

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 12, 1914

JUNE 4, 1915

THE JUILLIARD SCHOOL

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

October 12, 1914 - June 4, 1915

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INSTITUTE OF MUSICAL ART

LECTURE COURSES

LECTURES, RECITALS and GENERAL OCCASIONS

1914-1915

October 12, 1914 June 4, 1915

History of Music, Course I Mr. Walter S. French

History of Music, Course II Mr. Walter S. French

The Development of Vocal Art Mr. William J. Henderson

The Appreciation of Music Mr. Harry E. Kriebel

The Technique of Study Mr. Thomas Tupper

Frank Damrosch Director

LECTURE COURSES

1914 - 1915

Class I

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

Thirty Lectures

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

by

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

by Waldo S. Pratt

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

Monday afternoons

The Technique of Study Mr. Thomas Tapper

HISTORY OF MUSIC Class I Term I

October 12 The Study of History.

No Illustrations

HISTORY OF MUSIC

October 19 Music from 1800 to 1900.

No Illustrations

Class I

October 26 The XVIII Thirty Lectures

No Illustrations

by

November 2 Handel.

MR. WALDO S. PRATT

Monday afternoons

at half past two o'clock.

November 9 Bach.

Illustrations

Sonata (Italian) in F major

Allergo animato

Andante molto espressivo

Brutto giocoso

Miss Marion Kohn

HISTORY OF MUSIC . Class I . Term I

October 12 The Study of History.

No Illustrations

October 19 Music from 1200 to 1700.

No Illustrations

October 26 The XVIII Century.

No Illustrations

November 2 Händel.

Illustrations

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(for violin and piano)	.	
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Allegro		
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(for violin and piano)	.	
Mr. Sascha Jacobsen		
Miss Marion Kahn		

November 9 Bach.

Illustrations

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Andante molto espressivo		
Presto giocoso		
Miss Marion Kahn		

HISTORY OF MUSIC . Class I . Term I

November 16 Their Contemporaries.

No Illustrations

November 23 The Classical Style.

Illustrations

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Pastorale	Scarlatti
Capriccio	Scarlatti
Mr. Warner M. Hawkins	

November 30 Haydn.

Illustrations

From Sonate in D major	Haydn
Allegro	
From Sonate in F major	Mozart
Allegro	
Mr. Warner M. Hawkins	

December 7 Mozart.

No Illustrations

December 14 Gluck and the Opera.

Illustrations

"Divinités du Styx"	Gluck
(from Alceste)	
Miss Lillian Eubank	

HISTORY OF MUSIC . Class I . Term II

January 4 The XIX Century.

Illustrations

From Sonate, D major, Opus 12 No. 1 Beethoven
 (for violin and piano)
 Allegro con brio
 Mr. Sascha Jacobsen
 Miss Marion Kahn

January 11 Beethoven.

Illustrations

From Sonate, Opus 31 No. 3 . . . Beethoven
 Allegro
 Minuetto
 Mr. Warner M. Hawkins

January 18 Beethoven - continued.

Illustrations

From 5th Symphony, C minor, Opus 67 Beethoven
 (arranged for two pianos)
 Allegro con brio
 Mrs. Hilda Blandin Mr. Howard Hanson
 Miss Corinna Chase Miss Fanny Talmadge

January 25 Schubert.

Illustrations

"Ständchen" : : : Schubert
 "Gretchen am Spinnrad" : : : Schubert
 Miss Anne Avery

February 1 Examination

HISTORY OF MUSIC . Class I . Term II

February 8 Rossini, Weber and Meyerbeer.

Illustrations

"Nobles seigneurs, salut!" . Meyerbeer
(from Les Huguenots)
Miss Lillian Eubank

February 15 Mendelssohn.

Illustrations

From Trio, D minor, Opus 49 . Mendelssohn
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Molto allegro agitato
Miss Marion Kahn
Mr. Sascha Jacobsen
Miss Marie Roemaet

March 1 Schumann.

Illustrations

From Sonate, G minor, Opus 22 . Schumann
So rasch als möglich
Andantino
Scherzo
Mr. Charles G. Vardell

March 8 Berlioz.

Illustrations

Le Carnaval Romain Ouverture, Opus 9 . Berlioz
(arranged for two pianos)
Miss Corinna Chase Mr. Harry Kaplan
Mr. Howard Hanson Miss Fanny Talmadge

March 15 Chopin.

Illustrations

Berceuse Chopin
Impromptu in F sharp major Chopin
Miss Marion Kahn

HISTORY OF MUSIC . Class I . Term III

March 22 Liszt.

Illustrations

Rhapsodie Hongroise, E flat major . . . Liszt
Mr. Warner M. Hawkins

March 29 Wagner.

Illustrations

Tannhäuser Overture . . . Wagner
(arranged for two pianos)
Mrs. Hilda Blandin Mr. Harry Kaplan
Mr. Howard Hanson Miss Fanny Talmadge

April 5 Wagner - continued.

Illustrations

Wotan's Abschied, from "Die Walküre" . . . Wagner
(arranged for four hands)
Miss Charlotte Ditchett
Mr. George A. Wedge

April 12 Wagner - concluded.

Illustrations

Quintette from "Die Meistersinger" . . . Wagner
Miss Ruth Harris Mr. Lewis James
Miss Margaret McGill Mr. Randall Trümpe
Mr. William Tucker
(Prepared but not sung)

April 19 Verdi.

Illustrations

"Ritorna vincitor" . . . Verdi
(from Aida)
Miss Miriam Pre Fontaine

HISTORY OF MUSIC . Class I . Term III

April 26 Brahms.

Illustrations

Rhapsody, B minor . . . Brahms
Mr. Charles G. Vardell

May 3 The Scandinavians.

Illustrations

Sonata, E minor, Opus 7 . . . Grieg
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Andante molto
Alla Menuetto, ma poco più lento
Finale. Molto allegro
Miss Marion Kahn

May 10 The Russians.

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From Concerto, D major, Opus 35 . Tschaikowsky
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Miss Helen Jeffrey
Miss Marion Kahn

May 17 Examination

May 24 Conclusion.

No Illustrations

HISTORY OF MUSIC Class II Term I

October 10 The Problems of Musical Evolution.

No Illustrations

HISTORY OF MUSIC

October 18 Greek and Medieval Music.

Class II

No Illustrations

Thirty Lectures

October 26 Early Attempts at Polyphony.

by Illustrations

MR. WALDO S. PRATT

November 2 The Development of the Organ.

No Illustrations

Monday afternoons

November 9 Introduction to the Study of Music.

at half past three o'clock.

November 16 The Development of the Organ.

No Illustrations

November 24 The Critical Growth of the Orchestra.

No Illustrations

HISTORY OF MUSIC . Class II . Term I

October 12 The Problems of Musical Evolution.

No Illustrations

October 19 Greek and Gregorian Music.

No Illustrations

October 26 Early Attempts at Part-Music.

No Illustrations

November 2 Musical Notation and Printing.

No Illustrations

November 9 Instruments in the Middle Ages.

No Illustrations

November 16 The Gradual Growth of the Orchestra.

No Illustrations

HISTORY OF MUSIC . Class II . Term I

November 23 The Clavichord and Harpsichord.

Illustrations

Le Carillon de Cythère	Couperin
Pastorale	Scarlatti
Capriccio	Scarlatti
Rigaudon	Rameau

Mr. Warner M. Hawkins

November 30 The Piano and Its Influence.

Illustrations

Poissons d'or	Debussy
Concert-Study	MacDowell

Mr. Warner M. Hawkins

December 7 The Early Opera.

No Illustrations

December 14 The Modern Opera.

Illustrations

"Liete signors"	Meyerbeer
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"Il est doux"	Massenet
(from Herodiade)	

Miss Lillian Eubank

HISTORY OF MUSIC . Class II . Term II

January 4 The Oratorio.

Illustrations

"He shall feed his flock" . . . Händel
 (from The Messiah)
 "Jerusalem, thou that killest" . . Mendelssohn
 (from St. Paul)
 Miss Lillian Eubank

January 11 The Overture and Suite.

Illustrations

Overture to "Samson" . . . Händel
 Overture - "Fingal's Cave" . . Mendelssohn
 (arranged for two pianos)
 Mrs. Hilda Blandin Miss Louise Searle
 Mr. Howard Hanson Miss Fanny Talmadge

January 18 The Sonata.

Illustrations

From Sonate in D major . . . Haydn
 Allegro
 From Sonate, Opus 31 No. 3 . . Beethoven
 Allegro
 Minuetto
 Mr. Warner M. Hawkins

January 25 The Symphony.

Illustrations

From Symphony, B flat major, Opus 38 Schumann
 (arranged for two pianos)
 Andante un poco maestoso: Allegro molto vivace
 Larghetto
 Miss Corinna Chase Mr. Howard Hanson
 Mrs. Ralph Douglass Miss Fanny Talmadge

February 1 Examination

HISTORY OF MUSIC . Class II . Term II

February 8 The Sources of the Song (Folk-Songs, etc.)

No Illustrations

February 15 Schubert's Song-Writing.

Illustrations

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"Nacht und Träume"	Schubert
"Lachen und weinen"	Schubert

Miss Margaret McGill

March 1 Later Developments in Song-Style.

Illustrations

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"Mit Myrthen und Rosen"	Schumann
"Auf dem Meere"	Franz

Miss Margaret McGill

March 8 Descriptive or Imitative Music.

Illustrations

Poissons d'or	Debussy
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Mr. Warner M. Hawkins

March 15 Programme Music.

Illustrations

From Sonata (Eroica), G minor, Opus 50 MacDowell
Slow, with nobility
Mr. Warner M. Hawkins

HISTORY OF MUSIC . Class II . Term III

LUDWIG van BEETHOVEN

March 22 The Period and his Personal Circumstances.

Illustrations

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Allegro con brio
Adagio
Scherzo
Mr. Warner M. Hawkins

March 29 His Personality and his Relations to People.

