

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 16 1916

JUNE 6 1917

THE JUILLIARD SCHOOL

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161. Institute of Musical Art, Lectures, Recitals and General occasions
October 16, 1916 - June 6, 1917

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INSTITUTE OF MUSICAL ART

LECTURES, RECITALS and GENERAL OCCASIONS

October 16, 1916 June 6, 1917

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

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

The Development of Vocal Art Mr. William J. Henderson

The Appreciation of Music Mr. Henry E. Kestel

The Technique of Study Mr. Elmer Vesper

Frank Damrosch Director

LECTURE COURSES

1916 - 1917

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

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

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

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

The Technique of Study . . . Mr. Thomas Tapper

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

October 15 The Study of History.

No Illustrations

HISTORY OF MUSIC

October 22 Music from 1800 to 1900.

Class I Illustrations

Thirty Lectures

October 29 The XVIII Century.

Illustrations

by

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Hedwig's 4th Cousin, 2 minor
Mr. Warren Hastings

Couperin
Rameau

MR. WALDO S. PRATT

November 5 Handel.

Monday afternoons

Requiem and Aria from the "Messiah" Handel
"Not who may abide"

at half past two o'clock.

November 12 Bach.

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Bach

HISTORY OF MUSIC . Class I . Term I

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"But who may abide"
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November 13 Bach.

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November 20 Their Contemporaries.

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November 27 The Classical Style.

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Illustrations

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Largo e sostenuto
Finale. Presto ma non troppo
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December 11 Mozart.

Illustrations

Fantasia in C minor Mozart
Miss Clara Rabinowitz

December 18 Gluck and the Opera.

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HISTORY OF MUSIC . Class I . Term II

January 8 The XIX Century.

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January 22 Beethoven - continued.

Illustrations

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Prestissimo
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January 29 Schubert.

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Mr. Arthur Klein

HISTORY OF MUSIC . Class I . Term II

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Illustrations

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Miss Margaret Cronin

February 19 Mendelssohn.

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No. 32 - F sharp minor

Mr. Hyman Rovinsky

February 26 Schumann.

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Mit leidenschaftlichem Ausdruck

Mr. Gerald Kunz

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March 26 Liszt.

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April 9 Wagner - continued.

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HISTORY OF MUSIC . Class I . Term III

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M R. W A L D O S. P R A T T

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No Illustrations

Monday afternoons

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November 12 Instruments in the Middle Ages.

No Illustrations

November 19 The Gradual Growth of the Orchestra.

No Illustrations

HISTORY OF MUSIC . Class II . Term I

October 16 The Problems of Musical Evolution.

No Illustrations

October 23 Greek and Gregorian Music.

No Illustrations

October 30 Early Attempts at Part-Music.

No Illustrations

November 6 Musical Notation and Printing.

No Illustrations

November 13 Instruments in the Middle Ages.

No Illustrations

November 20 The Gradual Growth of the Orchestra.

No Illustrations

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December 4 The Piano and its Influence.

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 Mr. Milton Suskind

December 11 The Early Opera.

Illustrations

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December 18 The Modern Opera.

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"Eri tu", from Un Ballo in Maschera Verdi
 Mr. Max Weinstein

HISTORY OF MUSIC . Class II . Term II

January 8 The Oratorio.

Illustrations

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Mr. Ralph Leo

January 15 The Overture and Suite.

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Miss Frances Goldenthal

January 22 The Sonata.

Illustrations

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Allegro
Miss Elenore Altman

HISTORY	OF	MUSIC	.	Class II	.	Term II
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January 29 The Symphony.

Illustrations

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March 5

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February 19 The Early Artistic Song.

Illustrations

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HISTORY OF MUSIC . Class II . Term II

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HISTORY OF MUSIC . Class II . Term III

JOHN SEBASTIAN BACH

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April 2 His Early Education and Surroundings.

Illustrations

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Chorale No. 63
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Mr. Ulysses Chambres
Mr. Vito Moscato
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Miss Frances Goldenthal

April 9 His Mastery of the Organ.

Illustrations

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April 16 The Forty-eight Preludes and Fugues.

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(Well-Tempered Clavichord - Part II - No. 20)
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(Well-Tempered Clavichord - Part I - No. 12)
Organ Fantasy and Fugue, G minor Bach-Liszt
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HISTORY OF MUSIC . Class II . Term III

JOHN SEBASTIAN BACH

April 23 His Interest in Chamber Music.

Illustrations

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Miss Helen Jeffrey

April 30 His Use of the Cantata Form.

Illustrations

From Cantata - "God's time is the best". . . Bach
"Into thy hands"
Miss Elizabeth Kellogg

May 7 His Work at Leipsic.

Illustrations

Chromatic Fantasy Bach
Miss Clara Rabinowitz

May 14 His Larger Choral Writing.

No Illustrations

May 21 Examination

May 28 The Delay in his Full Recognition.

No Illustrations

THE DEVELOPMENT OF VOCAL ART

October 17 Outline of the Course.

30 Illustrations

THE DEVELOPMENT OF VOCAL ART

October 24 Outline of Modern Vocal Art.

Illustrations

Thirty Lectures

Week of "Aria's"
Belgian Melody - "Aria"
Roman Chant - "Aria"
Aria, "Aria"

by

MR. WILLIAM J. HENDERSON

October

Illustrations

"Vocal Range" 15th Century Chant

Tuesdays

"Vocal Range" 15th Century Chant

"Vocal Range" 15th Century Chant

at twelve o'clock noon.

"Vocal Range" 15th Century Chant
Miss Louise Beale
Miss Josephine Beale
Miss Alice Beale
Miss Alice Beale

November 7 Beginning of Musical History.

30 Illustrations

THE DEVELOPMENT OF VOCAL ART . Term I

October 17 Outline of the Course.

No Illustrations

October 24 Sources of Modern Vocal Art.

Illustrations

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Roman Chant - -	"Kyrie Eleison"	.	.	.
	Mr. Harry Thorpe			

October 31 Descant and its Influence.

Illustrations

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	Mr. Clarence Ball			
	Mr. Edward Zimmer			
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	Mr. Clarence Ball			
	Mr. Herman Pantley			
	Mr. Edward Zimmer			
"Ave Verum"	.	.	.	Josquin de Près
	Mrs. Edwin Wilson			Miss Louise Searle
	Miss Amelia Naughton			Miss Josephine DeLaney
	Miss Myra Kingsley			Miss Lita Perpall

November 7 Beginnings of Musical Plays.

No Illustrations

THE DEVELOPMENT OF VOCAL ART . Term I

November 14 Birth of the Secular Lyric Drama.

Illustrations

Chorus from Madrigal Play
 Mr. Clarence Ball
 Mr. Herman Pantley
 Mr. Harry Thorpe
 Mr. Edward Zimmer
Madrigal - "Pastorella Graziosella" . . . Vecchi
 Miss Amelia Naughton Mr. Clarence Ball
 Miss Elsie Linder Mr. Herman Pantley
 Miss Louise Searle Mr. Harry Thorpe
 Miss Dorothy Updike Mr. Edward Zimmer
 Miss Belle Soudant Mr. Leroy Allen
 Mr. Henry Schroeder
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 Mr. Clarence Ball
 accompanied by
Violin - Mr. Gerald Kunz
Viola - Mr. Karl Kraeuter
Cello - Miss Laura Tappen

November 21 Advent of the Opera.

Illustrations

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Recitative from "Euridice" Peri
Madrigal Caccini
 Mr. Harry Thorpe

November 28 Musical Form Dominates Opera.

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Scene from "Tancredi" Monteverde
 Mr. Clarence Ball
"Lasciatemi morire" Monteverde
"Delizie contente" Cavalli
 Miss Belle Soudant

THE DEVELOPMENT OF VOCAL ART . Term I

December 5 The Alessandro Scarlatti Period.

Illustrations

Dialogue from "San Alessio"	Stefano Landi
(Act I - Scene 5)	
Dialogue from "La Teodora Augusta"	Scarlatti
Miss Dorothy Crowthers	
Miss Belle Soudant	
Recitativo Stromentato	Scarlatti
(from Olimpia Vendicata)	
Miss Belle Soudant	
"All'acquisto di Gloria"	Scarlatti
Mr. Harry Thorpe	

December 12 The Golden Age of Song.

