

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 15 1917

JUNE 5 1918

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

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

October 15, 1917 - June 5, 1918

Index pages 97-101

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

L E C T U R E S , R E C I T A L S a n d G E N E R A L O C C A S I O N S

October 15, 1917 June 5, 1918

History of Music. Course I Dr. William A. Packer

History of Music. Course II Dr. William A. Packer

The Development of Vocal Art Dr. William A. Packer

The Appreciation of Music Dr. Harry A. Brubaker

The Technique of Music Dr. Charles Seeger

Frank Damrosch Director

L E C T U R E C O U R S E S

1 9 1 7 - 1 9 1 8

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 Course I Term I

October 15 The Study of History

HISTORY OF MUSIC

October 22 Music From 1800 to 1900.

Course I

Thirty Lectures

October 29 The XVIII Century.

by

Sonata - David and Salomon

La Serenata de Gylher

Mr. Warner Hawkins

Edman

Casperin

M R. WALDO S. PRATT

November 2 Handel.

Monday afternoons

at half past two o'clock.

November 12 Bach.

Illustrations

From First Partita in D flat major

Brands

Concerto

Sonata

Mr. Warner Hawkins

Bach

HISTORY OF MUSIC . Course I . Term I

October 15 The Study of History.

No Illustrations

October 22 Music from 1200 to 1700.

No Illustrations

October 29 The XVIII Century.

Illustrations

Sonata - David and Goliath . . . Kuhnau
 Le Carillon de Cythere . . . Couperin
 Mr. Warner Hawkins

November 5 Händel.

No Illustrations

November 12 Bach.

Illustrations

From First Partita in B flat major . . . Bach
 Prélude
 Courante
 Menuet
 Mr. Warner Hawkins

HISTORY OF MUSIC . Course I . Term I

November 19 Their Contemporaries.

Illustrations

Pastorale, E minor Scarlatti-Tausig
Capriccio, E major Scarlatti-Tausig
Mr. Warner Hawkins

November 26 The Classical Style.

Illustrations

Prelude and Fugue in G minor Bach
Mr. Hyman Rovinsky

December 3 Haydn.

Illustrations

"With verdure clad" Haydn
(from The Creation)
Mrs. Austin Evans

December 10 Mozart.

Illustrations

From Sonate in F sharp major, No. 7 Mozart
Allegro
Mr. Warner Hawkins
Aria from "Don Giovanni" Mozart
"Or sai, chi l'onore"
Miss Imogene Fitzwater

December 17 Gluck and the Opera.

Illustrations

"Che farò senza Euridice", from Orfeo Gluck
"Divinites du Styx", from Alceste Gluck
Miss Zilla Simpson

HISTORY OF MUSIC . Course I . Term II

January 14 The XIX Century.

Illustrations

From Sonate in C major, Opus 2 No. 3 Beethoven
 Allegro assai
 Mr. Warner Hawkins

January 21 Beethoven.

Illustrations

From Sonate in A flat major, Opus 26 Beethoven
 Tema con Variazioni
 Scherzo
 Rondo. Allegro
 Mr. Hyman Rovinsky

January 28 Beethoven - continued.

Illustrations

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

February 4 Examination

HISTORY OF MUSIC . Course I . Term II

February 11 Schubert.

Illustrations

"Frühlingsglaube"	.	.	.	.	Schubert
"Du bist die Ruh'"	.	.	.	.	Schubert
"Gretchen am Spinnrade"	.	.	.	.	Schubert
Miss Zilla Simpson					

March 11 Chopin.

Illustrations

February 18 Rossini, Weber, Meyerbeer.

Illustrations

From "Stabat Mater"	.	.	.	Rossini
"Quis est homo"	.	.	.	
Miss Virginia Wolfe				
Miss Helen Barnard				
"Pro peccatis"	.	.	.	
Mr. Vito Moscato				

February 25 Mendelssohn.

Illustrations

From "Elijah"	.	.	.	Mendelssohn
"Hear ye, Israel"	.	.	.	
Miss Grace Robinson				
Song without Words in F sharp minor,	.	.	.	
Opus 67 No. 2	.	.	.	Mendelssohn
Mr. Hyman Rovinsky				

HISTORY OF MUSIC . Course I . Term II

March 4 Schumann.