No Illustrations

April 5 His Technical Training and Opportunities.

Illustrations

From Sonate, A major, Opus 101 . Beethoven
Etwas lebhaft, und mit der innigsten Empfindung
Lebhaft, Marschmässig
Mr. Warner M. Hawkins

April 12 His Relation to Pianism: The Sonatas and other piano works.

Illustrations

From Sonate, E flat major, Opus 31 No. 3 Beethoven
Allegro
Minuetto
Mr. Warner M. Hawkins

April 19 His Relation to Pianism: The Sonatas and other piano works - continued.

Illustrations

From Sonate, E flat major, Opus 81^a . Beethoven
Die Abwesenheit - In gehender Bewegung
Das Wiedersehen - Im lebhaftesten Zeitmasse
Miss Maude E. Hurst

HISTORY OF MUSIC . Class II . Term III

April 26 His Relation to Orchestration: The symphonies,
chamber works, etc.

Illustrations

Egmont Overture . Beethoven
(arranged for two pianos)
Mrs. Hilda Blandin Mr. Harry Kaplan
Mr. Howard Hanson Miss Fanny Talmadge

May 3 His Relation to Orchestration: The symphonies,
chamber works, etc. - continued.

Illustrations

From Sonate, G minor, Opus 5 No. 2 . Beethoven
(for violoncello and piano)
Adagio sostenuto ed espressivo
Miss Marie Roemaet
Miss Marion Kahn

May 10 His Relation to Vocal Music: The Songs, "Fidelio",
Masses, etc.

Illustrations

From 2nd Symphony, D major, Opus 36 . Beethoven
(arranged for two pianos)
Scherzo. Allegro.
Mrs. Hilda Blandin Mr. Harry Kaplan
Mr. Howard Hanson Miss Fanny Talmadge

May 17 Examination

May 24 His Relation to Vocal Music: The Songs, "Fidelio",
Masses, etc. - continued.

No Illustrations

THE DEVELOPMENT OF VOCAL ART

Thirty Lectures

by

MR. WILLIAM J. HENDERSON

Tuesdays

at twelve o'clock noon.

THE DEVELOPMENT OF VOCAL ART . Term I

October 13 Outline of the Course.

No Illustrations

October 20 Sources of Modern Vocal Art.

Illustrations

Greek Ode - - -	"Hymn to Apollo" .	.	.	.
Jewish Melody -	"Alas!" .	.	.	.
Roman Chant - -	"Gloria in Excelsis"
	Mr. Thomas Bresnan			

October 27 Descant and its Influence.

Illustrations

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	Mr. Lewis James			
	Mr. Thomas Bresnan			
"Custodi Nos"	.	.	.	12th Century Chant
	Mr. Lewis James			
	Mr. Douglas Nye			
	Mr. Thomas Bresnan			
"Ave Verum"	.	.	.	Josquin de Près
	Miss Dorothy Crowthers			
	Miss Dorothy Updike			
	Miss Lillian Eubank			
	Miss Miriam Smythe			
	Mr. Lewis James			
	Mr. Thomas Bresnan			

November 3 Beginnings of Musical Plays.

No Illustrations

THE DEVELOPMENT OF VOCAL ART . Term I

November 10 Birth of the Secular Lyric Drama.

Illustrations

Chorus from Madrigal Play
Miss Lillian Elliott
Miss Dorothy Updike
Miss Margaret McGill
Miss Miriam Smythe
Mr. Lewis James
Mr. Douglas Nye
Mr. Thomas Bresnan
"O begli anni de l'oro" Cortecchia
Mr. Lewis James
accompanied by
Violin - Mr. Karl Kraeuter
Viola - Mr. Hugh Aitken
Cello - Miss Marie Roemaet

November 17 Advent of the Opera.

Illustrations

Madrigal Caccini
Recitative from "L'Anima e Corpo". . . Cavalieri
Recitative from "Euridice" Peri
Miss Margaret McGill

November 24 Musical Form Dominates Opera.

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Scene from "Tancredi" Monteverde
Miss Margaret McGill
"Lasciatemi morire" Monteverde
"Delizie contente" Cavalli
Miss Hazel Penniman

THE DEVELOPMENT OF VOCAL ART . Term I

December 1 The Alessandro Scarlatti Period.

Illustrations

Dialogue from "San Alessio"	Stefano Landi
(Act I - Scene 5)	
Dialogue from "La Teodora Augusta"	Scarlatti
Miss Dorothy Updike	
Miss Margaret McGill	
Recitativo Stromentato	Scarlatti
(from Olimpia Vendicata)	
Miss Margaret McGill	
"All'acquisto di Gloria"	Scarlatti
Mr. Thomas Bresnan	

December 8 The Golden Age of Song.

Illustrations

"Lusinghe più care"	Händel
(from Alessandro)	
"Beneath the cypress' gloomy shade"	Händel
(from Susanna)	
Miss Lillian Elliott	

December 15 The Post-Handelian Period.

Illustrations

"Io veggio in lontananza"	Mazzoni
(from Demetrio)	
"Prigioniera abbandonata"	Galuppi
(from Adriano in Siria)	
Miss Lillian Eubank	

THE DEVELOPMENT OF VOCAL ART . Term II

January 5 Mozart.

Illustrations

"Don Ottavio, son morta" . . . Mozart
 (from Don Giovanni)
 "In quali eccessi, O numi" . . . Mozart
 (from Don Giovanni)
 "Voi che sapete" (from Figaro) . . . Mozart
 Miss Ruth F. Harris

January 12 Beginnings of Opera in France.

Illustrations

Chant de Jupiter . . . Beaujoyeux
 (from Ballet Comique de la Reine)
 Miss Dorothy Updike
 Vertumne's Song from "Pomone" . . . Cambert
 Miss Hazel Penniman
 "Enfin, il est en ma puissance" . . . Lully
 (from Armide)
 Miss Dorothy Updike

January 19 Gluck and his Reformatory Ideas.

Illustrations

"Che farò senza Euridice" . . . Gluck
 (from Orpheus)
 "Divinités du Styx" . . . Gluck
 (from Alceste)
 Miss Lillian Eubank

January 26 . . . Examination

February 2 Beginnings of Lyric Drama in Germany.

Illustrations

"Von allerhand Nasen" . . .
 Mr. Thomas Bresnan
 Serenade from Goethe's "Claudine" . . .
 Miss Hazel Penniman

THE DEVELOPMENT OF VOCAL ART . Term II

February 9 Character of German Opera Established.

Illustrations

"Leise, leise, fromme Weise"	. . .	Weber
(from Der Freischütz)		
Miss Marie L. Ficker		
"Abscheulicher"	(from Fidelio) .	Beethoven
Miss Lillian Eubank		

February 16 The Italian Reaction.

Illustrations

"Bel raggio"	(from Semiramide) .	Rossini
Miss Ruth F. Harris		
"Di tanti palpiti"	(from Tancredi). .	Rossini
Mr. Thomas Bresnan		

February 23 The Wagnerian Awakening.

No Illustrations

March 2 Wagner and the Art of Singing.

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Alberich's Curse	. . .	Wagner
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Mr. Thomas Bresnan		

March 9 Contemporaneous Opera.

Illustrations

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"Nessuno ni confessa"	. . .	Puccini
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Miss Miriam Pre Fontaine		
Speech of Jokanaan	(from Salomé) .	Strauss
Mr. Thomas Bresnan		
"On dirait de l'eau pure".	. . .	Debussy
(from Pelléas et Mélisande)		
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March 23 Singing and Singers of the XVII and XVIII Centuries.

Illustrations

Extract from "Psalm of Severi"
(Found in "Die Italienische Gesangsmethode des
XVII Jahrhunderts" by Dr. Hugo Goldschmidt)
Miss Margaret McGill
"Salliam cantando" (from Orfeo) . Monteverde
Miss Dorothy Updike
Miss Margaret McGill
Cadenza . Stradella
Cadenza from Waltz, "Romeo et Juliette" . Gounod
Miss Dorothy Updike
(Prepared but not sung)

March 30 Singers and Singing of the Golden Age.

Illustrations

"Lascia ch'io pianga" (from Rinaldo) . Händel
Miss Mabel Chaney

April 6 Dawn of the Modern Dramatic Style.

No Illustrations

April 13 Dawn of the Modern Dramatic Style - continued.

No Illustrations

April 20 Folk Song and Nationalism.

Illustrations

Swedish Song
"Liten Karin"
Russian Songs
"Zéléna Grusha"
"Vo polé tuman zatumanel'sya"
"Chanson des Rues"
Miss Hazel Penniman

THE DEVELOPMENT OF VOCAL ART . Term III

April 27 Beginnings of Art Song: The Troubadours.

Illustrations

"Merci clamant" (1180)	.	La Chatelaine de Courcy
"Robin m'aime" (1285)	.	Adam de la Hâle
"Pierre et sa mie"	.	Chanson Populaire
"Pourquoi rester seulette"	.	Saint-Saëns
Miss Antonia Griffin		

May 4 Beginnings of Art Song in Germany.

Illustrations

Minnelied	"Die Hauffswinge"	.	.	.	.
Minnelied	"Frauensöhne"	.	.	.	Spervogel
Meisterlied	.	.	.	.	Heinrich Müglin
Miss Dorothy Crowthers					

May 11 The Modern Art Song.

Illustrations

Volkslied	"Schwesterlein"	.	arranged by	Brahms
Kunstlied	"Das Veilchen"	.	.	Mozart
	Miss Lillian Elliott			
Kunstlied	"Der Lindenbaum"	.	.	Schubert
Kunstlied	"Les Cloches"	.	.	Debussy
Miss Dorothy Crowthers				

May 18 Examination

May 25 General Review of the Development of Vocal Art.

No Illustrations

THE APPRECIATION OF MUSIC

October 23 On the 31 **Thirty** Lectures

M R. H E N R Y E. K R E H B I E L

Wednesdays
at twelve o'clock noon.

