degree do we owe thanks to the builders, Messrs. Marc Eidlitz and Son and their capable assistants, for the perfection of every detail in construction, for the painstaking study and execution of a most complicated structure, for the constant personal attention and supervision, and last not least, for the economic conduct of the building operations which brought about the astonishing fact that the building cost about \$14,000 less than the lowest estimate upon which the contract price was based!

Such builders are rare, if not unique, and we were indeed fortunate in our choice.

Thanks finally to all those who have so generously contributed to the fund which made this beautiful building possible. The total cost of the site, building and equipment is about \$370,000, and as we have received so far about \$270,000, we still need \$100,000 to clear us of debt. Surely this will be supplied by other public-spirited citizens who realize what this school means to the city and to the whole United States.

Many people have said to me recently: "You must be



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DEDICATION    EXERCISES

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Continued

very proud of having such a beautiful building which will ensure the permanency of the school". A school is not made permanent by a building. That is done by the quality of its work and by its adherence to the highest ideals. But it is not to be denied that a building so thoroughly adapted to the requirements of such a school adds to its stability, if not to its permanency. It removes a great deal of anxiety to know that, so long as the school performs its work properly, it will have a suitable place in which to do it. But it does not make us proud, for of him who has received much, much will be demanded, and every cent invested in this building must be made to bring interest in the furtherance of the high purposes to which it is devoted.

That this will be done so far as it lies in my power, I do faithfully promise, and I therefore accept the trust which has been placed in me by the trustees in placing this building in my charge to use as a fine tool in the carving out of the designs of the school, and I herewith dedicate this building to the service of the Art of Music. (Applause)

Mr. Seligman

Ladies and gentlemen, the formal ceremonies are now over, and I thank you very much for having been here, and we hope that you have derived some benefit from your presence here. I think that there will be some re-

# DEDICATION EXERCISES

Continued

freshments on the floor above, and I hope that you will all inspect the building. The rooms will be open, and as you go up the stairs and saunter into the different rooms, I am sure you will agree with us all that the builders have made a phenomenal success of the entire structure.

We thank you very much for coming here.

Mr. Ferdinand von Lützow  
Mr. Samuel Jacoby  
Organ Postlude . . . . . Mr. Henry F. Krieger.  
Mr. Gaston M. Dethier

Baritone and Piano, C minor	Back-Street
Baritone, C major	Back-Street
Baritone, B minor	Chopin
Allegro, B minor	
Also Alice Marion Shaw	
Baritone, C minor, Op. 111	Back-Street
Allegro, Adagio, Moderato, Andante	
Baritone, B minor	Chopin
Baritone, C major	Chopin
Also Edward Albert	
Baritone, C major	Back-Street
Baritone, B minor	Chopin
Baritone, C minor	Back-Street
Mr. Arthur Krieger	
Baritone in B minor	Chopin
Baritone in B major	Chopin
Polonaise, A flat major, Op. 26	Chopin
Mr. Abraham Louis Krieger	
Baritone, B minor	Chopin
Baritone, A major, Op. 111, No. 2	Chopin
Baritone, B minor, Op. 111, No. 3	Chopin
Mr. Carl Schuler	

The Artists' Program continued in all the dedications

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 I N S T I T U T E   O F   M U S I C A L   A R T  
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Trial of Candidates for the

ARTISTS' DIPLOMA

before an invited jury

Wednesday evening, May 24, 1911, at eight o'clock.

JURY -

Mr. Ferdinand von Inten

Mr. Rafael Joseffy

Mr. Henry E. Krehbiel

Fantasy and Fugue, G minor . . . . . Bach-Liszt  
 Rondo, G major . . . . . Beethoven  
 from Sonata, B minor . . . . . Chopin  
 Allegro maestoso

Miss Alice Marion Shaw

from Sonata, C minor, Opus 111 . . . . . Beethoven  
 Arietta. Adagio molto semplice cantabile  
 Capriccio, B minor . . . . . Brahms  
 Ballade, G minor . . . . . Chopin