Illustrations

From Fantasiestücke, Opus 12 . . Schumann
Warum
Ende vom Lied
Miss Elenore Altman

March 11 Chopin.

Illustrations

Nocturne in B major, Opus 62 No. 1 . . Chopin
Etude in A flat major, Opus 25 No. 1 . . Chopin
Prelude in F major, Opus 28 No. 23 . . Chopin
Mr. Warner Hawkins

March 18 Berlioz.

Illustrations

From "The Damnation of Faust" . . Berlioz
"The King of Thule"
"Romance"
Miss Grace Robinson

March 25 Liszt.

Illustrations

Hungarian Rhapsody No. 4 . . . Liszt
Mr. Warner Hawkins

HISTORY OF MUSIC . Course I . Term III

April 1 Wagner.

Illustrations

Prelude to "Lohengrin" Wagner
(arranged for piano)
Miss Clara Rabinowitz

April 8 Wagner - continued.

Illustrations

Prelude to "Tristan und Isolde" Wagner
(arranged for piano)
Miss Clara Rabinowitz

April 15 Wagner - concluded.

Illustrations

Prelude to "Die Meistersinger" Wagner
(arranged for two pianos)
Miss Clara Rabinowitz
Mr. Hyman Rovinsky

April 22 Verdi.

Illustrations

From the Manzoni Requiem Verdi
"Confutatis maledictis"
Mr. Vito Moscato
"Lux aeterna"
Miss Zilla Simpson
Mr. Herman Pantley
Mr. Vito Moscato

HISTORY OF MUSIC . Course I . Term III

April 29 Brahms.

Illustrations

"Am Sonntag Morgen"	.	.	.	.	Brahms
"Vergebliches Ständchen"	.	.	.	.	Brahms
Miss Helen Barnard					

May 6 The Scandinavians.

Illustrations

"En Svane"	.	.	.	.	.	Grieg
"Et Håb"	.	.	.	.	.	Grieg
Miss Nora Fauchald						

May 13 The Russians.

No Illustrations

May 20 Examination

May 27 Conclusion.

Illustrations

"Das verlassene Mägdlein"	.	.	.	Wolf
"Nocturne"	.	.	.	Cyril Scott
Miss Belle Soudant				

HISTORY OF MUSIC

Course II

Thirty Lectures

by

MR. WALDO S. PRATT

Monday afternoons

at half past three o'clock.

HISTORY OF MUSIC . Course II . Term I

October 15 The Problems of Musical Evolution.

No Illustrations

October 22 Greek and Gregorian Music.

No Illustrations

October 29 Early Attempts at Part-Music.

No Illustrations

November 5 Musical Notation and Printing.

No Illustrations

November 12 Musical Instruments in the Middle Ages.

No Illustrations

November 19 The Gradual Growth of the Orchestra.

No Illustrations

HISTORY OF MUSIC . Course II . Term I

November 26 The Clavichord and Harpsichord.

Illustrations

Le Coucou Daquin
 Les Roseaux Couperin
 Miss Elenore Altman

December 3 The Piano and its Influence.

Illustrations

Rhapsodie in C sharp minor, No. 12 . . Liszt
 Miss Elenore Altman

December 10 The Early Opera.

Illustrations

"Lasciatemi morire" Monteverde
 "Sento nel core" Scarlatti
 "Che faro senza Euridice", from Orfeo . Gluck
 Miss Zilla Simpson

December 17 The Modern Opera.

Illustrations

"Elsa's Traum", from Lohengrin . . . Wagner
 Miss Josephine DeLaney
 "Ritorna vincitor", from Aida . . Verdi
 "Un bel di", from Madam Butterfly . Puccini
 Miss Imogene Fitzwater

HISTORY OF MUSIC . Course II . Term II

January 14 The Oratorio.

Illustrations

From the Messiah Händel
"Thus saith the Lord"
"But who may abide"
From Elijah Mendelssohn
"It is enough"

Mr. Vito Moscato

January 21 The Overture and Suite.