THE APPRECIATION OF MUSIC . Term I

October 14 Introductory and Explanatory to the Course.

No Illustrations

October 21 The Principles and Practice of Appreciation.

No Illustrations

October 28 On the Elements of Music.

Illustrations

Creole Folk-Song
Excerpt from Quartette in D minor Schubert
Excerpts from 5th Symphony Beethoven
Mr. Arthur Loesser

November 4 On the Kinds and Content of Music.

Illustrations

Allegro, from Sonate in F major Mozart
Excerpts from
Israel in Egypt (Frogs; Flies). Händel
Fingal's Cave Mendelssohn
Messiah (Hallelujah Chorus) Händel
Invitation to the Dance Weber
Miss Henriette Michelson

November 11 The Pianoforte and its Precursors.

Illustrations

From Sonate, E minor D. Scarlatti
Pastorale
Capriccio
Miss Frances Pelton-Jones

THE APPRECIATION OF MUSIC . Term I

November 18 The English Virginalists.

Illustrations

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Galliaro	.	.	.	Gibbons
The Carman's Whistle	.	.	.	William Byrd
Mr. Arthur Loesser				

November 25 The French and Italian Clavecinists.

Illustrations

La Poule	.	.	.	.	Daquin
Le Coucou	.	.	.	.	Daquin
Sonata, G major	.	.	.	.	Scarlatti
Sonata, A major	.	.	.	.	Scarlatti
Sonata, E minor	.	.	.	.	Scarlatti
Mr. Arthur Loesser					

December 2 The German School - Bach and Handel.

Illustrations

Prelude and Fugue, C sharp major	.	.	Bach
Theme with Variations	.	.	Handel
Mr. Arthur Loesser			

December 9 Beethoven.

Illustrations

From Sonata, Opus 27 No. 2	.	Beethoven
Adagio sostenuto		
Mr. Arthur Loesser		
From Sonata, C minor, Opus 111	.	Beethoven
Arietta. Adagio molto semplice cantabile.		
Miss Henriette Michelson		

December 16 Examination

THE APPRECIATION OF MUSIC . Term II

January 6 Chamber Music.
 (Mr. William J. Henderson lectured in place of
 Mr. Krehbiel.)

Illustrations

From Terzetto, A major, Opus 74 . Dvořák
 (for two violins and viola)
 Allegro ma non troppo
 Larghetto
 Mr. Sascha Jacobsen
 Mr. Karl Kraeuter
 Mr. Conrad Held

January 13 Origin and Nature of the Lyric Drama.

Illustrations

Chant from the Koran (Arabic)
 Ode by Pindar (Greek)
 A Traditional Hebrew Chant
 Introduction to the Morning Service (Hebrew) .
 Mr. Douglas Nye

January 20 Invention and Development of the Italian Opera.

Illustrations

"Funeste spiaggia" : : : : Monteverde
 "Lasciatemi morire" : : : :
 "Lascia ch'io pianga" (from Rinaldo) . Händel
 "Charmant Papillon" Campra
 Miss Hazel Penniman

January 27 Richard Wagner and his Reforms.

Illustrations

Excerpts from
 "Das Rheingold" Wagner
 "Die Walküre" Wagner
 "Siegfried" Wagner
 Mr. Arthur Loesser

THE APPRECIATION OF MUSIC . Term II

February 3 The Opera since Wagner.

Illustrations

From "Die Götterdämmerung" Wagner
Siegfried's Narrative, Death and Funeral
March
Mr. Arthur Loesser
From "Hänsel und Gretel" . . . Humperdinck
Sandmännchen
Miss Dorothy Updike
Gebet
Waltz
Miss Dorothy Updike
Miss Hazel Penniman

February 10 The Orchestral Band in General.

No Illustrations

February 17 The Orchestral Strings.

Illustrations

The following effects upon stringed instruments:
Legato - Staccato;
Playing with a springing bow - near bridge -
over finger-board - with back of bow;
Pizzicato - Arpeggio - Harmonics - Trill -
Vibrato - Double Stops.
Illustrated on the Violin by Mr. Elias Breeskin
Illustrated on the Cello by Miss Marie Roemaet

THE APPRECIATION OF MUSIC . Term II

February 24 The Orchestral 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.

Allegretto, from the Egyptian Ballet . Luigini

Mr. James Simmons
Mr. Dillon Polson
Mr. Hermann Webel
Mr. Manuel Comulada
Mr. Fred Rogers

March 3 The Orchestral Brass and Percussion.

Illustrations

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

March 10 Forms of Orchestral Music.

Illustrations

March from Lenore Symphony . . . Raff
Students' Orchestra

Second Test - A Thesis on the Orchestra or the Opera.

THE APPRECIATION OF MUSIC . Term III

March 24 Folksong as the Basis of National Music.

Illustrations

Welsh Folk Song - "Forth to the Battle"	.	.	.
Breton Folk Song	.	.	.
Mr. Thomas Bresnan			

March 31 The Scandinavian School.

Illustrations

Scandinavian Songs	.	.	.	.	.	.
"Kjaerringa med Staven"	.	.	.	.	.	.
"Huldre Kräll"	.	.	.	.	.	.
"Gjeite Lok"	.	.	.	.	.	.
Miss Hazel Penniman						
Halling	.	.	.	.	.	Grieg
Spring Tanz	.	.	.	.	.	Grieg
Mr. Arthur Loesser						

April 7 The Russian and Hungarian Schools.

Illustrations

Hungarian Folk Songs	.	.	.	.	.	.
"Szomorú füz ága"	.	.	.	.	.	.
"Magasan repül a daru"	.	.	.	.	.	.
Mrs. Schai A. Winetzky						
From 4th Symphony, F minor, Opus 36						Tschaikowsky
(arranged for four hands)						
Finale. Allegro con fuoco.						
Miss Marion Kahn						
Miss Clara Rabinowitz						

April 14 The Polish and Bohemian Schools.

Illustrations

Servian Folk Song	.	.	.	.	.	.
Polish Folk Songs	.	.	.	.	.	.
"Mazurka"	.	.	.	.	.	.
"Kracowia"	.	.	.	.	.	.
Bohemian National Song	.	.	.	.	.	.
Mrs. Schai A. Winetzky						
Mazurka, B minor	.	.	.	.	.	Chopin
Mr. Charles G. Vardell						

THE APPRECIATION OF MUSIC . Term III

April 21 Folksong in America.

Illustrations

Negro Folk Songs
 "Nobody knows the trouble I see"
 "A great Campmeetin'"
 "Jesus healed the sick"
 Creole Folk Songs
 "Marie Clémence"
 "Musieu Bainjo"
 "Caroline"

Miss Dorothy Updike

April 28 The Organ and its Music.

No Illustrations

May 5 The Gregorian Chant and the Catholic Mass.
 The Protestant Hymnology and the Anglican Service.

Illustrations

"Mein G'müth ist mir verwirret" Secular Song
 Mr. Frank Damrosch
 "O sacred head now wounded" Bach
 Mr. George A. Wedge
 "Gloria" (Gregorian)
 Small Mixed Choir

May 12 The Synagogal Music of the Jews.

Illustrations

Kol Nidrei Bruch
 Mr. Effim Rosanoff
 Jewish Horn Calls
 Mr. James Eldridge
 Hebrew Chant - "Praise the Lord"
 Small Mixed Choir

THE APPRECIATION OF MUSIC . Term III

May 19 Examination

May 26 On Musical Judgment.

No Illustrations

THE TECHNIQUE OF STUDY . Term I

October 17 The Technique of Study: General Introduction.

THE TECHNIQUE OF STUDY

October 21 Efficiency in English Reading.

Thirty Lectures

November 7 Reading and Writing English.

by

November 14 Review Test - 1st Term.

MR. THOMAS TAPPER

November 21 Biographical / Contemporaneous Study of Samuel Johnson.

Saturdays

November 28 Biographical (contemporaneous) Study of Robert Burns.

at twelve o'clock noon.

December 5 Biographical (contemporaneous) Study of Charles Lamb.

December 12 Biographical (contemporaneous) Study of John Keats.

December 19 Examination

THE TECHNIQUE OF STUDY . Term I

October 17 The Technique of Study: ~~See~~ General Introduction.

October 24 The Technique of Books and Reading.

October 31 Efficiency in English Speech. ~~and Study Schedules.~~

November 7 Reading and Writing English. ~~exam.~~

November 14 Review Test - Informal. ~~Book and Study Standards.~~

November 21 Biographical (contemporaneous) Study of Samuel Johnson. ~~Picture Analysis.~~

November 28 Biographical (contemporaneous) Study of Robert Burns. ~~Picture Analysis - continued.~~

December 5 Biographical (contemporaneous) Study of Charles Lamb. ~~Picture Analysis - concluded.~~

December 12 Biographical (contemporaneous) Study of John Ruskin. ~~Picture Analysis.~~

December 19 Examination

THE TECHNIQUE OF STUDY . Term II

January 9 Studies in Efficiency: Records.

January 16 Studies in Efficiency: Plans.

January 23 Studies in Efficiency: Time and Study Schedules.

January 30 Studies in Efficiency: Equipment.

February 6 Studies in Efficiency: Work and Study Standards.

February 13 Application of the Preceding in Various Forms of
Test: Picture Analysis.

February 20 Application of the Preceding in Various Forms of
Test: Picture Analysis - continued.

February 27 Application of the Preceding in Various Forms of
Test: Picture Analysis - concluded.

March 6 Application of the Preceding in Various Forms of
Test: Essay Analysis.

March 13 Examination

THE TECHNIQUE OF STUDY . Term III

March 27 Processes in Public Education.

April 10 The Work of Public Systems of Instruction.

April 17 Pageantry and its Uses.

April 24 Community Artists in Music.

May 1 Music as Means for Social Service.

May 8 Review of all Work for the Year.

May 15 Graduates' Examination

May 22 Undergraduates' Examination

May 29 Books: Historical and Cultural Titles.