Miss Elenore Altmann

Fantasie, C major . . . . . Haydn  
 Nocturne, B major . . . . . Chopin  
 March, C minor . . . . . Schubert-Liszt

Mr. Arthur Loesser

Rhapsody in B minor . . . . . Brahms  
 Variations in F major . . . . . Mozart  
 Polonaise, A flat major, Opus 53 . . . . . Chopin

Mr. Abraham Louis Shyman

Fantasy, D minor . . . . . Mozart  
 Intermezzo, A major, Opus 118, No. 2 . . . . . Brahms  
 Hungarian Rhapsody No. 12 . . . . . Liszt

Mr. Carl Schluer

The Artists' Diploma confirmed to all the candidates.



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

Thursday evening, June 1, 1911,

at a quarter after eight at the

Hall of the Ethical Culture Society

-----  
First Movement (Allegro molto) from

Symphony in G minor . . . . . Mozart

Orchestra of the Institute

Caprice on Airs from Gluck's "Alceste" . Saint-Saëns

Miss Anna E. Pease

Air - "Un certo non so che" . . . . . Vivaldi

Miss Ethel E. Chellev

Adagio and Finale from Concerto in G minor . Bruch

Miss Helen Jeffrey

Amourette de Pierrot . . . . . Stojowski

Mazurka in A minor . . . . . Chopin

Etude in C minor. . . . . Chopin

Miss Elenore Altmann

- over -

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COMMENCEMENT EXERCISES

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Continued

A Night in Lisbon . . . . . Saint-Saëns

Orchestra of the Institute

Verborgenheit . . . . . Wolf

Auf Flügeln des Gesanges . . . . . Mendelssohn

Miss Ruth Chase

Variations and Fugue, A minor, Opus 11 . . . Paderewski

Miss Alice M. Shaw

Souvenir de Moskow . . . . . Wieniawski

Mr. Samuel Gardner

Spanish Serenade . . . . . Elgar

Chorus and Orchestra of the Institute

Nocturne in B major . . . . . Chopin

Novellette in A major. . . . . Schumann

Mr. Arthur A. Loesser

. . . . . Address and Presentation of Diplomas . . .

Director of the Institute

Overture - "Oberon" . . . . . Weber

Orchestra of the Institute

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Address . . . . Mr. Frank Damrosch

Graduates:

As I look into your faces this evening, I seem to be carried back three or four years when I remember some of you came to me on entering the school and the first question you asked was: "How long will it take me to get my diploma; can I get it in three years?" And that seemed to be the main idea in your minds - how soon you could get your diploma - that is, how soon you could become a finished musician. And as I look at you tonight I read quite another story in your faces. You have found out in these three years, in winning this diploma, how little you know, and that is the greatest value of the diploma. I know that the things which the diploma stands for on the surface are mainly accomplishment of certain fundamental work in music; that you have done this and done it well. But just as little as the building is finished when the foundation has been laid, just so little is your musical building finished. But, at least, there is a strong foundation upon which you may build in the future. You have studied your instrument or cultivated your voice. You have trained your ear with much pain and tribulation, yet you wouldn't give it up now for anything else. You have studied harmony and the simpler forms of composition. Some of you have studied languages. You have all attended valuable lectures on the history of music and other subjects which the educated music-lover and musician should know. All these things you have done, and your diploma says so. But there are other things - deeper things - that



you have learned which are not in the diploma, but which some of you realize to-day, and most of you will before you are much older.

For one thing you have learned that a superficial knowledge of anything leads only a very short distance; that if you learn to play the piano fairly well, that does not make a musician of you. It is proper, necessary, that you should devote much time to the development of your talents on the various instruments: but it is as necessary that you should learn to recognize what is true music, true art; to learn to recognize beauty of thought, beauty of form, beauty of expression; to reverence what is noble, true, sincere in art; and to strive towards the accomplishment of these rather than to complacently sit back and claim that you know how to do anything very well.