No Illustrations

January 28 The Sonata.

Illustrations

From Sonata in D major Haydn
Allegro con brio
From Sonata in C major, Opus 2 No. 3 Beethoven
Allegro con brio
Mr. Warner Hawkins

February 4 The Symphony.

Illustrations

From Symphony (Unfinished) in B minor Schubert
(arranged for piano four hands)
Allegro moderato
Miss Mary Blue
Miss Gladys Mayo

February 11 Examination

HISTORY OF MUSIC . Course II . Term II

February 18 Folk-Songs and Dances.

No Illustrations

February 25 The Early Artistic Song.

Illustrations

"Das Veilchen"	Mozart
"Die Liebende schreibt"	Mendelssohn
"Er ist's"	Schumann
"Im wunderschönen Monat Mai"	Franz
"Haiden Röslein"	Schubert

Miss Mary Duncan

March 4 The Later Artistic Song.

Illustrations

"Elfenlied"	Wolf
"All' mein Gedanken"	Strauss
"Beau Soir"	Debussy

Miss Helen Barnard

March 11 Imitative and Pictorial Music.

Illustrations

The Eagle, Opus 32	MacDowell
Shadow Dance, Opus 39 No. 8	MacDowell
From Sonata Eroica, G minor, Opus 50	MacDowell
Tenderly, longingly, yet with passion	

Mr. Warner Hawkins

March 18 Programme Music.

No Illustrations

HISTORY OF MUSIC . Course II . Term III

WILHELM RICHARD WAGNER

March 25 His Personality and Circumstances.

No Illustrations

April 1 The Background of his Art.

No Illustrations

April 8 "Rienzi" and "The Flying Dutchman" (1842-43).

Illustrations

"Gerechter Gott" Wagner
(from Rienzi)
Miss Zilla Simpson

April 15 "Tannhäuser" and "Lohengrin" (1845-50).

Illustrations

"Romanze", from Tannhäuser Wagner
Mr. Louis Gravel
"Elsa's Traum", from Lohengrin Wagner
Miss Grace Robinson

April 22 The Dramatic Plan of the Ring (1853-74).

Illustrations

"Song of the Rhine Maidens" Wagner
(from Die Götterdämmerung)
Miss Lillian Elliott
Miss Myra Kingsley
Miss Helen Levinson

HISTORY OF MUSIC . Course II . Term III

WILHELM RICHARD WAGNER

April 29 New Technical Features.

Illustrations

Excerpts from
 "Die Walküre" Wagner
 "Siegfried" Wagner
 "Die Götterdämmerung" Wagner
 Mr. Hyman Rovinsky

May 6 His Theory of Opera. Bayreuth (1876).

Illustrations

From "Die Walküre" Wagner
 Wotan's Farewell and Fire Music
 Mr. Vito Moscato

May 13 "Tristan" and "Die Meistersinger" (1859-67).

Illustrations

From "Die Meistersinger". Wagner
 "Wahn! Wahn!"
 Mr. Vito Moscato

May 20 Examination

May 27 "Parsifal" (1882). Conclusion.

Illustrations

From "Tristan und Isolde" Wagner
 Isolde's Liebestod
 (arranged for piano)
 Mr. Arthur Loesser

THE DEVELOPMENT OF VOCAL ART

October 15 - Opening of the Course.

No Illustrations

THE DEVELOPMENT OF VOCAL ART

October 22 - Sources of Modern Vocal Art.

Thirty Lectures

Greek Chant - "Hymn to Apollo"
Latin Chant - "Kyrie Eleison"
Roman Chant - "Kyrie in Esquise"

by Ralph Lee

MR. WILLIAM J. HENDERSON

October 29 - Continuation of the Introduction.

Tuesdays

"Vocal Art" - 12th Century Chant
Mr. Vernon Parbury
Mr. Ralph Lee
"Vocal Art" - 12th Century Chant

at twelve o'clock noon.

Mr. Vernon Parbury
"Vocal Art" - 12th Century Chant
Joachim de Ville
Small Mixed Chorus

November 5 - Beginnings of Musical Plays.