Illustrations

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

December 19 Mozart.

Illustrations

"In quali eccessi, O numi"	Mozart
(from Don Giovanni)	
Miss Louise Scheerer	
"Voi che sapete" (from Figaro)	Mozart
Miss Lillian Elliott	

THE DEVELOPMENT OF VOCAL ART . Term II

- January 9 Beginnings of Opera in France.
(Mr. Henry E. Krehbiel lectured in place of Mr. Henderson.)

Illustrations

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

- January 16 Gluck and his Reformatory Ideas.
(Mr. Henry E. Krehbiel lectured in place of Mr. Henderson.)

Illustrations

- "Che faro senza Euridice" (from Orfeo) Gluck
Miss Lillian Eubank
"Divinités du Styx" (from Alceste) . Gluck
Miss Lillian Busch
Ballet from "Orfeo" . . . Gluck
Miss Anna Blumenfeld

- January 23 Beginnings of Lyric Drama in Germany.
(Mr. Henry E. Krehbiel lectured in place of Mr. Henderson.)

Illustrations

- "Von allerhand Nasen" . . .
Mr. Ralph Leo
Serenade from Goethe's "Claudine" . . .
Song from "Die Apotheke" . . .
Miss Lillian Elliott

- January 30 Character of German Opera Established.

Illustrations

- "Abscheulicher" (from Fidelio) . . Beethoven
Miss Lillian Eubank
"Leise, leise, fromme Weise" . . Weber
(from Der Freischütz)
Miss Louise Scheerer

THE DEVELOPMENT OF VOCAL ART . Term II

February 6 Examination

February 13 The Italian Reaction.

Illustrations

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(from Tancredi)	
"Bel raggio"	Rossini
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Miss Lillian Eubank	

February 20 The Wagnerian Awakening.

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Mr. Ralph Leo	

March 6 Contemporaneous Opera.

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THE DEVELOPMENT OF VOCAL ART . Term III

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March 27 Singing and Singers of the XVII and XVIII Centuries.

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(Found in "Die Italienische Gesangsmethode des
XVII Jahrhunderts" by Dr. Hugo Goldschmidt)
Miss Belle Soudant
"Salliam cantando" (from Orfeo) . Monteverde
Miss Belle Soudant
Miss Helen Davis
Cadenza . . . Stradella
Cadenza from Waltz, "Romeo et Juliette" . Gounod
Miss Lillian Elliott

April 3 Singing and Singers of the Golden Age.

Illustrations

"Lascia ch'io pianga" . . . Händel
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Miss Helen Davis

April 10 Dawn of the Modern Dramatic Style.

No Illustrations

April 17 Dawn of the Modern Dramatic Style - continued.

No Illustrations

April 24 Folk Song and Nationalism.

Illustrations

Russian Songs
"Zéléna Grusha"
"Vo polé tuman zatumanel'sya"
"Dalekaya i Blezkaya"
"Chanson des Rues"
Mr. Max Weinstein

THE DEVELOPMENT OF VOCAL ART . TERM III

May 1 Beginnings of Art Song: The Troubadours.

Illustrations

"Merci clament"	(1180)	.	La Châtelaine de Courcy
"Robin m' aime"	(1285)	.	Adam de la Hâle
"Pierre et sa mie"	.	.	Chanson populaire
"Pourquoi rester seulette"	.	.	Saint-Saëns
Miss Lillian Elliott			

May 8 Beginnings of Art Song in Germany.

Illustrations

Minnelied	"Die Hauffswinge"	.	.	.	.	.	.
Minnelied	"Frauensöhne"	.	.	.	.	.	Spervogel
Meisterlied	.	.	.	.	.	.	Heinrich Müglin
Miss Edith Grimes							

May 15 The Modern Art Song.

Illustrations

"Das Veilchen"	.	.	.	.	.	.	Mozart
"Du bist die Ruh'"	.	.	.	.	.	.	Schubert
"Il pleure dans mon coeur"	.	.	.	.	.	.	Debussy
Miss Edith Grimes							

May 22 Examination

May 29 General Review of the Development of Vocal Art.

No Illustrations

THE APPRECIATION OF MUSIC

Thirty Lectures

by

MR. HENRY E. KREHBIEL

Wednesdays

at twelve o'clock noon.

THE APPRECIATION OF MUSIC . Term I

October 18 Introductory and Explanatory to the Course.

No Illustrations

October 25 The Principles and Practice of Appreciation.

No Illustrations

November 1 The Elements of Music.

Illustrations

Creole Melody, "Pauvre Petite Lolotte" .
Excerpts from 5th Symphony Beethoven
Theme, from the G minor Variations Schubert
Mr. Warner Hawkins

November 8 Absolute and Programme Music. Classical and
Romantic Schools.

Illustrations

From Sonate in F major, No. 7 Mozart
Allegro
Ende vom Lied Schumann
Mr. Warner Hawkins

November 15 The Kinds and Content of Music.

Illustrations

Excerpts from
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Hebrides Overture Mendelssohn
Invitation to the Dance, Opus 65 Weber-Tausig
Mr. Warner Hawkins

THE APPRECIATION OF MUSIC . Term I

November 22 The Pianoforte and its Precursors.

No Illustrations

November 29 The English Virginalists.

Illustrations

The King's Hunting Jigg John Bull
Mr. Warner Hawkins

December 6 The French and Italian Clavecinists.

Illustrations

Carillon de Cythère Couperin
Rigaudon Rameau
Capriccio Scarlatti
Mr. Warner Hawkins

December 13 The German School - Bach and Händel.

Illustrations

Prelude and Fugue in B flat minor Bach
Mr. Herman Pantley

December 20 Chamber Music.

No Illustrations

THE APPRECIATION OF MUSIC . Term II

January 10 The Origin and Nature of the Lyric Drama.

Illustrations

Pythian Ode, Pindar (Greek)	.	.	.	.
Chant from the Koran (Arabic)	.	.	.	.
Introduction to the Morning Service (Hebrew)	.	.	.	.
Mr. Franklin Converse				

January 17 Invention and Development of the Italian Opera.

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(from Euridice)				
Mr. Vito Moscato				
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(from Rinaldo)				
Miss Elizabeth Kellogg				
"Rossignols amoureux"	.	.	.	Rameau
(from Hippolyte et Aricie)				
Miss Lillian Elliott				

January 24 Richard Wagner and his Reforms.

Illustrations

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Water Motif				
Giant Motif				
Dwarf Motif				
From "Die Walküre"	.	.	.	Wagner
Sleep Thorn Motif				
From "Siegfried"	.	.	.	Wagner
Wanderer Motif				
From "Die Götterdämmerung"	.	.	.	Wagner
Siegfried's Funeral March				
Miss Clara Rabinowitz				

THE APPRECIATION OF MUSIC . Term II

January 31 The Opera since Wagner.

Illustrations

From "Hänsel und Gretel" Humperdinck
"Ein Männlein steht im Walde"
Miss Josephine DeLaney
Gebet
Waltz - "O herrliches Häuschen"
Miss Josephine DeLaney
Miss Mildred Howell
From "Louise" Charpentier
Street Cries:
Old Clothes Man
Chickweed Vendor
Miss Josephine DeLaney
From "Madam Butterfly" Puccini
"Nessuno mi confessa"
Miss Josephine DeLaney

February 7 Examination

February 14 The Orchestra in General.

No Illustrations

February 21 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. Karl Kraeuter
From Kaiser Quartette, Opus 73 No. 3 . Haydn
Variations on the Austrian National Hymn
Mr. Karl Kraeuter
Mr. Edward Paul
Mr. James Erickson
Miss Laura Tappen

THE APPRECIATION OF MUSIC . Term II

February 28 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.

Illustrated on the

Flute . . .	Mr. Louis Babst
Oboe . . .	Mr. Anthony del Negro
Bassoon . . .	Mr. Ferdinand del Negro
Clarinet. . .	Mr. Carroll Carr

Adagio, from Sextette, Opus 71 . . . Beethoven
Arranged as "Quintette" for

Flute, Oboe, Bassoon, Clarinet and French Horn

Mr. Louis Babst

Mr. Anthony del Negro

Mr. Ferdinand del Negro

Mr. Carroll Carr

and

French Horn . . . Mr. Robert Brown

March 7 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.