I trust that the acquisition of this diploma has bred in you a discontent that shall last through life. Happiness which is based on self-satisfaction and complacency is not worth anything. People who can be happy in that way never get very far nor do very much; but the people who are dissatisfied, not with their art, but with themselves and what they are as yet able to do, they are the people who progress, and I believe I may say that every one of you now realizes that there is much left to be done, no matter how well you have worked in the past, no matter how much you have already accomplished. If we have accomplished this, and little more, we have done much for you and you have reason to thank the Institute. And I want you to feel that the Institute of Musical Art will always be your musical

home; that it loves you as a mother loves the child for whom she has done much and has given all she could give, and asks of you only that you shall live up to the standards she has set for you, and to give her a little loyal allegiance.

I will now call your names and you will come on the platform to receive your diplomas.

\* \* \* \* \*

I have just a special word to say to you ARTISTS. (Applause) How small you feel when I use that term -- but never mind! You have gone through a good hard school. You have worked faithfully. You have accomplished what we could expect of you in the brief time, for the time of study is brief at its best - the study, I mean, that can be done in school. We have taught you perhaps not all that we could but all that you need in order to help yourselves. We now turn you over to the great master teacher - LIFE. Without his teaching (and it is usually hard, severe teaching) no artist ever amounted to anything. We have simply given you command over your hands, your heads, and to a certain extent your hearts - at any rate in so far as its musical functions are concerned. I trust that we have implanted in you the ideal of high standards, without which no artist is worthy of the name.

In music there are two kinds of people - musicians and artists. All artists must be musicians: all musicians should be artists. But there is a difference. A musician may have excellent technical command over his means of expression, and yet, because he is not the man,

the character, because he has not that noble ambition that is necessary in order to direct his ability into the right channels, he never reaches artistry. And you, who have shown so much talent, whom Nature has endowed with such great gifts, you have a heavy responsibility placed upon you, because, when Nature gives a great talent, it is as though it were paying wages in advance which must be earned through life's work. And that is a hard and trying task and one that may well make you tremble when you contemplate it. If you waste your gifts, you will never find happiness and satisfaction in life. It is only by sternly exacting of yourselves the highest that is possible that you may reach at some time a point where you can contemplate your life and say it has been as well spent as was possible.

There are many temptations. You now stand at the threshold of your careers. You look out of the door and you see a vast world before you and you don't know in which direction to turn. You stand helpless and you look around to see if there is not some helping hand of the teacher in whom you have such trust and faith. But no - it is impossible; you must find your way yourself. And what happens? You are approached by people who want to lead you into paths of glory. They promise you all kinds of things if you obey, if you will allow them to lead you into a splendid career as public performers. They will promise you praise and money if only you will do as they tell you - that is, consent to the lower standards of a public to which they introduce you. The moment you do that, you have already cut the ground from under your feet. You cannot afford to compromise.



Stick to your ideals, stick to your standards that you have so carefully been taught and which you have learned with such care, and you will find that, while the path may be steeper, more difficult, it will ultimately lead you higher. There must be no compromise.

I will say to all of you that you represent the best elements in our school, one in one direction, another in another. You have all worked faithfully. You have all shown that you have not only natural gifts, but the perseverance and desire to develop them, and I therefore take great pleasure in giving you the visible sign of the completion of your studies at the Institute.

\* \* \* \* \*

It has been said that the vocation of the teacher is the noblest vocation in the world. I heartily subscribe to that statement. The teacher devotes himself to the development of the physical, the mental, and the spiritual faculties of men and women. The music teacher must train all three, for music requires the activity of all these faculties, and therefore the training, the proper training, of the music teacher is a very important and arduous task. You have been brought into close communion with the great master spirits in music and with their works, and you should be able now to communicate this spirit to others. Then go ye forth and preach the gospel of musical art to the heathen. You will find plenty of heathens to teach.

\* \* \* \* \*

The following students have also finished the ana-

lytic course in theory, and I will now present the certificate for this course.

\* \* \* \* \*

I would like Miss Alice Shaw and Mr. Arthur Loesser to come on the platform.