No Illustrations

THE DEVELOPMENT OF VOCAL ART . Term I

October 16 Outline of the Course.

No Illustrations

October 23 Sources of Modern Vocal Art.

Illustrations

Greek Ode -	"Hymn to Apollo"	.	.	.	.
Roman Chant -	"Kyrie Eleison"	.	.	.	.
Roman Chant -	"Gloria in Excelsis"	.	.	.	.
	Mr. Ralph Leo				

October 30 Descant and its Influence.

Illustrations

"Verbum Bonum"	.	.	.	12th Century Chant
	Mr. Herman Pantley			
	Mr. Ralph Leo			
"Custodi Nos"	.	.	.	12th Century Chant
	Mr. Herman Pantley			
	Mr. Ralph Leo			
	Mr. Franklin Fitzsimons			
"Ave Verum"	.			Josquin de Près
	Small Mixed Chorus			

November 6 Beginnings of Musical Plays.

No Illustrations

THE DEVELOPMENT OF VOCAL ART . Term I

November 13 Birth of the Secular Lyric Drama.

Illustrations

Chorus from Madrigal Play
 Mr. Herman Pantley
 Mr. Louis Gravel
 Mr. Ralph Leo
 Mr. Franklin Fitzsimons
 "O begli anni de l'oro" Cortecchia
 Mr. Ralph Leo
 accompanied by
 Violin - Mr. Robert Velten
 Viola - Mr. Karl Kraeuter
 Cello - Mr. Arthur Zack
 Madrigal - "Pastorella Graziosella" Vecchi
 Small Mixed Chorus

December 11 The Golden Age of Song.

Illustrations

November 20 Advent of the Opera.

Illustrations

Madrigal Caccini
 Recitative from "Euridice" Peri
 Recitative from "L'Anima e Corpo" Cavallieri
 Miss Helen Davis

December 13 Mozart.

Illustrations

November 27 Musical Form Dominates Opera.

Illustrations

Scene from "Tancredi" Monteverde
 Mr. Louis Gravel
 "Lasciatemi morire" Monteverde
 "Delizie contente" Cavalli
 Miss Josephine DeLaney

THE DEVELOPMENT OF VOCAL ART . Term I

December 4 The Alessandro Scarlatti Period.

Illustrations

Dialogue from "San Alessio" . Stefano Landi
 (Act I - Scene 5)
 Dialogue from "La Teodora Augusta" . Scarlatti
 Miss Lillian Elliott
 Miss Josephine DeLaney
 "All'acquisto di Gloria" . Scarlatti
 Mr. Ralph Leo

January 15 Black and His Laboratory Notes.

December 11 The Golden Age of Song.

Illustrations

"Lusinghe più care" . Händel
 (from Alessandro)
 Mrs. Austin Evans
 "Beneath the cypress' gloomy shade" . Händel
 (from Susanna)
 Miss Zilla Simpson

January 22 Beginnings of Lyric Drama in Germany.

February 19 Illustrations

December 18 Mozart.

Illustrations

"Voi che sapete" . Mozart
 (from Figaro)
 Miss Lillian Elliott
 "Don Ottavio, son morta" . Mozart
 (from Don Giovanni)
 Miss Imogene Fitzwater
 "In quali eccessi, O numi" . Mozart
 (from Don Giovanni)
 Miss Louise Scheerer

THE DEVELOPMENT OF VOCAL ART . Term II

January 8 Beginnings of Opera in France.

Illustrations

"Enfin, il est en ma puissance" . . Lully
 (from Armide)
 Vertumne's Song from "Pomone" . . Cambert
 Miss Belle Soudant

February 14 The Italian Opera.

Illustrations

"Di tanti palpiti" . . .
 (from L'italiana in Algeri)

January 15 Gluck and his Reformatory Ideas.

Illustrations

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

February 18 The Neapolitan Revival.

No Illustrations

January 22 Beginnings of Lyric Drama in Germany.

No Illustrations

February 24 Mozart and the Art of Singing.

January 29 Character of German Opera Established.