June 1 Books: Music Literature.

RECITALS

a n d

G E N E R A L E V E N T S

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

RECITAL

In Commemoration of the Birthday of the late

M R S . B E T T Y L O E B

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

Cuyler Memorial Hall

Saturday evening, January 16, 1915,

at half after eight.

P R O G R A M M E

Concerto No. 3 in G major Bach

for three violins, three violas,
three violoncellos and double bass

Allegro; Adagio

Interpolation: Adagio ma non tanto

From Sonate for Violin and Piano in E minor
the piano part transcribed for strings

Allegro

Students' Orchestra

Violin Solo by Mr. Sascha Jacobsen

Spanisches Liederspiel, Opus 74 Schumann

for four solo voices with accompaniment of piano

Miss Hazel Penniman

Mr. Lewis James

Mrs. Schai Winetzky

Mr. William D. Tucker

Miss Henriette Michelson at the piano

- over -

MEMORIAL RECITAL

Programme

- Continued -

- I Erste Begegnung
- II Intermezzo
- III Liebesgram
- IV In der Nacht
- V Es ist verrathen
- VI Melancholie
- VII Geständniss
- VIII Botschaft
- IX Der Contrabandiste
- X Ich bin geliebt

Quintette in E flat major, Opus 44 Schumann

for piano, two violins, viola and violoncello

Allegro brillante
In modo d'una marcia
Scherzo: Molto vivace
Allegro ma non troppo

Mr. Franz Kneisel	Mr. Louis Svecenski
Mr. Hans Letz	Mr. Willem Willeke

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

FIRST RECITAL OF THE KNEISEL QUARTETTE

Friday afternoon, November 27, 1914,

at two o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Samuel Gardner

Mr. Willem Willeke

Quartette in C minor, Opus 2 (New)

Zoltan Kodály

Andante poco rubato: Allegro
Lento assai, tranquillo
Presto
Allegro

Quartette in E flat major (Köchel No. 428)

. Mozart

Allegro non troppo
Andante con moto
Menuetto. Allegro
Allegro vivace

Owing to the fact that Mr. Letz, the second violin,
was detained in Germany for military duty, his place was
taken by Mr. Samuel Gardner.

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

SECOND RECITAL OF THE KNEISEL QUARTETTE

Friday afternoon, December 18, 1914,

at two o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Hans Letz

Mr. Willem Willeke

Quartette in A major, Opus 41 No. 3

Schumann

Andante espressivo; Allegro molto moderato

Assai agitato

Adagio molto

Finale. Allegro molto vivace

Quartette in D minor, Opus 34

Dvořák

Allegro

Allegretto scherzando (Alla Polka)

Adagio

Poco allegro

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

THIRD RECITAL OF THE KNEISEL QUARTETTE

Friday afternoon, March 26, 1915,

at two o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Hans Letz

Mr. Willem Willeke

Quartette in A minor, Opus 51 No. 2

Brahms

Allegro non troppo

Andante moderato

Allegretto vivace; Tempo di Minuet

Finale. Allegro non assai

Quartette in E minor ("Aus meinem Leben")

Smetana

Allegro vivo appassionato

Allegro moderato (Alla Polka)

Largo sostenuto

Vivace

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

FOURTH RECITAL OF THE KNEISEL QUARTETTE

Tuesday afternoon, April 13, 1915,

at half past two o'clock.

Mr. Franz Kneisel

Mr. Louis Svećenski

Mr. Hans Letz

Mr. Willem Willeke

Assisted by

Mr. Samuel Gardner

Mr. Hyman Eisenberg

Quintette in C major Boccherini
(for two Violins, Viola and two Violoncellos)

Andante con moto

Menuetto

Allegro con moto

Sextette in D minor, Opus 4 ("Verklärte Nacht")
Arnold Schönberg
(for two Violins, two Violas and two Violoncellos)

In one movement

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

FIFTH RECITAL OF THE KNEISEL QUARTETTE

Tuesday evening, April 27, 1915,

at quarter after eight.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Hans Letz

Mr. Willem Willeke

Assisted by

Mr. Samuel Gardner

Mr. Hyman Eisenberg

Quintette in C major Boccherini
(for two Violins, Viola and two Violoncellos)

Andante con moto

Menuetto

Allegro con moto

Sextette in D minor, Opus 4 ("Verklärte Nacht")
Arnold Schönberg
(for two Violins, two Violas and two Violoncellos)

In one movement

Quartette in E flat major, Opus 74 Beethoven

Poco adagio; Allegro

Adagio ma non troppo

Presto

Allegretto con Variazioni

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

M R. H E R B E R T F R Y E R

First Piano Recital

Saturday afternoon, November 21, 1914, at two o'clock.

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Chromatic Fantasy and Fugue Bach

Sonata in A flat major, Opus 110 Beethoven

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

Fuga: Allegro ma non troppo

Barcarole, Opus 60 Chopin

Sonata in F minor, Opus 5 Brahms

Allegro maestoso

Andante

Der Abend dämmert, das Mondlicht scheint

Da sind zwei Herzen in Liebe vereint

Und halten sich selig umfängen.

Scherzo

Intermezzo

Finale. Allegro moderato ma rubato

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

M R. H E R B E R T F R Y E R

Second Piano Recital

Saturday afternoon, March 27, 1915, at two o'clock.

Variations Sérieuses Mendelssohn

Allegro de Concert, Opus 46 Chopin

Sonata quasi una Fantasia in C sharp minor,
Opus 27 No. 2 Beethoven

Adagio sostenuto
Allegretto
Presto agitato

Three Preludes, Opus 16 Herbert Fryer

Etude Caprice Herbert Fryer

Prelude, Chorale and Fugue César Franck

Etudes Symphoniques Schumann

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

M R. H E R B E R T F R Y E R

and

M I S S M A Y M U K L E

(Visiting Artist)

Piano and Violoncello Recital

Saturday afternoon, March 13, 1915, at two o'clock.

Sonata in A major, Opus 69 Beethoven

Allegro, ma non tanto
Scherzo; Allegro molto
Adagio cantabile
Allegro vivace

Sonata in G major Bach

Adagio
Allegro, ma non tanto
Andante
Allegro moderato

Sonata in F major Richard Strauss

Allegro con brio
Andante, ma non troppo
Allegro vivo

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

M R. J A M E S F R I S K I N

First Piano Recital

Saturday afternoon, December 12, 1914, at two o'clock.

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Partita in C minor Bach

Sinfonia (Grave - Andante - Allegro)

Allemande

Courante

Sarabande

Rondeau

Capriccio

Sonate in A major, Opus 101 Beethoven

Allegretto, ma non troppo

Vivace alla marcia

Adagio ma non troppo, con affetto

Tempo del primo pezzo; Allegro

Variations and Fugue on a Theme by Händel,

Opus 24 Brahms

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

M R. J A M E S F R I S K I N

Second Piano Recital

Saturday afternoon, February 20, 1915, at two o'clock.

Aria with Thirty Variations Bach
(Dedicated to Goldberg)

ARIA Andante espressivo in G major

VARIATION 1. Allegro moderato

2. Allegretto

3. CANONE ALL' UNISONO, Poco andante

4. Poco più allegro

5. Allegro vivace

6. CANONE ALLA SECONDA, Allegretto

7. Un poco vivace

8. Allegro

9. CANONE ALLA TERZA, Moderato

10. Fughetta, Un poco animato

11. Allegro e leggiero

12. CANONE ALLA QUARTA, Allegretto moderato

13. Andantino

14. Allegro moderato

15. CANONE ALLA QUINTA, Andante in G minor

- over -

PROGRAMME CONTINUED

- VARIATION 16. OVERTURE, Maestoso, Allegro
17. Allegro
18. CANONE ALLA SESTA, Con moto
19. Allegretto
20. Allegro
21. CANONE ALLA SETTIMA,
Andante con moto in G minor
22. Alla breve
23. Allegro moderato
24. CANONE ALL' OTTAVA, Allegretto con moto
25. Andante espressivo in G minor
26. Allegro
27. CANONE ALLA NONA, Un poco vivace
28. Allegro
29. Brillante
30. QUODLIBET, Moderato

ARIA da capo e Fine.

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

M R. J A M E S F R I S K I N

Third Piano Recital

Preceded by a Students' Quartette

Saturday afternoon, February 27, 1915, at two o'clock.

From Quartette, G major, No. 7 . . . Haydn

Allegro con brio

Menuetto; Allegretto

Miss Helen Jeffrey

Miss Marianne Kneisel

Mr. Gerald S. Kunz

Miss Marie Roemaet

Aria with Thirty Variations Bach

MR. JAMES FRISKIN

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

M I S S E T H E L L E G I N S K A

Piano Recital

Saturday afternoon, December 19, 1914, at two o'clock.

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Twelve Etudes, Opus 10 Chopin

C major	C major
A minor	F major
E major	F minor
C sharp minor	A flat major
G flat major	E flat major
E flat minor	C minor

Sonata in B flat minor, Opus 35 Chopin

Grave; Doppio movimento
Scherzo; Più lento
Marche funèbre
Finale. Presto

Twelve Etudes, Opus 25 Chopin

A flat major	C sharp minor
F minor	D flat major
F major	G flat major
A minor	B minor
E minor	A minor
G sharp minor	C minor

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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

MRS. HENRIETTE MICHELSON-HOLZHAUER

Piano Recital

Saturday afternoon, February 6, 1915, at two o'clock.

Rhapsodie, E flat major, Opus 119 Brahms
Intermezzo, A major, Opus 76 Brahms
Intermezzo, C major, Opus 119 Brahms
Toccata, C major Schumann
Sonata, F major Mozart

Allegro
Adagio
Assai allegro

Toccata and Fugue, C minor Bach
Three Preludes Debussy

La fille aux cheveux de lin
Le vent dans la plaine
Ménestrels

Ondine Ravel

Alborada del gracioso
Jeux d'eau

Erlking Schubert-Liszt

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

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

Saturday afternoon, November 28, 1914,

at two o'clock.