Miss Shaw and Mr. Loesser do not know what is going to happen to them. They looked very sad as they came up, but I will reassure them. We have a medal which is given to any student who receives an artist's diploma with highest honors, which means that his rating in every subject of the course is above ninety-five per cent. The students never know when that happens until it happens, and we often do not know until the last moment, and we do not tell them. I am very happy to say that Miss Shaw and Mr. Loesser have richly deserved these medals, and I take great pleasure in presenting them to you, and I want them to remind you often of your Alma Mater and the love it bears you both.

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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  
-----

C L A S S   D A Y   S H O W

FOLIES   BRÉZIÈRE

Matinee, Friday only, June 2, 1911,

at eleven o'clock.

REVUES and BALLETS

at odd and altered intervals.

---

---

1

Prismatic Fantasm and Fugue . . . . . Bach

Perpetrators

Artless Air . . . . . Markatio Pounderato

Carl Slew Her . . . . . Affatuoso Ponderoso

Raff Duggles . . . . . Conflagratio Amoroso

Georgeous Hose . . . . . Hustleissimo Industriosio

---

---

2

The First and Only Appearance of that Beauteous Being

MAGGIE CLINE

From the Royal Opry-House, Dooblin,

In Her Radiant Ravishing Repertoire of

Irish Wit and Humor

---

---



---

C L A S S   D A Y   S H O W

---

3

G A U Z E

in his

Soliloquy of Nifty Nonsense Entitled

A P I L E   O F   R O C K S

or

A B U N D L E   O F   K N O C K S

---

4

The Famous Rushing Dancers

P U M P K I N   &   P O P P O V E R

Too Late from The Imperial Opera, St. Petersburg,

and Their Sensational Troupe of Rushing Dancers

Julica Hillsky  
Merry Winetzky  
Paulinga Iser  
Sy Beldo Minsky

Hatties Pies  
Syl Vjahy Manska  
Marga Retflinn  
Ann Adaven Portovitch

---

5

G I G G L E S   &   W I G G L E S

In Their Clever Skintilating Comical Sketch  
entitled

T H E   T W O   P A R T   S O N G   F O R M

Cast

Miss Part-One (the Period) . . . . Giggles  
Miss Part-Two (the Extended Period) . . . Wiggles

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C L A S S      D A Y      S H O W

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6

STARTLING      ENGAGEMENT      AT

Exhorbitant Expense of the Marvelous Cuban Artists

Ruthero	.	.	.	.	.	.	.	Danseuse
Griffinola	.	.	.	.	.	.	.	Harpiste
Vozapian	.	.	.	.	.	.	.	Vagabond
First Infliction	.	.	.	.	.	.	.	Harp Solo
Second Infliction	.	.	.	.	.	.	.	Song and Dance

---

7

E V E R Y   G I R L

In Her Quest of An Operatic Career

A Comedy Skit (i.e. A Skittish Comedy) by Georgeous Hose

CAST

Everygirl	.	.	.	.	.	.	.	Flowery Acorn
Miss Brazier	.	.	.	.	.	.	.	Frank Conversation
Dr. Damrosch	.	.	.	.	.	.	.	Carl Slew Her
Mr. Robinson	.	.	.	.	.	.	.	Raffy Duggles
Hope	.	.	.	.	.	.	.	Gabbie Gook
Courage	.	.	.	.	.	.	.	Ammonia Grinin
Conceit	.	.	.	.	.	.	O.	Cussed-us Sandsick
Spite	.	.	.	.	.	.	.	Edith Bluebell
Money	.	.	.	.	.	.	.	Rudely Chased

SCENES

Prologue	.	.	.	.	.	.	Hoboken R.R. Station
Canticle I	.	Dr. Damrosch's Office, mildly pleasant and pleasantly mild					
Canticle II.	.	Mr. Robinson's Room, subterranean and reverberating					
Canticle III	.	Miss Brazier's Vivisection Parlor, hushed and still					

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C L A S S    D A Y    S H O W

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8

C L A S S    S O N G

I.

We're the class of nineteen 'leven,  
We're a class of great renown,  
We would be in seventh heaven,  
If Miss B wouldn't call us down.  
Say farewell to Cousin Emmie,  
Say farewell to Uncle Frank,  
Say farewell to all our teachers,  
Both the fat, and lean, and lank.