Illustrations

"Leise, leise, fromme Weise" . . . Weber
 (from Der Freischütz)
 Miss Louise Scheerer

THE DEVELOPMENT OF VOCAL ART . Term II

February 5 Examination

February 12 The Italian Reaction.

Illustrations

"Di tanti palpiti"	. . . . .	Rossini
(from Tancredi)		
Miss Zilla Simpson		
"Bel raggio"	. . . . .	Rossini
(from Semiramide)		
Mrs. Austin Evans		

February 19 The Wagnerian Awakening.

No Illustrations

February 26 Wagner and the Art of Singing.

Illustrations

Alberich's Curse	. . . . .	Wagner
(from Das Rheingold)		
Mr. Vito Moscato		
Telramund's Narration	. . . . .	Wagner
(from Lohengrin)		
Mr. Ralph Leo		

March 5 Contemporaneous Opera.

Illustrations

"Ritorna vincitor"	(from Aida)	Verdi
	Miss Imogene Fitzwater	
"On dirait de l'eau pure"	(from Pelléas et Mélisande)	Debussy
"Nessuno ni confessa"	(from Madam Butterfly)	Puccini
	Miss Josephine DeLaney	
Speech of Jokanaan - "Wo ist er?"	(from Salomé)	Strauss
	Mr. Vito Moscato	

March 12 Early Technic of Singing.

No Illustrations

March 19 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 Stephanie Wall	
"Salliam cantando" (from Orfeo)		Monteverde
	Miss Myra Kingsley	
	Miss Stephanie Wall	
Cadenza		Stradella
Cadenza from Waltz, "Romeo et Juliette"		Gounod
	Miss Lillian Elliott	

THE DEVELOPMENT OF VOCAL ART . Term III

April 2 Singers and Singing of the Golden Age.

Illustrations

"Lascia ch'io pianga" Händel
 (from Rinaldo)
 Miss Helen Levinson

April 9 Dawn of the Modern Dramatic Style.

No Illustrations

April 16 Dawn of the Modern Dramatic Style - continued.

No Illustrations

April 23 Folk Song and Nationalism.

Illustrations

Swedish Song
 "Liten Karin"
 Russian Songs
 "Vo polé tuman zatumanel'sya"
 "Zélena grusha"
 "Chanson des Rues"
 Miss Zilla Simpson

THE DEVELOPMENT OF VOCAL ART . Term III

April 30 Beginnings of Art Song: The Troubadours.

Illustrations

"Merci clamant" (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 7 Beginnings of Art Song in Germany.

Illustrations

Minnelied "Die Hauffawinge" Spervogel
 Minnelied "Frauensöhne" Heinrich Müglin
 Meisterlied
 Miss Mary Duncan

May 14 The Modern Art Song.

Illustrations

Volkslied "Schwesterlein" arranged by Brahms
 Kunstlied "Das Veilchen" Mozart
 Kunstlied "Du bist die Ruh'" Schubert
 Kunstlied "Les Cloches" Debussy
 Miss Mary Duncan

May 21 Examination

May 28 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.

Mr. Henderson delivered Mr. Krehbiel's lectures
from November 14 to December 19 inclusive
from February 27 to May 29 inclusive

THE APPRECIATION OF MUSIC . Term I

October 17 Explanatory and Preliminary to the Course.

No Illustrations

October 24 The Principles and Practice of Appreciation.

No Illustrations

October 31 The Elements of Music.

Illustrations

Creole Melody, "Pov' piti Lolotte" . . . Schubert
 Tod und das Mädchen . . . Schubert
 (for piano)
 Mr. Hyman Rovinsky

November 7 Music and its Contents. Classicism and Romanticism.

Illustrations

Excerpts from 5th Symphony . . . Beethoven
 In der Nacht . . . Schumann
 Rondo in G major . . . Haydn
 Mr. Hyman Rovinsky

November 14 Programmatic and Absolute Music.

Illustrations

Excerpts from
 Israel in Egypt (Frogs; Flies) . . . Händel
 Overture to Midsummer Night's Dream . . . Mendelssohn
 Ocean Symphony . . . Rubinstein
 Mr. Hyman Rovinsky

THE APPRECIATION OF MUSIC . Term I

November 21 The Pianoforte and its Precursors.