Illustrated on the

Trumpet . . .	Mr. Charles Roach
Trombone . . .	Mr. Siegmund Schertel
French Horn . . .	Mr. Matthew Horgan
Tuba . . .	Mr. Hendrick Scholtens

Aus der Jugendzeit Reinecke

Mr. Charles Roach

Mr. Siegmund Schertel

Mr. Matthew Horgan

Mr. Hendrick Scholtens

THE APPRECIATION OF MUSIC . Term III

March 21 Folksong as the Basis of National Music.

No Illustrations

March 28 The Scandinavian School.

Illustrations

Halling arranged by Grieg
Spring Tanz arranged by Grieg
Miss Clara Rabinowitz
Scandinavian Songs
"Kjaerringa med Staven"
"Gjeite Lok"
"Svenska Vallvisor"
Mrs. Edward Dunham

April 4 Lecture deferred because of Mr. Krehbiel's illness.

April 11 The Russian School.

Illustrations

Russian Boat Song
Cossack War Song
Mr. Raymond Bowers Mr. Stanley Raub
Mr. Herman Pantley Mr. Louis Gravel
Mr. Vito Moscato

THE APPRECIATION OF MUSIC . Term III

April 18 Hungarian, Polish and Bohemian Schools.

Illustrations

Rakoczy March Liszt
(arranged for two pianos)
Mr. Arthur Klein
Miss Lois Townsley
Polka in F sharp major, Opus 7 No. 1 . . . Smetana
Mr. Warner Hawkins
Polish Folk Songs
"Jacy Tacy"
"Oy biada mam mazury"
Miss Lillian Elliott

April 25 The British School.

Illustrations

Irish Dance Stanford
(arranged by Percy Grainger)
Sunset Frank Bridge
Passacaglia in F major Parry
Mr. James Friskin

May 2 Folk-Song in America.

Illustrations

Negro Folk Songs
"Nobody knows de trouble I see, Lord"
"Jesus heal de sick"
"There's a great Camp Meetin'"
"Weeping Mary"
Mr. Ulysses Chambres
Creole Folk Songs
"M'sieu Bainjo"
"Marie Clémence"
"Caroline"
Mr. Louis Gravel

THE APPRECIATION OF MUSIC . Term III

May 9 Protestant Hymnology and the Anglican Service.

Illustrations

"Mein G'müth ist mir verwirret" . Secular Song
Mr. Frank Damrosch
Chorale from the St. Matthew Passion . . . Bach
"When I too am departing"
Choral Class

May 16 The Roman Mass and the Gregorian Chant.

Illustrations

"Gloria in Excelsis" . . . Gregorian Chant
Choral Class
"Pater Noster" . Gregorian Chant
Mr. Ralph Leo

May 23 The Organ and its Music.

No Illustrations

May 30 On Musical Judgment.

No Illustrations

Second Test - A thesis on Church Music, the Opera, or the Orchestra, choice optional.

By this form of examination, instead of the usual written test in class, the lecture omitted April 4th was made up.

THE TECHNIQUE OF STUDY Part I

October 22 Introduction to the Course.

THE TECHNIQUE OF STUDY is the
subject of study.

November 4 Records of the Bureau of Standards as
Efficiency Principles.

Thirty Lectures

November 11 The Efficiency Principles: Despatching.
by

November 18 The Efficiency Principles: Writing, Standard.

MR. THOMAS TAPPER

November 25 Review of Course No. 1.

Saturdays

December 2 Efficiency Principles applied in Study through
book. (Charles Lamb)

at twelve o'clock noon.

December 9 Efficiency Principles applied in Study through
book. (Charles Lamb)

December 16 The Records of Books, Reading and Test-book
Study.

December 23 The Records of Books, Reading and Test-book
Study. continued.

THE TECHNIQUE OF STUDY . Term I

- October 21 Introduction to the Course.
- October 28 Types of Mindedness. Mental adjustment in the Technic of Study.
- November 4 Records, Plans, Schedules and Standards as Efficiency Principles.
- November 11 The Efficiency Principle: Despatching.
- November 18 The Efficiency Principle: Written, Standard, Practice, Instruction.
- November 25 Review of Outline No. 1.
- December 2 Efficiency Principles applied in Study through Books. (Dr. Samuel Johnson)
- December 9 Efficiency Principles applied in Study through Books. (Charles Lamb)
- December 16 The Technic of Books, Reading and Text-book Study.
- December 23 The Technic of Books, Reading and Text-book Study - continued.

THE TECHNIQUE OF STUDY . Term II

January 6 The Art of Reading English. What is involved.

January 13 Physical Efficiency.

January 20 Physical Efficiency - continued.

January 27 Examination

February 3 Correlation of Music and Painting.

February 10 Form in the Arts.

February 17 Basis of Art Appreciation.

February 24 Review of Examination.

March 3 Music Appreciation. The Basic Art Principles.

March 10 Printed Outline on Art and Music Appreciation.

THE TECHNIQUE OF STUDY . Term III

March 24 Correlation of Poetry, Painting and Music.

March 31 Music in Public Education.

Lecture by Professor B. T. Scales

April 14 Music in Public Education.

Lecture by Professor C. H. Farnsworth

April 21 Music as Vocational Training.

April 28 Music as a Factor in Community Life.

May 5 Music as a Factor in Community Life - continued.

May 12 Graduates' Examination

May 19 Undergraduates' Examination

May 26 Review of Examination.

June 2 Books recommended as a Review of the Course.

INSTITUTE OF MUSICAL ART

RECITAL

In Commemoration of the Birthday of the late

W. S. S. S. S. S.

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

RECITALS

Tuesday evening, January 12, 1917.

at half after eight.

and

GENERAL EVENTS

ENTERTAINMENT BY MEMBERS OF THE INSTITUTE

Charlotte in 2 parts, Opus 15 No. 2.

Allegro

Andante con moto

Allegro

Finale

Mr. Frank Foxworth

Mr. Louis Svedenski

Mr. Hans Loh

Mr. William Williams

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

Tuesday evening, January 16, 1917,

at half after eight.

PROGRAMME

COMPOSITIONS BY LUDWIG van BEETHOVEN

Quartette in D major, Opus 18 No. 3

Allegro

Andante con moto

Allegro

Presto

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Hans Letz

Mr. Willem Willeke

- over -

MEMORIAL RECITAL

Programme

- Continued -

Scotch Songs for Solo Voices

with accompaniment of
piano, violin and violoncello

The Highland Watch	Baritone Solo and Trio
O swiftly glides the bonnie boat	Soprano and Quartette
Duncan Gray . . . . .	. . . . . Trio
Faithfu' Johnie . . . . .	. . . . . Alto Solo
The sweetest lad was Jamie . . . . .	. . . . . Alto Solo
Dim, dim is my eye	Soprano Solo
Bonnie Laddie	Soprano Solo
Behold my love . . . . .	. . . . . Duet
Up, quit thy bower . . . . .	. . . . . Trio
O Charlie is my darling . . . . .	. . . . . Trio

Miss Edith Grimes
Miss Helen Davis

Mr. Louis Gravel
Mr. Vito Moscato

Miss Clara Rabinowitz
Miss Marianne Kneisel
Miss Marie Roemaet

Serenade in D major, Opus 25

for flute, violin and viola

Entrata: Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con variazioni
Allegro vivace

Mr. Louis Babst
Mr. Conrad Held
Mr. Gerald Kunz

INSTITUTE OF MUSICAL ART

FOURTH PUBLIC CONCERT

given by
GRADUATES AND STUDENTS OF THE INSTITUTE

Saturday evening, February 24, 1917,
at a quarter after eight
at Aeolian Hall

PROGRAMME

Overture - "Melpomene" Chadwick
Orchestra of the Institute

From Sinfonia Concertante Mozart
(for Violin and Viola)

Allegro maestoso

Mr. Karl Kraeuter and Mr. Gerald Kunz

Air, "Largo al factotum" Rossini

from Il Barbiere di Siviglia

Mr. Max Weinstein

- over -

FOURTH PUBLIC CONCERT

Continued

Concerto for Piano in G minor . . . Saint-Saëns

Andante sostenuto

Allegro scherzando

Miss Katie Bacon

Presto

Mr. Joseph Wynne

From Symphony "Eroica", Opus 55 . . . Beethoven

Allegro con brio

Orchestra of the Institute

Air, "Sparsa è di rose" . . . Donizetti
from Lucia di Lammermoor

(for soprano with flute obligato)

Miss Lillian Elliott

Mr. Louis Babst

Ave Maria, for Violoncello . . . Bruch

Miss Laura Tappen

Introduction to Act III, Waltz, Procession and

Finale from "Die Meistersinger" . Wagner

Orchestra of the Institute

 INSTITUTE OF MUSICAL ART

FIRST RECITAL OF THE KNEISEL QUARTETTE

Friday evening, December 1, 1916,

at a quarter after eight.