Chorus

Say good-bye, say farewell,  
Three or more years we've worked like - well  
Very much harder than we can tell.  
Say good-bye, toll the bell,  
Alma Mater, fare thee well.

II.

Say good-bye to Daddy Goetschius,  
Say good-bye to all his chords.  
Say good-bye to red-head Robbie,  
Say good-bye to his big words.  
Say good-bye to Uncles Krehbiel,  
Mason, Henderson and Pratt.  
Say good-bye to all our teachers,  
Long, and lean, and short, and fat.

Chorus



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

- 1 9 1 1 -

ARTISTS' COURSE IN PIANO

Miss Elenore Altmann  
Mr. Arthur Adolphe Loesser  
Mr. Carl G. Schluer  
Miss Alice Marion Shaw  
Mr. Abraham Louis Shyman

TEACHERS' COURSE IN PIANO

Miss Elaine Parker  
Miss Margaret Waite Perkins  
Miss Nellie Sabsovich  
Miss Helen Elise Smith

ARTISTS' COURSE IN VIOLIN

Mr. Louis John Bostelmann

TEACHERS' COURSE IN VIOLIN

Mr. Louis John Bostelmann

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

- 1911 -

- Department of Piano -

Miss Viola R. Bach

Miss Alma Chester Bennett

Miss Julia Meeker Conklin

Miss Anna Eleanor Davenport

Miss Erna Clara Dietz

Miss Sybel Marjorie Dominy

Miss Pauline Julie Gaiser

Miss Fannie Rhoda Goffin

Miss Helen Elizabeth Halsey

Miss Priscilla Richardson Hardesty

Miss Sylvia Hyman

Mr. Eugene Aldama Jackson

Miss Rose Jacobson

Miss Dorothy Judson

Miss Helen Yarnall Luchars

Miss Florence Raymond Mallory

Miss Anna H. S. Malmquist

Miss Anna Elizabeth Pease

Miss Minnie Ethel Post

Miss Clara Rabinowitz

Miss Beatrix Reynolds

Miss Hattie Stella Spiess

Miss Elsie Todd

Mr. Georges Marmaduke Vause

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

- Department of Piano -

- Continued -

Miss Edna Wyckoff

Mr. Augustus Delafield Zanzig

- Department of Singing -

Miss Florence Helene Aitken

Mr. Franklin Brown Converse

Miss Julie Isabel Cahill

Miss Eva May Guck

Miss Ruth Chase

Miss Helen Elizabeth Reed

Miss Ethel Evelyn Chellew

Miss Gertrude Widmer

Mrs. Schai A. Winetzky

- Department of Violin -

Mr. Algert Anker

Mr. Jacques Lawrence Gottlieb

Miss Margaret Genevieve Flinn

Miss Helen McMillan Jeffrey

Mr. Samuel Aaron Gardner

Miss Edith Rubel

Miss Ruth Augusta Taylor

- Department of Organ -

Mr. Ralph Edwin Douglass

Mr. Charles Albert Stebbins

- Department of Harp -

Miss Antonia Griffin



INDEX

RECIPIENTS OF CERTIFICATES

- In Analytic Theory -

Table of Lectures

Miss Amy Buchbinder

Mrs. Richard M. Lawton

Lectures:

Miss Hazel Wood

Mr. Walter E. Pratt - Course I

. . . . .

Mr. Walter E. Pratt - Course II

. . . . .

. . . . .

Mr. Harry E. Knecht

. . . . .

. . . . .

Mr. Thomas Kupper

Mr. William J. Henderson

Mr. Daniel Gregory Mason

Memorial Recitals, January 12, 1925

Faculty Recitals:

The Krieger Quartet . . . . . Oct. 18 . . . 40

I N D E X

Oct. 18 . . . 41

Apr. 24 . . . 42

Table of Lecture Courses . . . . . May 2 . . . 1

Lectures: . . . . . May 14 . . . 44

Mr. Sigismund Stojowski . . . . . Nov. 29 . . . 45

Mr. Waldo S. Pratt - Course I . . . . . 2

Jan. 21 . . . 46

Mr. Waldo S. Pratt - Course II . . . . . 9

Apr. 25 . . . 47

Mr. Henry E. Krehbiel . . . . . Dec. 14 . . . 16

Mr. Thomas Tapper . . . . . Feb. 9 . . . 48

Mr. Thomas Tapper . . . . . 24

Mr. William J. Henderson . . . . . Feb. 28 . . . 25

Mr. William J. Henderson . . . . . 28

Mr. Daniel Gregory Mason . . . . . Apr. 2 . . . 31

Mr. Daniel Gregory Mason . . . . . 34

Memorial Recital, January 16 . . . . . Apr. 19 . . . 38

# Faculty Recitals:

The Kneisel Quartette . . . . .	Oct. 18 . .	40
	Dec. 12 . .	41
	Apr. 24 . .	42
	May 9 . .	43
	May 16 . .	44
Mr. Sigismond Stojowski . . . . .	Nov. 29 . .	45
	Jan. 31 . .	46
	Apr. 25 . .	47
Mr. Edoardo Celli . . . . .	Dec. 14 . .	48
Miss Leontine de Ahna . . . . .	Jan. 9 . .	49
Mr. Ernesto Consolo . . . . .	Feb. 22 . .	50
Miss Henriette Michelson . . . . .	Apr. 8 . .	51
Mme. Matja von Niessen-Stone . . . .	Apr. 12 . .	52
Mr. Gaston & Mr. Edouard Dethier . .	Apr. 19 . .	53



Students' Recitals:

First . . . . .	Oct. 29 . . .	54
Second - In Dedication of the New Building . . . . .		
<del>Second - First</del>	Nov. 5 . . .	55
Third . . . . .	Nov. 12 . . .	56
Fourth . . . . .	Nov. 26 . . .	57
Fifth . . . . .	Dec. 10 . . .	58
Sixth . . . . .	Jan. 14 . . .	59
Seventh . . . . .	Jan. 21 . . .	60
Eighth . . . . .	Jan. 24 . . .	61
Ninth . . . . .	Feb. 11 . . .	62
Tenth . . . . .	Feb. 14 . . .	63
Eleventh . . . . .	Feb. 25 . . .	64
Twelfth . . . . .	Mch. 11 . . .	65
Thirteenth . . . . .	Apr. 1 . . .	66
Fourteenth . . . . .	Apr. 15 . . .	67
Fifteenth . . . . .	Apr. 22 . . .	68
Sixteenth . . . . .	Apr. 29 . . .	69
Seventeenth . . . . .	May 11 . . .	70
Eighteenth . . . . .	May 13 . . .	71

Students' Recitals: *For the Artists' Diploma* . . . 122

Nineteenth . . . . .	May 15 . . . . .	72
Twentieth . . . . .	May 17 . . . . .	73
Twenty-first . . . . .	May 20 . . . . .	74
Twenty-second . . . . .	May 23 . . . . .	76
Twenty-third . . . . .	May 27 . . . . .	77
Recital by Mr. & Mrs. David Mannes . . . . .		78
Reception Recital to Mr. Xaver Scharwenka . . . . .		79
Reception Recital to Mr. Mischa Elman . . . . .		81
Exercises in Dedication of the New Building . . . . .		83
Address by Mr. Isaac N. Seligman . . . . .		83
" " Hon. George McAneny . . . . .		87
" " Rev. Francis Brown, D.D. . . . .		92
" " Prof. Edmund B. Wilson . . . . .		98
" " Mr. Walter R. Spalding . . . . .		102
" " Dr. Max Friedländer . . . . .		107
" " Mr. James M. Beck . . . . .		109
" " Mr. Otto M. Eidlitz . . . . .		118
" " Mr. Donn Barber . . . . .		119
" " Mr. Frank Damrosch . . . . .		122

Trial of Candidates for the Artists' Diploma . . . . .	129
Commencement Exercises . . . . .	130
Address by Mr. Frank Damrosch . . . . .	132
Class Day Exercises . . . . .	138
Post-Graduates . . . . .	142
Graduates . . . . .	143

FINIS