Illustrations

Two-part Invention in C major . J.S.Bach
Solfeggietto in C minor . C.P.E.Bach
Mr. Hyman Rovinsky

November 28 The English Virginalists.

Illustrations

The King's Hunting Jigg . Dr. John Bull
Galiardo . William Byrde
Pavana - St. Thomas Wake . Dr. John Bull
Mr. Hyman Rovinsky

December 5 The French and Italian Clavecinists.

Illustrations

Le Carillon de Cythère . Couperin
Rigaudon . Rameau
Pastorale . Scarlatti
Mr. Warner Hawkins

December 12 The German School - Bach and Händel.

Illustrations

Prelude and Fugue in G minor . Bach
(from the Well-Tempered Clavichord)
The Harmonious Blacksmith . Händel
Mr. Hyman Rovinsky

December 19 Chamber Music.

Illustrations

From Quartette in C major . Haydn
Adagio and Variations
Miss Marianne Kneisel Mr. Cyril Towbin
Mr. William Kroll Mrs. Charles Safford

THE APPRECIATION OF MUSIC . Term II

January 9 The Origin and Nature of the Lyric Drama.

Illustrations

"Then spake Isaac" (Hebrew)
 Chant from the Koran (Arabic)
 Introduction to the Morning Service (Hebrew) .
 Mr. Ralph Leo

January 16 Growth and Decay of the Italian Opera.

Illustrations

"Lascia ch'io pianga" Händel
 (from Rinaldo)
 Miss Helen Levinson
 "Funeste spiaggia" Peri
 (from Euridice)
 "Lasciatemi morire" Monteverde
 (from Ariana)
 Miss Grace Robinson
 "Rossignols amoureux" Rameau
 (from Hippolyte et Aricie)
 Miss Virginia Wolfe

January 23 Richard Wagner and his Art-Work.

Illustrations

From "Das Rheingold" Wagner
 Entrance into Walhalla
 Fire Motive; Loge Motive
 The Giants
 From "Die Walküre" Wagner
 Sleep Thorn Motive
 From "Siegfried" Wagner
 Wanderer Motive
 Dwarf Motive
 From "Die Götterdämmerung" Wagner
 Siegfried's Horn and the harmonization of
 it in the Death Music
 Miss Clara Rabinowitz

THE APPRECIATION OF MUSIC . Term II

January 30 The Opera since Wagner. Review for Examination.

Illustrations

From "Hänsel und Gretel" . . .	Humperdinck
Das Gebet	
Waltz - "O herrliches Häuschen"	
Mrs. Austin Evans	
Miss Stephanie Wall	
From "Louise"	Charpentier
Street Cries:	
Old Clothes Man	
Chickweed Vendor	
From "Madam Butterfly"	Puccini
"Nessuno ni confessa"	
Miss Josephine DeLaney	

February 6 Folksongs and Schools of Composition.

Illustrations

Welsh Folk Song - "Forth to the Battle"	.
Breton Folk Song - "The Battle of St. Cast"	.
Mr. Louis Gravel	

February 13 The Scandinavian School.

Illustrations

Halling	arranged by Grieg
Spring Tanz	arranged by Grieg
Miss Clara Rabinowitz	
Scandinavian Songs	
"Huldre Kräll"	
"Kjaerringa med Staven"	
"Gjeite Lok"	
"Necken's Polska"	
Miss Lillian Elliott	

THE APPRECIATION OF MUSIC . Term II

February 20 The Polish and Hungarian Schools.

Illustrations

Polish Songs	.	.	.	.	.	.
"Oy biada nam Mazury"						
"Krakowiacy"						
	Miss Lillian Elliott					
Hungarian Song (arranged for piano)	.	.	.			
"Magasan repül a daru"						
	Mr. Hyman Rovinsky					
Cracovienne in B major	.	.				Paderewski
	Mr. Warner Hawkins					

February 27 The Russian School.