Toccata Schumann

Mr. Milton Suskind

Allegro Moderato, from Concerto in B minor Saint-Saëns

Mr. Harry Löventhal

Nocturne in G minor Chopin

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

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

Miss Maude Hurst

Ave Maria Bruch

Miss Marie Roemaet

Impromptu in F sharp major, Opus 36 Chopin

Prelude in G minor Rachmaninoff

Miss Claire Svečenski

Air Goldmark

Caprice Viennois Kreisler

Zapateado Sarasate

Mr. Elias Breeskin

Scherzo in B minor Chopin

Mr. Nathaniel Levine

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

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

Saturday afternoon, January 9, 1915,

at two o'clock.

Rhapsody in B minor, Opus 79 No. 1	Brahms
Mr. Arnold Newton	
"Sull' aria", from Le Nozze di Figaro	Mozart
"Sous le dôme épais", from Lakmé	Délibes
Miss Lillian Elliott	
Miss Dorothy Crowthers	
Fugue in A minor	Bach
Etude	Schloezer
Mr. Milton Suskind	
Violin Sonata in D major	Händel
Adagio. Allegro. Larghetto. Allegro.	
Mr. Gerald Kunz	
Two Bagatelles, Opus 119	Beethoven
No. 2 - C major.	No. 3 - D major.
Perpetuum Mobile	Weber
Miss Bertha Olson	
"Unter ist der Stern gegangen", from Euryanthe	Weber
Miss Annamaria Tammen	
Miss Anne Avery	
Nocturne in G major, Opus 37 No. 2	Chopin
Valse in C sharp minor, Opus 64	Chopin
Miss Helen Whiteman	
La Cloche	Saint-Saëns
Salamander	Brahms
Miss Anne Avery	
Papillons	Schumann
Miss Srush Tiryakian	

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

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

Saturday afternoon, January 23, 1915,

at two o'clock.

From Piano Concerto in D minor	.	.	.	Mozart
Allegro				
				Miss Ethel Zweig
From Violin Concerto No. 7 in C major	.	.	Rode	
Moderato				
				Master Bernard Ocko
Rondo in C major	.	.	Beethoven	
				Master Edward Holtz
Two Songs	.	.	Scarlatti	
"Sento nel cor"	.	.		
"Se Florindo è fedele"	.	.		
				Miss Beatrice Schneider
Etude in F minor, Opus 25	.	.	Chopin	
Etude in F major, Opus 10	.	.	Chopin	
				Miss Sadelle Rausch
Violin Concerto in G minor	.	.	Vivaldi	
Allegro				
Adagio				
Allegro				
				Mr. Morris Rabinowitz
Marche Grotesque	.	.	Sinding	
Gavotte	.	.	Westerhout	
				Miss Florence Rogatz
Nocturne in G major, Opus 37 No. 2	.	.	Chopin	
March	.	.	Raff	
				Miss Ruth Clug

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

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

Saturday afternoon, January 30, 1915,

at two o'clock.

Italian Concerto	Bach
Allegro animato	
Andante molto espressivo	
Allegro	
Miss Margery Macdonald	
Concerto for the Violin	Viotti
Allegro	
Mr. Hugh Aitken	
Adagio	
Mr. Karl Kraeuter	
Melody in E major	Rachmaninoff
Miss Ruth Smith	
Violin Concerto in D minor	Vieuxtemps
Introduction and Cadenza	
Adagio religioso	
Miss Pauline Michel	
"Solveig's Lied"	Grieg
"Berceuse", from Jocelyn	Godard
"April Rain"	Woodman
Miss Lillian Elliott	
Polonaise	Wienlawski
Mr. Morris Cutler	
Rhapsody No. VIII	Liszt
Miss Ethel Richardson	

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

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

Saturday afternoon, February 13, 1915,

at two o'clock.

Pastorale Variée Mozart

Toccata Paradies

Miss Clyde A. Fox

Berceuse Chopin

Etincelles Moszkowski

Miss Norma Roberts

Violin Concerto in E minor Nardini

Allegro moderato
Andante cantabile
Allegretto giocoso

Mr. Isidor Lifschitz

Two Sonatas Scarlatti

D major
B minor

Miss Dorothy Lasell

Intermezzo in A minor, Opus 118 No. 1 . . . Brahms

Intermezzo in A minor, Opus 118 No. 2 . . . Brahms

Ballade in G minor, Opus 118 No. 3 . . . Brahms

Mr. Nathaniel Levine

- over -

FIFTH STUDENTS' RECITAL

Continued

Three Duets

"Veilchenluft"	:	:	:	:	Grädener
"Ich denke dein"	:	:	:	:	Schumann
"So lass uns wandern"	:	:	:	:	Brahms

Miss Hazel Penniman
Mr. Lewis James

Gavotte	.	.	.	.	.	Gluck-Brahms
Novellette in D major	.	.	.	.	.	Schumann

Mr. Charles Vardell

Adagio, from Violoncello Concerto in E major	.	.	.	.	Jeral
Hungarian Rhapsody	Popper

Miss Marie Roemaet

Variations Brillantes in B flat major	.	.	.	Chopin
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Miss Mollie Bernstein

Scherzo in B flat minor	Chopin
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Miss Marion Kahn

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

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

Saturday afternoon, March 6, 1915,

at two o'clock.

Ballade	Miss Paula Seiler	Reinecke
From Violin Concerto No. 2		Wieniaswski
Allegro Moderato	Mr. Julius Hoffman	
Novellette in D major	Miss Belle Munves	Schumann
"O del mio dolce amor"		Gluck
"In the Boat"	Miss Florence Reid	Grieg
Prelude in C major		Chopin
Sonata in A major	Miss Nina Bourstin	Scarlati
Songs without Words		Mendelssohn
Opus 38 No. 17, in A minor		
Opus 62 No. 25, in G major		
Opus 62 No. 34, in C major		
	Miss Colette Jackson	
"Ruhe, süß Liebchen"		Brahms
"Danza, danza fanciulla"		Durante
"My Star"	Miss Katherine Seep	Mrs. H. H. Beach
Ballade in D major, Opus 10 No. 2	Miss Florence Solomon	Brahms

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

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

given by

MR. SASCHA JACOBSEN

Tuesday afternoon, April 6, 1915, at half past two.

Sonata, D minor (for violin alone) Bach

Allemande

Sarabande

Gigue

Chaconne

Violin Concerto, E minor, Opus 64 Mendelssohn

Allegro

Andante

Allegro molto vivace

Legend C. Burleigh

Deutscher Tanz Mozart

Gavotte and Musette Randegger

Gentle Maiden C. Scott

Perpetuum Mobile Novaček

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

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

Saturday afternoon, April 10, 1915,

at two o'clock.

Partita in C minor Bach
Sinfonie. Sarabande. Caprice.
Miss Ida Bostelmann

From Piano Concerto in A minor Hummel
Allegro moderato
Miss C. Jeannette Bennett

Sonate for Violin and Piano Warner M. Hawkins
Lento; Allegro moderato
Allegro giocoso
Lento assai; Allegro
Mr. Elias Breeskin
Mr. Warner M. Hawkins

From Piano Concerto in D minor Rubinstein
Allegro
Mr. Milton Suskind

Trio from "Il Matrimonio Segreto" Cimarosa
Miss Annamaria Tammen
Miss Lillian Elliott
Miss Anne Avery

Romanze in F major, Opus 118 No. 5 Brahms
Intermezzo in C major, Opus 119 No. 3 Brahms
Rhapsody in E flat major, Opus 119 No. 4 Brahms
Mr. Nathaniel Levine

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

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

given by

MR. ELIAS BRESKIN

Wednesday afternoon, April 21, 1915, at four o'clock.

Mr. Harry Kaufmann at the piano

Sonata in G major, Opus 78 Johannes Brahms

Vivace ma non troppo
Adagio
Allegro molto moderato

From Sonata No. 3, in A minor J. S. Bach
(for violin alone)

Grave
Fuga

Symphonie Espagnole Edouard Lalo

Allegro non troppo
Scherzando
Andante
Rondo

I Palpiti Paganini

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

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

given by

MISS MAUDE HURST

Saturday afternoon, April 24, 1915, at two o'clock.

Chromatic Fantasie and Fugue Bach

Andante and Variations in F minor Haydn

Fantasie in C minor Mozart

Sonate in E flat major, Opus 81 Beethoven

Das Lebewohl. Adagio; Allegro
Die Abwesenheit. In gehender Bewegung
Das Wiedersehen. Im lebhaftesten Zeitmasse

Two Phantasiestücke Schumann

Aufschwung
Traumeswirren

Etude in F minor Liszt

Ballade in A flat major Chopin

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

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

given by

MISS CLARA RABINOWITZ

Tuesday afternoon, April 27, 1915, at half past two.

Chromatic Fantasie and Fugue Bach
Theme and Variations in F minor Haydn
Fantasie in C minor Mozart

Sonate in A major, Opus 101 Beethoven

Etwas lebhaft, und mit der innigsten
Empfindung
Lebhaft, marschmässig
Langsam und sehnsuchtsvoll
Geschwind, doch nicht zu sehr und mit
Entschlossenheit

Zwei Phantasiestücke Schumann

Des Abends
Aufschwung

Etude in D flat major Liszt

Ballade in F minor Chopin

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

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

Saturday afternoon, May 1, 1915,

at two o'clock.