Mr. Franz Kneisel

Mr. Franz Kneisel Mr. Louis Svečenski

Mr. Hans Letz

Mr. Hans Letz

Assisted by

Mr. Louis Bostelmann

Quintette in F major Anton Bruckner
for two Violins, two Violas and Violoncello

Moderato
Scherzo. Schnell.
Adagio
Finale. Lebhaft bewegt.

Quartette in B flat major, Köchel No. 589 Mozart

Allegro
Larghetto
Menuetto. Moderato.
Allegro assai

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 22, 1916,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Hans Letz

Mr. Willem Willeke

Quartette in C major, Opus 54

Haydn

Vivace
Adagio; Menuetto; Allegretto
Finale. Adagio; Presto; Adagio

Quartette in F major, Opus 22

Tschaikowsky

Adagio; Moderato assai, quasi andantino
Allegro giusto
Andante ma non tanto
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 9, 1917,

at two o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Hans Letz

Mr. Willem Willeke

Assisted by

Mr. Louis Bostelmann

Mr. Jacques Renard

Quartette in C minor, Opus 51 No. 1

Brahms

Allegro

Poco adagio; Romanze

Allegretto molto moderato e comodo

Allegro

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

FOURTH RECITAL OF THE KNEISEL QUARTETTE

Tuesday evening, May 8, 1917,

at a quarter after eight.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Hans Letz

Mr. Willem Willeke

Quartette in D major, Opus 18 No. 3

Beethoven

Allegro
Andante con moto
Allegro
Presto

Quartette in D minor, Posthumous

Schubert

Allegro
Andante con moto. (Death and the Maiden)
Scherzo; Allegro molto
Presto

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

FIFTH RECITAL OF THE KNEISEL QUARTETTE

Friday evening, May 11, 1917,

at a quarter after eight.

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 B flat major, Opus 130

Beethoven

Adagio ma non troppo; Allegro

Presto

Andante con moto ma non troppo; Poco scherzoso

Allegro assai; Alla danza tedesca

Cavatina. Adagio molto espressivo

Finale. Allegro

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 9, 1916, at two o'clock.

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COMPOSITIONS BY JOHN SEBASTIAN BACH

Italian Concerto

Allegro
Andante
Presto

Three-part Inventions in G minor and F minor

Two-part Invention in F major

Preludes and Fugues from "Das Wohltemperirte Clavier"

C sharp minor (Book I)
E major (Book II)
C sharp major (Book I)

Partita in B minor

Grave - Allegro - Grave
Courante
Gavottes I and II
Passepieds I and II
Sarabande
Bourrées I and II
Gigue
Echo

Toccata and Fugue in C major, for Organ
(arranged by Busoni)

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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, March 24, 1917, at two o'clock.

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Sonate in D minor Benjamin J. Dale
Allegro deciso

Variations and Finale:

Tema e Variazione I - Adagio molto
Variazione II - L'istesso tempo
Variazione III - Allegretto con grazia
Variazione IV - Adagio maestoso
Variazione V - Presto
Variazione VI - Tempo di Mazurka
Variazione VII - Prestissimo
leading through
Andante - Adagio

to
Finale. Molto allegro; Lento

Nocturne James Friskin

Three Poems Frank Bridge

1. Solitude
2. Ecstasy
3. Sunset

Suite in E flat major York Bowen

Prelude
Intermezzo
Barcarolle
Finale

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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. A R T H U R N E W S T E A D

Piano Recital

Saturday afternoon, February 17, 1917, at two o'clock.

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Impromptu in B flat major Schubert

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

Largo; Allegro

Adagio

Allegretto

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

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

Fantasie in C major, Opus 17 Schumann

Durchaus phantastisch und leidenschaftlich
vorzutragen

Mässig. Durchaus energisch

Langsam getragen. Durchweg leise zu halten.

Two Numbers from "Iberia" Albeniz

Evocation

Triana

Two Etudes, from Opus 25 Chopin

No. 1 - A flat major

No. 2 - F minor

Staccato Etude 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

MISS ELENORE ALTMAN

Piano Recital

Saturday afternoon, April 28, 1917, at two o'clock.

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Prelude and Fugue No. 12, in F minor Bach

Sonata in F minor, Opus 57 Beethoven

Allegro assai

Andante con moto

Allegro ma non troppo

Fantasiestücke Schumann

Des Abends

Aufschwung

Warum

Grillen

Ende vom Lied

Etude in C major, Opus 10 Chopin

Nocturne in E minor, Opus 72 No. 1 Chopin

Etude in F minor, Opus 10 Chopin

Scherzo, in B flat minor, Opus 31 Chopin

Amourette de Pierrot Stojowski

Rhapsodie Hongroise 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

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

Saturday afternoon, November 25, 1916,

at two o'clock.

Sonate in G minor, Opus 22 Schumann
Presto
Andantino
Scherzo
Rondo

Miss Ethel Richardson

From Violin Concerto in D minor, Opus 22 Wieniawski
Allegro moderato

Mr. Paul Lemay

Sonate in B flat minor, Opus 35 Chopin
Grave; Doppio movimento
Scherzo
Funeral March
Presto

Miss Katie Bacon

"Nur wer die Sehnsucht kennt" Tschalkowsky
"Der Asra" Rubinstein

Mr. Ralph Leo

Variations on a Hungarian Theme in D major,
Opus 21 No. 2 Brahms

Miss Sadie Rosenblum

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, December 16, 1916,

at two o'clock.

Fantasia in C minor Mozart

Miss Anne Rockefeller

From Violin Concerto in G minor . . Vivaldi-Nachéz

Allegro

Mr. Jacob Neiblum

Der Nussbaum Schumann

Vergebliches Ständchen Brahms

"Lass with the Delicate Air" Arne

Miss Dorothy Crowthers

Four Preludes, Opus 28 Chopin

No. 1 in C major No. 21 in B flat major

No. 3 in G major No. 10 in C sharp minor

Miss Susan Simonson

From Organ Sonate, Opus 33 . . . de la Tombelle

Andante

Mr. Everett Tutchings

- over -

SECOND	STUDENTS'	RECITAL
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Continued

Minuet in A major Paderewski

Miss Gwendoline Cheyne

Three Songs Brahms

"Wie Melodien"
Mädchenlied
Sandmännchen

Miss Josephine DeLaney

Prelude in A flat major Bach

Erotikon in B flat minor Sjögren

Miss Margaret Jameson

From Violin Concerto No. 9 in D minor . . . Spohr

Allegro

Mr. Angelo Sasso

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 20, 1917,

at two o'clock.

Prelude in E minor MacDowell

Mr. Herman Pantley

Three Biblical Songs Dvořák

"Clouds and darkness are round about him"

"Hear my prayer"

"I will sing new songs of gladness"

Mr. Vito Moscato

Suite for two Violins and Piano, Opus 71 Moszkowski

Allegro energico

Allegro moderato

Lento assai

Molto vivace

Miss Frances Goldenthal

Miss Marianne Kneisel

Miss Katharine Swift

Three Quartettes Mendelssohn

"Come fly with me"

"One Spring there came"

"Over their grave"

Miss Louise Scheerer

Miss Mildred Howell

Mr. Ulysses Chambres

Mr. Vito Moscato

- over -

THIRD	STUDENTS'	RECITAL
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Continued

Fantasia Appassionata, Opus 35 . . . Vieuxtemps
 Allegro moderato

Mr. Isidore Lifshitz

Canzonetta Löwe
 Sängers Trost Schumann
 Wiegenlied Tchaikowsky

Miss Lillian Elliott

Symphonic Etudes in the form of Variations,

Opus 13 Schumann

Mr. Arthur Klein

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

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

Saturday afternoon, February 3, 1917,

at two o'clock.