From Violin Concerto in D minor, Opus 2 No. 2 Spohr
Allegro moderato

Miss May Harris

Invention No. 6 (three part) in E major . . Bach
Essay on Forgotten Greek Rhythm . . Arensky

Miss Alice Higbie

Aria from Carmen . . Bizet
 "Je dis que rien ne m'épouvante"
Aria from The Magic Flute . . Mozart
 "Der Hölle Rache"

Miss Annamaria Tammen

Song without Words in G minor . . Mendelssohn
Novellette MacDowell

Miss Helen Riley

Romanze for the Violin in F major . . Beethoven

Miss Marguerite Copeman

Aria from "La Perle du Brésil" . . . David
with Flute obligato

Miss Lillian Elliott
Mr. G. Roscoe Possell

- over -

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TWELFTH STUDENTS' RECITAL

Continued

Auf dem Wasser zu singen . . . Schubert-Liszt

Miss Gertrude Krieger

Etudes de Virtuosit  . . . Moszkowski

E major

G minor

F major

Miss Anna Blumenfeld

From Violin Concerto in D minor, No. 19 . . Kreutzer

Moderato

Mr. Louis Hammerschlag

Water Wagtail . . . Cyril Scott

Stimmung . . . Sj gren

Miss Edith Purdy

Two Songs with Violin obligato

"Il Re Pastore". . . Mozart

"El gie" . . . Massenet

Miss Dorothy Crowthers

Mr. Paul Lemay

Two Pieces from New England Idyls . . MacDowell

Midwinter

The Joy of Autumn

Miss Jennie Kramer

INSTITUTE OF MUSICAL ART

THIRTEENTH STUDENTS' RECITAL

given by

MISS HAZEL HOUGHTON PENNIMAN

Tuesday afternoon, May 4, 1915, at half past two.

Miss Winnifred Mayhall at the piano

The Smiling Dawn Händel
O Sleep, why dost thou leave me? . . . Händel
Charmant Papillon Campra
Deh vieni non tardar, from "Le Nozze di Figaro" Mozart

Der Sandmann Schumann
Meine Rose Schumann
Frühlingslust Schumann
Wiegenlied Max Reger
Das Rosenband Richard Strauss
Liebe und Frühling Brahms

Beau Soir Debussy
Ecoute la Symphonie T. Dubois
Les Papillons Chausson
Les Trois Prières Paladilhe

Have you seen but a whyte lily grow? . . Old English
My lytell pretty one Old English
When I bring to you colored toys . . Carpenter
It was the time of Lilac Marschal-Loepke

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

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

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 8, 1915, at two o'clock.

Prelude and Fugue (five-voice) for Organ
Marie Roemaet (grade V)

Mr. Ralph Douglass

Two Songs Oscar Fox (grade III)

"Blessed are they that mourn"
"Entreaty"

Mr. Vito Moscato

Prelude in Invention-form for Pianoforte
Richard Donovan (grade IV)

Mr. Richard Donovan

Prelude in Invention-form for Pianoforte
Helen Whiteman (grade IV)

Prelude in Invention-form for Pianoforte
Raymond Bowers (grade IV)

Miss Helen Whiteman

Andante in Sonatina-form for Pianoforte and Violin
Helen Whiley (grade VI)

Miss Grace Upington

Mr. Elias Breeskin

- over -

FOURTEENTH	STUDENTS'	RECITAL
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Continued

Homophonic Forms for Pianoforte:

Intermezzo . . . Grace Nicholson (grade III)
Legende . . . Margery Macdonald (grade III)
Miss Margery Macdonald

Study . . . Charles Vardell (grade III)
Mr. Charles Vardell

Capriccio . . . Mollie Bernstein (grade III)
Miss Mollie Bernstein

Humoresque . . . Milton Suskind (grade III)
Mr. Milton Suskind

Prelude and Concert-fugue for Pianoforte . . . (grade V)
Maude Hurst

Miss Maude Hurst

Sonata-allegro for Pianoforte and Violoncello . . .
George Wedge (grade VII)

Mr. Arthur Loesser
Miss Marie Roemaet

Sonata-allegro for Pianoforte . . . (grade VI)
Berrian Shutes

Mr. Berrian Shutes

Prelude and Concert-fugue for String Quartette . . .
Josef Bunimowitz (grade V)

Mr. Elias Breeskin
Mr. Sascha Jacobsen
Mr. Gerald Kunz
Miss Marie Roemaet

Sonata-allegro (Canonic) for Pianoforte . . . (grade VI)
Felix Frazer

Mr. Arthur Loesser

- over -

FOURTEENTH STUDENTS' RECITAL

Continued

Rondo for Pianoforte, Violin and Violoncello
Augustus Zanzig (grade VI)

Mr. Augustus Zanzig
Mr. Sascha Jacobsen
Mr. Dudley Rowland

Variations on a Sicilian Hymn
Charles Stebbins (grade VI)

Mr. Arthur Loesser

Prelude and Concert-fugue for String Quartette
Sascha Jacobsen (grade V)

Prelude and Double-fugue for String Quartette
Elias Breeskin (grade V)

Mr. Sascha Jacobsen
Mr. Elias Breeskin
Mr. Gerald Kunz
Miss Marie Roemaet

Prelude and Concert-fugue (double) for two Pianos
Howard Hanson (grade V)

Mr. Howard Hanson
Mr. Charles Vardell

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

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

given by the

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

Thursday afternoon, May 13, 1915, at three o'clock.

Prelude and Wedding Chorus, Act III "Lohengrin" Wagner

Chorus and Orchestra

"The Snow" Elgar
"Fly, Singing Bird" : : : : : Elgar

Chorus of Women's Voices
(Accompaniment for small Orchestra arranged by
Frank Damrosch)

Hungarian Fantasy Liszt

Orchestra

Hebrew Melodies (After Lord Byron's Poems) . . . Bruch

"O weep for those"

"She walks in beauty"

"On Jordan's Banks"

Chorus, Orchestra and Organ

Symphony "Lenore" in E major Raff

First Division - Happiness of Love

Allegro; Andante quasi larghetto

Second Division - Separation

March tempo

Third Division - Reunion in Death (Introduction
and Ballade after the Poem "Le-
nore" by G. Bürger)

Allegro

Orchestra

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

JUNIOR STUDENTS

Saturday afternoon, May 15, 1915, at two o'clock.

Concerto for String Orchestra in F major . Händel

Andante larghetto
Allegro
Menuetto
Largo
Allegro, ma non troppo

Junior Orchestra

First Air Variée De Bériot

Master Solomon Goldstein

Two Etudes Fiorillo

No. 4 in C major
No. 32 in E flat major

Master Isidor Lifschitz

Inventions (two-part) Bach

C major F major E major

Miss Jeannette Glass

From Violin Concerto No. 9 in A minor, Opus 104 . . .
De Bériot

Allegro maestoso

Miss Leonora Roman

- over -

SIXTEENTH STUDENTS' RECITAL

Continued

Kinderscenen "Fast zu ernst" Schumann
Etude in G minor Heller

Master Solomon Pimsler

From Violin Concerto No. 8 in E minor, Opus 13 Rode
Moderato

Miss Clara Lerner

Sonata in A major Scarlatti
Witches' Dance MacDowell

Miss Ethel Zweig

From Violin Concerto No. 22 in A minor . . . Viotti
Moderato

Master Nathan Birkenholz

Violin Sonata in G minor Tartini
Moderato (quasi andantino)
Allegro con fuoco
Largo; Allegro commodo

Mr. Julius Babushkin

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

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

Saturday afternoon, May 22, 1915,

at two o'clock.

Theme and Variations for Organ in A flat major Thiele
Miss Lillian Carpenter

"Les Larmes" with violoncello obligato . Massenet

Two Scotch Songs with violin and violoncello obligato Beethoven

"Faithful Johnnie"

"Bonnie Laddie"

Miss Margaret McGill

Mr. Dudley Rowland

Mr. Paul Lemay

Prelude and Fugue in A minor . . . Bach

Miss Etta Colin

From Violin Concerto No. 9 . . . Spohr

Allegro

Miss Karla Kleibe

Au bord d'une Source . . . Liszt

Mr. Arnold Newton

Suite for Organ, Violin and Violoncello, Opus 149 .

Rheinberger

Con moto

Theme and Variations

Sarabande

Finale. Con moto

Miss Lillian Carpenter

Miss Helen Jeffrey

Miss Laura Tappen

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

RECEPTION RECITAL

tendered to

M M E. F R A N C E S A L D A

by Students of the Institute
Saturday afternoon, April 17, 1915,
at three o'clock.

PROGRAMME

Gavotte Gluck-Brahms
Prelude in G minor Rachmaninoff

Mr. Charles Vardell

Beau Soir Debussy
Wiegenlied Reger
Liebe und Frühling Brahms

Miss Hazel Penniman

From Concerto in D minor for two Violins Bach
Largo ma non tanto
Allegro

Mr. Sascha Jacobsen
Mr. Elias Breeskin

"As a blade of grass", from Pique Dame Tchaikowsky
"My native land" Gretchaninoff

Mrs. Schai Winetzky

- over -

RECEPTION RECITAL TO MME. ALDA

Continued

Three Songs with Harp accompaniment

An den Mond	.	.	.	.	.	.	Schumann
Er ist's	.	.	.	.	.	.	Schumann
Ständchen	.	.	.	.	.	.	Brahms

Miss Antonia Griffin

Aria from "Elisir d'Amore" Donizetti

Una furtiva lagrima

Mr. Lewis James

Ballade in A flat major Chopin

Miss Maude Hurst

Finale to Act IV "Il Trovatore" Verdi

Azucena - Mrs. Winetzky

Manrico - Mr. James

Mme. Alda responded by singing

Old French Song	.	.	.	.	.	.	.
J'ai pleuré en rêve	.	.	.	.	.	.	Georges Hue
Im Kahne	.	.	.	.	.	.	Grieg
My lovely Celia	.	.	.	.	.	.	George Monro
Two Songs	.	.	.	.	.	.	La Forge
An open secret	.	.	.	.	.	.	Woodman

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

S E C O N D P U B L I C R E C I T A L

given by
GRADUATES AND STUDENTS OF THE INSTITUTE

Saturday evening, February 27, 1915, at quarter after eight,
at Aeolian Hall

PROGRAMME

March from "Lenore" Symphony Joachim Raff
Orchestra of the Institute

Symphonic Variations for Piano and Orchestra César Franck
Miss Maude Hurst

Chaconne for Violin Solo J. S. Bach
Mr. Elias Breeskin

Hungarian Rhapsody Franz Liszt
Orchestra of the Institute

Concerto for Piano in C minor Camille Saint-Saëns
Allegro moderato; Andante
Allegro vivace; Andante; Allegro
Mr. Arthur Loesser

Symphonie Espagnole for Violin and Orchestra Edouard Lalo
Allegro non troppo
Miss Helen Jeffrey
Andante
Rondo
Mr. Sascha Jacobsen

Entrance of the Gods into Walhalla Richard Wagner
(from Das Rheingold)
Chorus and Orchestra of the Institute

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

THIRD ANNUAL SPRING RECITAL
of the

A L U M N I A S S O C I A T I O N

Tuesday evening, March 16, 1915,
at quarter after eight.

P R O G R A M M E

From Quintette in A major, Opus 81 . . . Dvořák
Allegro ma non tanto

Mr. Sascha Jacobsen Mr. Conrad Held
Mr. Elias Breeskin Miss Marie Roemaet
Miss Clara Rabinowitz

Zueignung . . . Richard Strauss
Bergerettes of the XVIII Century harmonized by Weckerlin

Menuet d'Exaudet
Bergère légère

Secrets . . . Franke-Harling
Mrs. Merritt Tompkins

Gavotte . . . Sgambati

Valse . . . Stojowski

Ungarische Zigeunerweisen . . . Tausig
Mr. Arthur Loesser

- over -

ALUMNI ASSOCIATION RECITAL

Continued

Lenz Eugen Hildaoh
Schlupfwinkel Frank LaForge
Warum Tschaiakowsky
Who knows H. Clough-Leigher

Mrs. Augustus Thomas

Chanson-méditation Cottenet
Village Dance C. Burleigh
Mélodie Gluck
La Precieuse Couperin-Kreisler
Praeludium and Allegro Pugnani-Kreisler

Mr. Sascha Jacobsen

Duets Dvořák

Das Seidenband
Der letzte Wunsch
Der Abschied

Mrs. Augustus Thomas
Mrs. Merritt Tompkins

Improvisata on a Gavotte by Gluck . . . Carl Reinecke
(for two pianos)

Miss Anne Pease
Miss Maude Hurst

INSTITUTE OF MUSICAL ART

A MIDSUMMER NIGHT'S DREAM

A Comedy in five Acts by

WILLIAM SHAKESPEARE

with incidental music by

FELIX MENDELSSOHN-BARTHOLDY

Monday	evening,	April 5, 1915,	at	eight	o'clock.
Wednesday	evening,	April 7, 1915,	at	eight	o'clock.
Friday	evening,	April 9, 1915,	at	eight	o'clock.

DRAMATIS PERSONAE

THE COURT

THESEUS, Duke of Athens	. . .	Mr. Howard Hanson
EGEUS, father to Hermia	. . .	Mr. Robert Toedt
LYSANDER	} in love with Hermia	. Mr. Augustus Zanzig
DEMETRIUS		. Mr. Charles Vardell
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus	. . .	Miss Margaret Wolcott
HERMIA, daughter to Egeus, in love with Lysander	. . .	Miss Dorothy Updike
HELENA, in love with Demetrius		Miss Frances Perrin

- over -

A MIDSUMMER NIGHT'S DREAM

Continued

THE CLOWNS

QUINCE, a carpenter Mr. Arthur Loesser
 SNUG, a joiner Mr. Oliver Gushee
 BOTTOM, a weaver Mr. Franklin Converse
 FLUTE, a bellowsmender . . . Miss Margaret McGill
 SNOUT, a tinker Mr. Warner Hawkins
 STARVELING, a tailor Mr. Forbes Fancher

THE FAIRIES

OBERON, king of the fairies . . . Miss Maude Hurst
 TITANIA, queen of the fairies . Miss Gertrude Robertson
 PUCK, or Robin Goodfellow . . . Mr. Samuel Barlow
 PEASEBLOSSOM) Miss Louise Searle
 COBWEED } Miss Ruth M. Cader
 } fairies
 MOTH } Miss Emily Dowling
 MUSTARDSEED) Miss Hope Mathews

Attendant Fairies

Miss Lillian Elliott	Miss Miriam Smythe
Miss Dorothy Crowthers	Miss Landonia Brock
Miss Cuthbert Dufour	Miss Florence Reid
Miss Josephine DeLaney	Miss Eleanor Moore
Miss Lita Perpall	Miss Helen Kingsbury

- over -

A MIDSUMMER NIGHT'S DREAM

Continued

Overture, Entr'actes and Incidental Music

played by the

ORCHESTRA OF THE INSTITUTE

under the direction of

MR. FRANK DAMROSCH

The Scene is laid in Athens, Greece.

OVERTURE

Act I The court of Theseus' Palace

Quince's Cottage

SCHERZO

Act II A wood near Athens

INTERMEZZO

Act III In the wood

NOCTURNE

Act IV In the wood

Quince's Cottage

WEDDING MARCH

Act V The court of Theseus' Palace

INSTITUTE OF MUSICAL ART

Trial of Candidates for the

ARTISTS' DIPLOMA

before an invited jury

Monday evening, May 24, 1915, at quarter after eight.

JURY -

Mr. Harold Bauer

Mr. Mischa Elman

Mr. Ossip Gabrilowitsch

Mr. George Hamlin

Mr. William J. Henderson

Mr. Fritz Kreisler

Chromatic Fantasia Bach

From Sonate in E flat major, Opus 81 . . . Beethoven
Die Abwesenheit. In gehender Bewegung.
Das Wiedersehen. Im lebhaftesten Zeitmasse.

Etude in F minor Liszt

Miss Maude Hurst

From Sonate No. 3 in A minor, for Violin alone Bach
Grave
Fuga

From Symphonie Espagnole Lalo
Andante
Rondo

Mr. Elias Breeskin

- over -

TRIAL OF CANDIDATES

Continued

The Smiling Dawn Händel
Deh vieni non tardar Mozart
 (from Le Nozze di Figaro)
Meine Rose Schumann
Liebe und Frühling Brahms
Les Papillons Chausson
When I bring to you colored toys . . . Carpenter

Miss Hazel Penniman

From Sonate in A major, Opus 101 . . . Beethoven
 Langsam und sehnsuchtsvoll
 Geschwind, doch nicht zu sehr und mit
 Entschlossenheit
Des Abends Schumann
Ballade in F minor Chopin

Miss Clara Rabinowitz

From Sonate in D minor, for Violin alone . . . Bach
 Chaconne
From Violin Concerto in E minor, Opus 64 . . . Mendelssohn
 Allegro
 Allegro molto vivace

Mr. Sascha Jacobsen

The Artists' Diploma confirmed to all the candidates.

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

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

Thursday evening, June 3, 1915,

at a quarter after eight

at Aeolian Hall

Symphony (Lenore) in E major Raff

I. Happiness of Love: Allegro

Orchestra of the Institute

Ballade in F minor Chopin

Miss Clara Rabinowitz

Concerto in D minor for two Violins Bach

Vivace

Largo ma non tanto

Allegro

Mr. Elias Breeskin and Mr. Sascha Jacobsen

Au bord d'une source Liszt

Mr. Arnold Newton

- over -

COMMENCEMENT EXERCISES

Continued

Meine Rose Schumann
Wiegenlied Reger
Les Papillons Chausson
When I bring to you colored toys . . . Carpenter

Miss Hazel Penniman

Concerto in D minor for Piano . . . Rubinstein

First movement: Allegro

Mr. Milton Suskind

Hebrew Melodies (Byron) Bruch

"O weep for those"
"She walks in beauty"
"On Jordan's Banks"

Chorus and Orchestra of the Institute

Etude de Concert in F minor Liszt

Nocturne in C minor, Opus 48 No. 1 . . . Chopin

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

Miss Maude Hurst

. . . Address and Presentation of Diplomas . . .

Director of the Institute

Hungarian Rhapsody in F minor Liszt

Orchestra of the Institute

Address Mr. Frank Damrosch

Graduates:

To him who each morning sets for himself a task to be accomplished and who with face turned towards his goal, with concentrated mind and whole-souled effort strives for its accomplishment, each night is a Commencement - that is, the gaining of a new point of vantage from which to start afresh for a higher goal. But in youth we lack perspective vision. The steps of daily progress seem so small as to be scarcely measurable, and it is therefore both helpful and pleasurable to celebrate the occasion when the young student can look backward and realize the progress he has made in three or four years of purposeful work. The greater importance of this event, however, lies in the opposite process, the looking forward, for it is his Commencement - the beginning of his self-ordained life. His glance backward is natural, pardonable, but should be but for a moment. His forward gaze must be steady and constant - fixed on his goal like the compass needle to the pole. For, whereas until now the student followed obediently, almost blindly, the paths prescribed by his teachers through the dense forest of his inexperience and ignorance, his eyes are now opened sufficiently that he may choose his own road and destination and to travel henceforth relying upon his own strength of mind, body and character except for such guidance as a teacher's friendly counsel and experience may give him.

Each one of you should be able to-day to take stock

of yourselves and to determine firstly, what you would like to do, secondly, what you are by nature best fitted to do and then to shape your plans accordingly as wisely as you can. This sounds easy but it is difficult. Our natural impulse in youth is to emulate those who have become shining stars, stars whose luster dazzles the eyes of all the world; great artists who are worshipped almost as deities wherever they appear. This is a noble ambition, but it often leads to disappointment and tragic failure. The mistake lies in trying to be somebody else who is made up of different qualities and is the product of different ancestry, environment and development. Your object should be always and all the time to make of yourselves the best that is in YOU. Work from within and do not adorn yourselves from without with strange feathers grown on other birds. We cannot all be great, but we can all be genuine. Also, there is a place in the world for little things as well as for big things, provided they are real and not shams and provided they are put into their right place. The shams are often put in high, prominent places until they are found out - then they drop and are hurt or break. The genuine may remain for a time unnoticed, but they are certain to be discovered and then they will find friendly welcome and support.