From Suite for Piano, Opus 1 . . Eugene d'Albert

Allemande
Gavotte
Musette

Miss Alice Higbie

Haidenröslein Beethoven
Citronenfalter im April Hugo Wolf
Zur Drossel sprach der Fink . . . Eugene d'Albert

Miss Katharine Flagg

Bourrée, from 2nd Violin Sonata Bach
(arranged for Piano)

Miss Margaret Jameson

Le Désir (for Violoncello) Servais

Mr. Dudley Rowland

L'Anneau d'Argent Chaminade
Am Ufer des Manzanarès Jensen

Miss Lillian Busch

Etude in E major, Opus 10 No. 2 Chopin
Etude in C minor, Opus 10 No. 12 Chopin

Mr. Harry Kaplan

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 10, 1917,

at two o'clock.

Organ Concerto Wilhelm Friedrich Bach
(arranged for piano by Stradal)
Maestoso e pesante
Fuga
Largo
Finale

Miss Anna Blumenfeld

From Symphonie Espagnole, Opus 21 Lalo
Allegro non troppo

Mr. Joseph Fuchs

Sonata in A flat major, Opus 26 Beethoven
Andante with Variations

Scherzo and Trio

Funeral March

Allegro

Miss Belle Munves

Four Preludes, Opus 28 Chopin

1. C major

3. G major

2. A minor

13. F sharp major

Etude in C minor, Opus 10 No. 12 Chopin

Miss Bertha Olson

Sonata in A minor for Violin and Piano Schumann

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

Mr. Gerald Kunz

Miss Lois Townsley

Variations, Opus 73 Gabriel Faure

Miss Margaret Cronin

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

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

given by the

JUNIOR STUDENTS

Saturday afternoon, March 3, 1917, at two o'clock.

Fantasia in D minor Mozart

Miss Sarah Gärtner

Minuet in D minor Bach

Musette in D major Bach

Minuet in G major Bach

Miss Gertrude Lightstone

Sixth Air Varié in A major, Opus 12 . . de Bériot

Master Morris Goldstein

Two Impromptus Schubert

E flat major

A flat minor

Master Abraham Chasins

Violin Solo in D major Leonard

Master Hugo Heitefuss

- over -

SIXTH	STUDENTS'	RECITAL
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Continued

Préambule - Partita V Bach
 Tuesday Margaret Hamilton
 The Hobgoblins Margaret Hamilton

Miss Margaret Hamilton

Three Part Invention, G major Bach
 Arabesque in G major Debussy

Miss Evelyn Greenspun

Prelude and Allegro Pugnani-Kreisler

Master Milton Feher

Capriccio in G minor Handel
 German Dance in C major Beethoven
 Brownies Korngold

Miss Jeannette Glass

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. WILLIAM KINCAID

Friday evening, March 9, 1917, at a quarter after eight.

Miss Alice Shaw at the piano

Flute Sonate in A major Bach

Vivace

Largo e dolce

Allegro

Conzertstück Joachim-Andersen

Cantabile et Presto Georges Enesco

Airs de Ballet, from Ascanio . . . Saint-Saëns

Andantino Gabriel Fauré

Gigue Georges Hùe

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, March 10, 1917,

at two o'clock.

Prelude and Fugue in A flat major Bach
(from Well-Tempered Clavichord)
Miss Albertina Kirches

Maiglöckchen Mendelssohn
Duet from "Klänge aus Mähren" : Dvořák

Miss Josephine DeLaney
Miss Mildred Howell

Deux Arabesques Debussy
Miss Zelinda Fornoni

From Violin Concerto No. 2, in D minor Spohr
Allegro moderato
Mr. Bernard Ocko

Octave Studies Neupert
F sharp minor
C minor

Miss Dorothy Bedford

Chant d'Inde Rimsky-Korsakoff
"S'il est un charmant gazon" : Liszt
Miss Stephanie Wall

En Automne Moszkowski
Miss Estella Levisohn

Prelude, Fugue and Variations Franck-Bauer
Miss Joan Peters

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 the

JUNIOR STUDENTS

Saturday afternoon, March 31, 1917, at two o'clock.

Concertino in F minor Pergolesi

Largo; Allegro giusto

Andante

Allegro con spirito

Junior Orchestra

Sonata in G major (for violin and piano) Mozart

Allegro con spirito

Allegretto

Master Franz Hóne

Miss Jeannette Glass

Serenade, Opus 72 Heinrich Hofmann

Allegro

Gavotte

Schlummerlied

Humoreske

Junior Orchestra

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

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

Saturday afternoon, April 14, 1917,

at two o'clock.

32 Variations in C minor	Beethoven
Miss Elizabeth Boutelle	
Von ewiger Liebe	Brahms
"Mädchen sind wie der Wind"	Loewe
Morgen-Hymne	Henschel
Miss Lillian Busch	
Nocturne, F sharp major, Opus 15 No. 2	Chopin
Waltz, E minor	Chopin
Ballade, A flat major, Opus 47	Chopin
Mr. Jacques Wolfe	
Hungarian Airs, for Violin	Ernst
Mr. Morris Cutler	
Concert Study, D flat major	Liszt
Miss Margery Macdonald	
Two Duets	Brahms
Klänge - I	
Die Boten der Liebe	
Miss Katharine Flagg and Miss Lillian Busch	
Ballade, F major, Opus 38	Chopin
Miss Bernadette Létourneau	
Air de Momus	Weckerlin
Veilchen	Cornelius
Sérénade du Passant	Massenet
Miss Katharine Flagg	
Mephisto Waltz	Liszt
Miss Mary Blue	

INSTITUTE OF MUSICAL ART

ELEVENTH STUDENTS' RECITAL

Saturday afternoon, April 21, 1917,

at two o'clock.

Piano Sonate in C major, Opus 53 Beethoven

Allegro con brio
Adagio molto
Allegretto moderato

Miss Katharine Seelye

Quartette in B flat major Haydn
(for 2 violins, viola and violoncello)

Allegro con spirito
Adagio
Menuetto. Allegro.

Miss Marianne Kneisel Mr. Karl Kraeuter
Miss Frances Goldenthal Mr. Dudley Rowland

Impromptu in F sharp major Chopin

Miss Elsa Guyer

Intermezzo, C sharp minor, Opus 119 No. 3 Brahms

Capriccio, B minor, Opus 76 Brahms

Miss Charlotte Ditchett

Theme and Variations Proch

Miss Lillian Elliott

- over -

ELEVENTH STUDENTS' RECITAL

Continued

Intermezzo, A flat major, Opus 76 No. 3 . . . Brahms

Etude, E major Paganini-Liszt

Miss Sadie Rosenblum

Sonata, C sharp minor, Opus 21 . . . Dohnanyi
(for violin and piano)

Allegro appassionato
Allegro ma con tenerezza
Vivace assai

Mr. Paul Lemay
Miss Claire Svecenski

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

Allegretto, ma non troppo
Vivace alla Marcia
Adagio, ma non troppo
Allegro

Mr. Milton Suskind

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

given by

MISS DOROTHY CROWTHERS

Monday evening, April 30, 1917, at a quarter after eight.

Mr. Reuven Kosakoff at the piano

"O Sleep, why dost thou leave me" Händel
"Willst du dein Herz mir schenken" Bach
"Deh vieni non tardar" (Le Nozze di Figaro) Mozart
"The Lass with the delicate air" Arne

Der Nussbaum Schumann
Vergebliches Ständchen Brahms
Letzter Frühling Grieg
Elfenlied Hugo Wolf
Ständchen Richard Strauss

"Pourquoi" (Lakmé) Delibes
"Si tu veux, Mignonne" Massenet
La Pavane Bruneau
Jeunes Fillettes Bergerette arranged by Weckerlin

Mañanica Era Granados
"Thus Wisdom sings" Horstman
Red, red Rose Cottenet
Spring Reuven Kosakoff
The constant Lover Reuven Kosakoff

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

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

Saturday afternoon, May 5, 1917,

at two o'clock.

Allegro, from Organ Symphony VI	. . .	Widor
Mr. Howard Murphy		
Moderato, from Violin Concerto No. 22	. . .	Viotti
Master Philip Scharf		
Piano Sonate in D major, Opus 10 No. 3	. . .	Beethoven
Presto		
Largo e mesto		
Menuetto; Allegro		
Rondo; Allegro		
Miss Claire Svećenski		
Allegro moderato, from Violin Concerto No. 2		Spoehr
Miss Rose Zwerling		
Largo, from Piano Concerto, Opus 37	. . .	Beethoven
Miss Ethel Zweig		
Zigeuner Tanz	. . .	Nachèz
Miss Clara Lerner		
Scherzo in B flat minor	. . .	Chopin
Miss Lois Townsley		
Quartettes:		
"Opferlied"	. . .	Beethoven
"Der Gang zum Liebchen"	. . .	Brahms
Miss Louise Scheerer	Mr. Ulysses Chambres	
Miss Mildred Howell	Mr. Vito Moscato	
Souvenir de Moscow	. . .	Wieniawski
Mr. Bernard Ocko		

INSTITUTE OF MUSICAL ART

FOURTEENTH STUDENTS' RECITAL

given by

MR. CONRAD CHRISTOPHER HELD

Wednesday evening, May 9, 1917, at a quarter after eight.

Mr. Arthur Loesser at the piano

Sonata in A minor, Opus 23 Beethoven

Presto

Andante scherzoso, più allegretto

Allegro molto

Concerto in D minor, Opus 44 No. 2 Bruch

Adagio, ma non troppo

Recitativo: Allegro moderato, allegro

Finale. Allegro molto

Grave, C minor Kreisler - Friedrich Bach

Danse rustique, A major, Opus 50 No. 15 Cui

Saga, A minor Godowsky

Polonaise, D major, Opus 4 Wieniawski

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

MR. GEORGE ANSON WEDGE

Friday afternoon, May 11, 1917, at half after three,

at the

Madison Avenue Methodist Episcopal Church

Madison Avenue and 60th Street

Concerto, A minor Bach-Vivaldi

Allegro

Adagio

Allegro

Sarabande Sulzer

Agitato, from the D minor Sonate, Opus 148 Rheinberger

Cantabile César Franck

Finale: Tempo giusto - from Organ Symphony VIII Widor

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

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

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 12, 1917, at two o'clock.

Homophonic Forms:

Notturmo . . . Gladys Mayo (grade III)
 Miss Gladys Mayo
Intermezzo . . . Arthur Klein (grade III)
 Mr. Arthur Klein
Romanza . . . Frederick Elsey (grade III)
 Miss Sadie Rosenblum

Polyphonic Preludes:

Serioso . . . Georgie Putney (grade IV)
 Miss Mary Blue
Andante con moto . . . Mary Blue (grade IV)
 Miss Mary Blue
Fantasia . . . Arthur Schneidermann (grade IV)
 Mr. Arthur Schneidermann

Sonata Movement, for Organ . . . Richard Donovan (grade VI)
 Mr. Richard Donovan

- over -

SIXTEENTH STUDENTS' RECITAL

Continued

Sonata-allegro for Pianoforte (grade VI)
Raymond Bowers
Mr. Raymond Bowers

Introduction and Fugue for String Quartette (grade V)
Oscar Schmidt
Mr. Karl Kraeuter
Mr. Edward Paul
Mr. Henry Casey
Miss Laura Tappen

Songs:

Renunciation (grade VI)
Raymond Bowers
Mr. Raymond Bowers
Spring (grade VI)
Reuven Kosakoff
The Constant Lover (grade VI)
Reuven Kosakoff
Miss Dorothy Crowthers

Polyphonic Preludes:

Allegretto (grade IV)
Milton Suskind
Mr. Milton Suskind
Preludio, a due Soggetti (grade IV)
Karl Kraeuter
Miss Clara Rabinowitz

Sonata-allegro for Pianoforte and Violin (grade VI)
Reuven Kosakoff
Mr. Reuven Kosakoff
Mr. Cyril Towbin

- over -

SIXTEENTH	STUDENTS'	RECITAL
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Continued

Chaconne and Finale, on two Negro Themes
Katharine Swift (grade VI)

Miss Katharine Swift

Homophonic Forms:

Regrets . . . Marjorie Miller (grade III)
Miss Gladys Mayo

Scherzino . . . Lionne Snyder (grade III)
Miss Mary Blue

Ballade . . . Parvin Titus (grade III)
Mr. Parvin Titus

Capriccio . . . M. Berry Seay (grade III)
Mr. M. Berry Seay

Theme and Variations for String Quartette
Samuel Gardner (grade VI)

Mr. Elias Breeskin
Mr. Sascha Jacobsen
Mr. Samuel Gardner
Miss Sara Gurowitsch

SEVENTEENTH STUDENTS' RECITAL.

given by

MR. GEORGE VAUSE

Friday afternoon, May 25, 1917, at half after three,
at the
Madison Avenue Methodist Episcopal Church
Madison Avenue and 60th Street

Passacaglia	.	.	.	.	.	.	Bach
Adagio, from the Second Sonate	.	.	.	.	.	.	Mendelssohn
Fantasia in E flat major	.	.	.	.	.	.	Saint-Saëns

Sonata - The Ninety-fourth Psalm . . . Reubke
Grave: Larghetto:

O Lord God, to whom vengeance belongeth,
show thyself. Arise, thou Judge of the
world, and reward the proud after their
deserving.

Allegro con fuoco:

Lord, how long shall the ungodly triumph?
They murder the widow and the stranger
and put the fatherless to death. And
yet they say, the Lord shall not see;
neither shall the God of Jacob regard it.
Unless the Lord had been my help, my
soul had almost dwelt in silence. In
the multitude of the sorrows that I had
in my heart, thy comforts have refreshed
my soul.

Allegro: But the Lord is my refuge and my God is the strength of my confidence. He shall recompense them their wickedness and destroy them in their own malice.

Allegro gioioso	Gaston M. Dethier
Toccata, from the Fifth Symphony	Widor

INSTITUTE OF MUSICAL ART

EIGHTEENTH STUDENTS' RECITAL

given specially for

MR. RUDOLPH E. SCHIRMER

to introduce to him

some work of the Composition Department

on Saturday afternoon, May 26, 1917, at half after two.

Sonata in G minor, for Violin and Piano Warner Hawkins

Allegretto: Allegro giocoso
Lento: Allegro molto

Mr. Elias Breeskin
Mr. Warner Hawkins

Allegretto Milton Suskind

Mr. Milton Suskind

Songs Reuven Kosakoff

Spring
The constant lover

Miss Dorothy Crowthers

Quartette in G major Conrad Held

Allegro. Theme with Variations, and Finale.

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

- over -

EIGHTEENTH STUDENTS' RECITAL

Continued

Fuga per moto contrario . . . Katharine Swift

Chaconne and Finale, on two Negro Themes Katharine Swift

Miss Katharine Swift

Songs . . . Katharine Swift

"Le ciel est par-dessus le toit"

"Dame souris trotte"

Miss Dorothy Crowthers

Romance in D minor . . . Samuel Gardner

From the Canebrake . . . Samuel Gardner

Mr. Samuel Gardner

Two Pieces for Piano . . . Arthur Loesser

Ländler

Intermezzo

Mr. Arthur Loesser

Two Pieces for Violin . . . Arthur Loesser

Arietta after Pergolesi

Capriccio

Mr. Sascha Jacobsen

Double-fugue, for two Pianos . . Charles Vardell

Miss Katharine Swift

Mr. Charles Vardell

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

RECITAL

tendered to

M E M B E R S O F T H E A U X I L I A R Y S O C I E T Y

by Students of the Institute
Saturday afternoon, December 2, 1916,
at three o'clock.