It is this genuineness in the training of young musicians - this fostering of sincerity in musical art - which our Institute has made its principal task and, as these Commencement Exercises not only mark a period in your evolution as music-students but also the first decade of the activities of the Institute of Musical

Art, I trust you will pardon me if I invite my hearers to turn their thoughts for a moment from your very important nice selves to your fellow graduate - the Institute.

Just as I advised you to glance backward and to gaze forward, I will briefly rehearse our history to date and then outline our plans for the future.

The need for a school which would provide a real musical education - not merely music-lessons - had been recognized by me for a long time. In order to become a physician, one does not buy so many lessons in Anatomy and so many in Materia Medica etc., but one attends a medical college which prescribes not only all the subjects of study necessary to the preparation of a physician, but also the proper order and correlation of these studies. Music-students, however, usually study some instrument or train their voices and continue for years to learn piece after piece under the constant coaching of a teacher. When the instruction ceases, they are incapable of learning anything new for they have no real knowledge of music and cannot, therefore, properly understand the composition nor interpret it. They have had music lessons but not a musical education.

For the establishment of such a music school it was necessary to have a liberal endowment in order to provide all the instruction required, also a faculty composed of teachers of the highest rank, and finally a charge for tuition sufficiently moderate to bring it within average means.

Thanks to the sympathetic grasp of the situation by Mr. James Loeb and his generous response to its needs,

the Institute was established in 1905 and in the Fall of that year opened its doors at 53 Fifth Avenue, the beautiful old Lenox Mansion, to 368 students.

At first there were many requests by students to whom our discipline was unaccustomed to be excused from one or another subject, such as Ear-training, Theory, Languages or Lectures, but as each class progressed in these subjects and the students began to feel the power they gained and the aid these studies gave to real musical work, these requests grew less and less until to-day I could not if I would remove them from the curriculum without protest. We have already educated the general public to this condition for, whereas at first candidates for admission would ask release from everything but their principal subject, they now demand all we offer and more too, even though they enter too late to take up the work with the regular classes.

Since the first year the enrollment has averaged six hundred students, practically the capacity of the school, and these students have been distributed in every important branch of music including piano, singing, violin or cello, organ, wind instruments and the theoretic subjects. In addition a department for the training of United States Army bandmasters was established in 1911 in which Army band musicians are trained to become competent leaders and teachers.

The graduates of the Institute have gone out into all parts of America and even to China and Japan. Many occupy positions of responsibility, and I am happy to say, are giving good account of themselves. The holders of our artists' diploma have won the highest praise

whenever they have appeared in public and I look forward confidently to the time when their ability and true musicianship will win for them places in the front rank.

Were it possible on this occasion to go into detail, I could give a description of many interesting features of our work and methods. The principal event of internal significance was the removal in 1910 to our own beautiful building on the corner of Claremont Avenue and 122nd Street opposite the Grant Monument and overlooking the Hudson River. The quiet situation, thorough adaptation to our needs, dignity, simplicity and beauty of our building make every hour spent there in study or teaching a delight. Our Recital Hall is a gem both architecturally and acoustically, and our own Kneisel Quartette sounds nowhere else so beautifully as it does when it plays there for our students. In this Hall are given over one hundred and fifty lectures every year and the rehearsals of our orchestras and chorus take place there. Our Junior Orchestra consists of about forty girls and boys from ten to fifteen years of age in the Preparatory and Intermediate classes of our Department of Stringed Instruments and they receive thorough training in orchestra discipline. The Senior Orchestra has the full complement of a Symphony Orchestra and numbers about seventy. It rehearses all kinds of symphonic music and furnishes the accompaniments to those students who have prepared piano or violin concertos etc.

Our Recitals include those of prominent members of the faculty and of students for whom they afford valuable experience in playing before a critical audience.

It will be seen from this that our school activities are of wide scope and interest.

That their results are productive of a high quality of musical work is due entirely to the splendid teachers which compose the Faculty of the Institute. It is due not only to their ability, but largely to the fine spirit of coöperation and the devotion to the ideal aims of the school which animate every one connected with the school work both in the teaching staff and in the administration. I wish to make this public acknowledgment of my appreciation of the loyal support given to me so generously by all my co-laborers and to thank them most heartily on behalf of the Trustees as well as myself.

Now a word as to our future plans. I have often been asked whether, in view of the fact that I cannot admit nearly all the students who apply every Fall, I would increase the capacity of the school. To this I answer, No! I do not want more students but I want to raise the quality of the student material and of the work year by year. I want it known that not everybody can put down his fee and demand instruction, but that he must first prove that he is worthy of what the Institute is willing and able to do for its students. I want not only musical talent, diligence, intelligence and good character, but I want true culture and refinement and in order to make the acquisition of these qualities possible, I want a school which shall educate our talented students. An endowment of one hundred thousand dollars would enable me to make a small beginning and it would be a splendid investment.

We also need a preparatory school of music in which

children may be prepared for entrance later in the Institute. But I am sure all these things will come to us eventually and meanwhile we must continue to do our best along the lines which we are now pursuing.

You see, then, that just as you are looking forward to making your lives contribute to the better knowledge and appreciation of the art of music, so your Alma Mater is constantly planning to make its work more efficient and productive of higher results. And it is in this sense and spirit that I want you all to hold fast to the ideals and aims which we have tried to implant in you; to keep in touch with the Institute as long as you live and to cooperate with it, as it will gladly do with you in furthering and fostering these ideals.

PROTHUMEÓMETHA TÀ KALÁ

Let us devote ourselves (with eager striving and enthusiasm) to noble and beautiful works.



CLARENCE OF THE HOUSE

ANNUAL GALA PERFORMANCE

All Star Cast of

CLASS DAY EXERCISES

1915

In a play entitled

W A I T I N G F O R A

June Fourth 1915

At Eight o'clock

CLAREMONT OPERA HOUSE

ANNUAL GALA PERFORMANCE

All Star Cast Of

BRAINSTORMERS

in a One Night Stand entitled

MAID IN I. M. A.

June fourth 1915

At Eight O'clock

I

SYMPHONIE FANTASTIQUE

(Episode in the Life of a Kuckoo)

Allegro non troppo
Ländler
Marcia funèbre
Finale; Rondo

BY THE CLASS KIDS

II

LOVE IN A BUCKET

or

The Penitent Cow

(Presenting the latest invention of the Cinemato
Scientific World, the Silhouetophone in its World-Premier)

Characters

The Witch	-	-	-	-	Mme. Ansonia Griffonia
Duke of Cassafel	-	-	-	-	Signor Giacomo Simone
The Lady Isabel	-	-	-	-	Oleomargerine Donaldi
Adolph	-	-	-	-	Signor Frederico Blackberry Rogore
The Cow	-	-	-	-	Hugo Algernon Montmorency Akenside, Esq.

III

TRIUMPHANT TROUPE

of

Trained Tragedians
in a One-Act Sob entitled

SCREENING SHAKESPEARE

Dramatis Personae

Bill, the property man	-	-	-	-	El Diriggio
Harry, the operator	-	-	-	-	H. A. M. Akenside, Esq.
Tom, the director	-	-	-	-	Alias Frisky Briskin
Signor Sobato	-	-	-	-	Samuelo de Quincy
Mme. Fahrenheit	-	-	-	-	Fanchette Talmagh

IV

THE WAXIES

The Witchery of Music
and the Poetry of Motion

G R E A T A U T O M A T I C A R T I S T S

1. Three Little Maids From School
2. The Rhinedaughters
3. The Prima Donna
4. Hänsel and Gretel
5. Trilby and Svengali

V

ROMANCE OF PIERRETTE AND PIERROT

- (a) Serenade
- (b) Scène d'amour
- (c) Bal de Noces
- (d) Cortège Nuptial

Pierrette	-	-	-	-	-	Mlle. Rablovna
Pierrot	-	-	-	-	-	Mlle. Castelovna
						Corps de Ballet

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

- 1 9 1 5 -

ARTISTS' COURSE IN PIANO

Miss Maude Elizabeth Hurst

Miss Clara Rabinowitz

ARTISTS' COURSE IN VIOLIN

Mr. Elias Breeskin

Mr. Sascha Jacobsen

ARTISTS' COURSE IN SINGING

Miss Hazel Houghton Penniman

TEACHERS' COURSE IN PIANO

Mrs. Elsie Maia Douglass

Miss Wilhelmine Charlotte Ellsberg

Miss Helen Elizabeth Halsey

Miss Maude Elizabeth Hurst

Miss Josephine Madlin

Miss Clara Rabinowitz

TEACHERS' COURSE IN VIOLIN

Mr. Conrad Christopher Held

Mr. Robert Jerome Toedt

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

- 1 9 1 5 -

- Department of Piano -

Miss Nina Bourstin
Miss Sarah Elizabeth Bowen
Miss Elizabeth Brooks
Miss Marjorie Lucile Clark
Miss Ethel Frances Edgars
Miss Florence Frances Feickert
Miss Zelinda Victoria Fornoni
Mr. Howard Harold Hanson
Miss Margaret Loretta Hart
Miss Mary Cecilia Hendrick
Miss Olga Emilia Ippensen
Miss Janet Ivins
Miss Albertina Henrietta Kirches
Miss Margery Mary Macdonald
Miss Vere Elise MacNeal
Miss Miriam Vianna Mathews
Miss Ellen Victoria Nelson
Mr. Arnold Newton
Miss Bertha Elizabeth Olson
Mr. Samuel Quincy
Miss Evelyn Rademacher
Mr. Samuel Rakity
Miss Ethel Louise Richardson
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- In Analytic Theory -

Miss Marion Camp Bacon

Miss Elvira Freedman Benson

Miss Catharine Browning

Miss Lavina Mary Colyer

Miss Dorothy Cooper

Miss Helene Corzilius

Mr. Roderick Dugan

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