PROGRAMME

Variations on a Theme by Handel	. . .	Brahms
Miss Mary Blue		
Chaconne	. . .	Bach
Mr. Conrad Held	. . .	
Mazurka	. . .	Debussy
Danseuses de Delphe	. . .	Debussy
Valse	. . .	Debussy
Pavane pour une Infante défunte	. . .	Ravel
Miss Katharine Swift		
Two Duets	. . .	Brahms
Klosterfräulein		
Die Schwestern		
Miss Edith Grimes and Miss Helen Davis		
Suite for two Violins and Piano, Opus 71		Moszkowski
Allegro energico		Lento assai
Allegro moderato		Molto vivace
Miss Frances Goldenthal		
Miss Marianne Kneisel		
Miss Katharine Swift		
Tambourin	. . .	Rameau-Godowsky
Nocturne in E major, Opus 62	. . .	Chopin
The Contrabandista	. . .	Schumann-Tausig
Mr. Milton Suskind		

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

FIFTH ANNUAL SPRING RECITAL
of the

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

Friday evening, March 16, 1917,
at a quarter after eight.

P R O G R A M M E

Theme and Variations Thiele

Miss Lilian Carpenter

Six Preludes Chopin

E flat major

G minor

F major

A flat major

B flat major

B flat minor

Miss Mary Blue

Fantasia Appassionata Vieuxtemps

Miss Frances Goldenthal

Gruppe aus dem Tartarus Schubert

Traum durch die Dämmerung Strauss

Der Freund Wolf

Mr. Vito Moscato

Barcarolle in A minor Rubinstein

Rhapsody Liszt

Miss Victoria Boshko

INSTITUTE OF MUSICAL ART

PIANO RECITAL

given by

MISS ELEANOR SPENCER

to the Students of the Institute
Friday evening, April 27, 1917,
at a quarter after eight.

PROGRAMME

Pastorale and Capriccio Scarlatti

Sonata in A major Scarlatti

From English Suite in D minor Bach

Sarabande and Double
Gavotte and Musette
Gigue

Sonata Appassionata, F minor, Opus 57 . . . Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

Variations Sérieuses Mendelssohn

- over -

PIANO RECITAL BY MISS SPENCER

Continued

Lotus Land Cyril Scott

Old Dutch Peasant Songs Julius Röntgen

In Babylon

When dear father courted dear mother

The merry tavern

Lawyers and Barristers

Three jolly fellows

Old women

Merry-go-round

Three Etudes, from Opus 8 Scriabine

No. 1 - C sharp major

No. 10 - D flat major

No. 12 - D sharp minor

INSTITUTE OF MUSICAL ART

Trial of Candidates for the

ARTISTS' DIPLOMA

before an invited jury

Tuesday evening, May 29, 1917, at a quarter after eight.

JURY -

Mr. David Bispham

Mr. Ernest Bloch

Mr. William J. Henderson

Mme. Maud Powell

"Willst du dein Herz mir schenken" Bach

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

Der Nussbaum Schumann

Ständchen Richard Strauss

Jeunes Fillettes . Bergerette arranged by Weckerlin

"Thus wisdom sings" Horsman

Spring Reuven Kosakoff

Miss Dorothy Crowthers

- over -

TRIAL OF CANDIDATES for the ARTISTS' DIPLOMA

Continued

From Sonate in A minor, Opus 23 . . . Beethoven

Presto

Andante scherzoso, più Allegretto

From Concerto in D minor, Opus 44 No. 2 . . . Bruch

Adagio, ma non troppo

Polonaise in D major, Opus 4 . . . Wieniawski

Mr. Conrad Held

Quartette in G major . . . Conrad Held

Allegro. Theme with Variations, and Finale.

Mr. Sascha Jacobsen

Mr. Conrad Held

Mr. Elias Breeskin

Miss Marie Roemaet

The Artists' Diploma confirmed to both candidates.

INSTITUTE OF MUSICAL ART

COMMENCEMENT EXERCISES

Monday evening, June 4, 1917,

at a quarter after eight

at Aeolian Hall

Overture, Leonore No. III Beethoven

Orchestra of the Institute

Concerto in C minor for Piano Beethoven

First movement: Allegro con brio

Mr. Arthur Klein

Adagio and Presto

Duet for two Violins, Opus 39 No. 1 Spohr

Mr. Conrad Held and Miss Frances Goldenthal

Aria, "Deh vieni" (The Marriage of Figaro) . Mozart

Miss Dorothy Growthers

- over -

COMMENCEMENT EXERCISES

Continued

Duo, "Sull' aria" (The Marriage of Figaro) . . . Mozart

Miss Lillian Elliott and Miss Dorothy Crowthers

Aria, "Charmant oiseau" (La Perle du Brésil) . . .
Félicien David

Miss Lillian Elliott

Flute obligato: Mr. William Kincaid

Symphony No. 6 (Pathétique) . . . Tschaikowsky

Third movement: Allegro molto vivace

Orchestra of the Institute

Havanaise Saint-Saëns

Mr. Paul Lemay

Chaconne and Finale, on Negro Themes . . . Katharine Swift

Miss Katharine Swift

. . . Address and Presentation of Diplomas . . .

Director of the Institute

Academic Festival Overture Brahms

Orchestra of the Institute

AMERICA

COMMENCEMENT EXERCISES

The Commencement Exercises were preceded by a group of pieces played by the Recruit Military Band of Fort Jay, under the direction of graduates of the Military Bandmasters' Department.

Bridal Chorus Guilmant

Arranged and conducted by Harry Glen Ludlam

La Zingara, Mazurka Ganne

Arranged and conducted by Hendrick Scholtens

Processional March, "Hail to the Flag" Arthur A. Clappé

Conducted by William Carter White

STAR SPANGLED BANNER

Address Mr. Frank Damrosch

Graduates:

The conception that the function of a music school is simply to teach students to sing or to play an instrument is probably widespread, but it is in my opinion erroneous.

As music is an art and as art means the expression of the beautiful in thought and feeling, the artist's mind and heart must be brought to the highest power of understanding, responding to and conceiving beauty and nobility, and this process should go on simultaneously with the development of his skill in performance - his technique.

His training, therefore, must be not only for the purpose of musical development but for its influence on life. It must include the infusion of idealism, the cultivation of self-discipline and the ambition to be of service to the community.

Nor may the instruction consist in the mere grafting of the teacher's methods of expressing ideas and emotions upon the student, but it should rather be a process of nursing the inherent musical qualities towards the power of self-expression in its true sense. The plant must grow according to its nature. The rose cannot be a violet nor the maple an oak. We enjoy the fragrance of each flower according to its kind and the artist who gives us his own true personality in the expression of musical thought adds to our pleasure through the flavor of his individuality.

How important, then, that this personality should be fit to share in the art-work of the great masters! The Sonata by Beethoven, the Ballade by Chopin, Schumann's Car-

nival are dead symbols on voiceless paper until they are translated into sound. When this is done mechanically, no matter how accurately the symbols may be rendered by a pianola or by a pianist who merely plays the notes, we hear only the shell of the composition. The true contents, the spirit, remains hidden. The true interpreter of such music must understand this spirit, must absorb it, make it his own; and then, if he approximates the composer's depth of feeling, breadth of vision, height of aspiration, he will come near to a true interpretation and will reveal to us the real beauties of the piece.

It is because we recognize this fact at the Institute of Musical Art that we are not satisfied with teaching you technique, i. e. skill of performance, ear-training and theory, but we try, in the all-too-brief period in which we can influence you, to make of you men and women of higher mental and spiritual qualities, in other words, better fit to associate with the great masters whom you are called upon to study, understand and interpret.

You may perhaps wonder what I am referring to, for you do not recall in your study programs any such subjects. No, we have no such lessons printed in our course of study, but notwithstanding this you have been unconsciously brought under influences which have tended to produce these results. Let me outline only a few of these influences.

Firstly, you come to your lessons in a building whose location is beautiful, near the banks of a majestic river, with an outlook over a wide, green park, upon an imposing monument to one of America's great men. Within the building you are impressed with its quiet dignity; with the ab-

sence of either vulgar display or careless shabbiness; with the evidence of noble purpose in its design for the work to be accomplished. It has not the fancy trimmings of the private studio calculated to attract the superficial amateur, nor the parsimonious bareness of the music school of commerce, but it impresses you by its artistic simplicity as the abode of serious work under happy and bright conditions.

Secondly, our teachers are not merely excellent music teachers, but men and women of high character, who, I am convinced, have exerted upon you a far-reaching influence which will affect not only your musical work but also your lives.

Thirdly, you have been made to submit to a certain amount of discipline, both in and out of the lesson room, which has taught you not only self-control but also the necessity of self-restraint in order to avoid interference with the rights of others.

Fourthly, you have undergone frequent tests of your strength and ability in the shape of so-called examinations. Such occasions have perhaps caused you much dread in anticipation and considerable nervous strain, but they are indispensable to the musician because every time he performs before an audience, he is really passing a critical examination, with the added burden of knowing that any failure to accomplish will be unfavorably commented upon in the public press. These school tests are therefore helpful in indicating the weak spots and in giving to the student valuable experience. Also, they show us the student's readiness to advance to higher grades of study.

When, by dint of these experiences he has learned to

control his nervousness, when he has reached a degree of skill in performance adequate to the requirements of a work of musical art, then he comes to his final test and later to his public appearances with courage and confidence. No one should appear in public who does not enjoy the opportunity of giving pleasure to others by means of artistic work. He must forget himself and think only of the beauty he is interpreting.

The superficial amateur or public performer thinks of himself, of the opinion of his audience, or, at best, of the mechanical details of performance. He needs no examinations to test himself because he builds neither deep nor high, and therefore can afford to risk his one-story construction. Even if it should fall, no great harm would ensue.

Fifthly, we have tried to develop and preserve a spirit of comradeship and friendly intercourse among the students. Fairness and justness to all and no preferences. Also, no competitions for prizes, medals, etc. which might tend to deflect the attention and interest from regular, thorough work, and often create animosities and envy. Our prizes and medals are the reward of constant effort and ability, not the scintillating rocket brilliancy of a competition, the preparation for which has put more solid work in the background.

Sixthly, we have given you opportunities to broaden your musical horizon and enlighten your musical understanding by lectures, by recitals of chamber music by the Kneisel Quartette and other artists; by orchestra training and ensemble playing. Also by inviting some of the great foreign artists to meet us and inspire us. Surely all

these things must have made you grow bigger, finer, stronger in mind and spirit!

And now some of you will go forth, well equipped for the battle of life as thoroughly trained, competent musicians. The warmest good wishes for success from all your teachers and from myself will accompany you, but you will hold your fortune in your own hands. Your musical talents and your skill in performance or ability to teach will win for you the admiration and confidence of the communities in which you live, but your permanent success will depend upon two things: your character and your constant effort to grow in your art. In these terrible times of war and international hatred, it will be the special mission of the artist, particularly the musician, to help in healing wounds and in drawing together the warring nations towards a better mutual understanding. Do not hate your neighbor whatever may be his nationality or race, but try to understand him. You will then find that he is a human being very much like yourself, a mixture of good and evil, and very much in need of sympathetic understanding. With this attitude you will be ready, when peace again descends to earth, to do your share in the work of reconciliation and reconstruction.

Meanwhile, you will serve our beloved country to the best of your ability - whether on the field of battle or in equally glorious service as a good, industrious and helpful citizen at home. Let music ever be your inspiration to noble thoughts, high endeavor and lofty ideals.

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. . .
.

STANDARD ALGEBRA BOOK

SOLE PERFORMANCE

AS AURAL OCCASION

FOR OR CASE PRESENTATION

TO GO ON TO

Wednesday Evening, June 25th, 1917.

Beginning at 8:15 o'clock.

CLASS DAY EXERCISES

1917

THE PRESENTATION

By Victor Herbert

Given by the Class of 1917

with the assistance of

Faculty and Alumni

CLAREMONT AVENUE OPERA HOUSE

G a l a P e r f o r m a n c e

AN ANNUAL OCCASION

MORE OR LESS PRECARIOUS

To Come Off On

Wednesday Evening, June 6th, 1917,

Commencing at 8:15 O'clock.

BENEFIT PERFORMANCE OF AN OLD FAVORITE

T H E S E R E N A D E

by Victor Herbert

Given By and For the Class of 1917

With Able Assistance Of

Posts and Antes

G A L A P E R F O R M A N C E

Programme Continued

PERSONS IN THE PLAY

The Duke of Santa Cruz
Dolores, His Ward
Colombo, Tenor Emeritus
Yvonne)
) His Daughters
Yvette)
Alverado, Baritone and Matinee Idol
Romero, Chief of the Bandit Trust
Mother Superior
Chorus of Brigands
Chorus of Servants of the Duke

ACT I

Castle of the Duke of Santa Cruz in the
Sierra Leone Mountains, Spain

ACT II

The Convent and Garden of St. Ursula
The Monastery and Garden of St. Benedict

ACT III

Same as Act I

Machines May Be Ordered For 11:45

No Bouquets Allowed

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

- 1 9 1 7 -

ARTISTS' COURSE IN SINGING

Miss Dorothy Crowthers

ARTISTS' COURSE IN VIOLIN

Mr. Conrad Christopher Held

TEACHERS' COURSE IN PIANO

Miss Lillian Dahl

Mrs. Susan Higbie Ralph

Miss Ethel Louise Richardson

Miss Katharine Faulkner Swift

Miss Lois Mary Townsley

Mr. Jacques Leon Wolfe

TEACHERS' COURSE IN SINGING

Miss Dorothy Crowthers

Miss Belle Julie Soudant

TEACHERS' COURSE IN VIOLIN

Miss Frances Goldenthal

Miss Isabella Rausch

Miss Anna Margaret Schaefer

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

- 1 9 1 7 -

- Department of Piano -

Miss Constance Gregory Brown
Miss Ruth Hoit Bugbee
Mr. Charles Edwin Coates
Miss Muriel Collins
Mr. Richard Frank Donovan
Miss Ethel Glenn Hier
Miss Alice Cecilia Higbie
Miss Colette Jackson
Mr. Harold Frank Kaplan
Mr. Arthur Klein
Miss Gertrude Krieger
Miss Estella Levisohn
Miss Elsie Carola Linder
Mr. August May
Miss Gladys Booth Mayo
Miss Alice Marie Muench
Mr. Herman Charles Pantley, Jr.
Miss Miriam Lucile Pierson
Mrs. Viola Jenny Rosenheimer
Mr. Hyman Rovinsky
Miss Anna Christine Schmidt
Mr. M. Berry Seay
Mr. Samuel A. Secunda
Miss Katharine Seelye

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

- Department of Piano -

- Continued -

Miss Paula Seiler

Miss Belle Julie Soudant

Miss Helen McGregor Wilson

Miss S. Abbie Wing

- Department of Singing -

Miss Lillian Elizabeth Busch

Miss Katharine Flagg

Miss Lillian Marguerite Elliott

Miss Louise A. Searle

- Department of Violin -

Miss Karla Hermania Kleibe

Mr. Edward Tyler Paul

Mr. William Joseph Lang

Mr. Jacob Louis Rittenband

Mr. Paul Lemay de la Plane

Miss Leonore Roman

Mr. Nathan S. Novick

Mr. Angelo Innocenzio Sasso

- Department of Organ -

Mr. Howard Ansley Murphy

- Department of Trumpet -

Mr. Leroy Walton Allen

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

- Department of Public School Music -

Miss Otille M. Cerny

Miss Jennie Louise Fink

Miss Marguerite DeJonge

Miss Carrie H. Norton

Miss Luella Frieda Enzeroth

Miss Ethel May Ryder

Miss Evelyn Fay

Miss Elnetta Ruth Spalding

Miss Agnes Wilhelmina Zulauf

- Military Band Department -

Mr. Jack Carlton Coe

Mr. Louis Albert Denicoly

Mr. Harry Glen Ludlam

Mr. Charles Anthony Roach

Mr. Siegmund Georg Schertel

Mr. Hendrick Scholtens

RECIPIENTS OF CERTIFICATES

- In Practical Theory -

Mr. Josef Bunimowitz

Mr. Howard Ansley Murphy

- In Analytic Theory -

Mr. Edward Anthony Cane

Miss Elizabeth Spader Clark

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FINIS