Illustrations

From Symphony, F minor, Opus 36	Tschaikowsky
(arranged for piano four hands)	
Finale; Allegro con fuoco	
	Miss Clara Rabinowitz
	Mr. Hyman Rovinsky
Russian Boat Song.	. arranged by H.E.Krehbiel
Cossack War Song.	. arranged by H. W. Parker
Chorus of Male Students	

March 6 Folk-Song in America.

Illustrations

Creole Songs	.	.	.	.	.	.
"Caroline"						
"Marie Clémence"						
"Musieu Bainjo"						
	Mr. Louis Gravel					

March 13 The Art Song.

Illustrations

"Beau Soir"	.	.	.	.	.	Debussy
"Ständchen"	.	.	.	.	.	Brahms
	Miss Helen Barnard					
"Der Lindenbaum"	.	.	.	.	.	Schubert
	Miss Zilla Simpson					

THE APPRECIATION OF MUSIC . Term III

March 20 The Organ.

Illustrations

Prelude and Fugue in A minor Bach
Mr. Parvin Titus

April 3 The Orchestra in General.

No Illustrations

April 10 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 Quartette in A major, Op. 18 No. 5 Beethoven
Andante cantabile con Variazioni
Mr. Joseph Fuchs
Mr. Robert Velten
Mr. William Kroll
Mrs. Charles Safford

April 17 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. George Zepf
Oboe	:	:	Mr. Flavio Gentile
Bassoon	:	:	Mr. Franz Nierlich
Clarinet	:	:	Mr. Lynne Decker

Ensemble - "Good Night" Löschhorn
Mr. George Zepf
Mr. Flavio Gentile
Mr. Franz Nierlich
Mr. Lynne Decker

April 24 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. Abraham Small
Trombone	:	:	Mr. Albert Casseday
French Horn	:	:	Mr. Frank Truesdell
Tuba	:	:	Mr. Clarence Tott

Ensemble - "Peace at Even" Reinecke
Mr. Abraham Small
Mr. Albert Casseday
Mr. Frank Truesdell
Mr. Clarence Tott
and
Second Trombone . . Mr. Earl Busby

THE APPRECIATION OF MUSIC . Term III

May 1 Orchestral Forms.

Illustrations

Overture to "Oberon" . . . Weber
Students' Orchestra

May 8 Worship Music in General.

Illustrations

"Praise ye the Lord" . . . Jewish
"Commit thy ways unto the Lord" . . . Bach
(from the St. Matthew Passion)
Choral Class

May 15 Gregorian Music and the Mass.

Illustrations

"Pater Noster" . . . Gregorian Chant
Mr. Louis Gravel
"Gloria in Excelsis" . . . Gregorian Chant
Choral Class

May 22 Examination

May 29 On Musical Judgment. Valedictory.

No Illustrations

October 20 Introductory Lecture explaining the Object of
the Course

THE TECHNIQUE OF STUDY

November 3 The Practical Principles of Efficiency with Home
Work Assignments.

November 10 The Ethical Principles of Efficiency. (a)
by

November 17 _____ y. (b)

MR. THOMAS TAPPER

November 24 Review of Lectures I to V.

Saturdays

December 1 The Principles of Efficiency applied in the
Study of English.

at twelve o'clock noon.

December 8 Technical Books and Reading.

December 15 Application of Efficiency Principles to the
Study of Art.

December 22 Review of Lectures VI to IX.

THE TECHNIQUE OF STUDY . Term I

October 20 Introductory Lecture explaining the Object of
the Course.

October 27 Individual Efficiency. Geography (Charles

November 3 The Practical Principles of Efficiency with Home
Work Assignments.

November 10 The Ethical Principles of Efficiency. (a) Education

November 17 The Ethical Principles of Efficiency. (b) Psychology

November 24 Review of Lectures I to V.

December 1 The Principles of Efficiency applied in the
Study of English.

December 8 Technical Books and Reading. (3)

December 15 Application of Efficiency Principles to the
Study of Art.

December 22 Review of Lectures VI to IX. (4)

THE TECHNIQUE OF STUDY . Term II

January 12 The Efficient Study of Biography (Samuel
Johnson).

January 19 The Efficient Study of Biography (Charles
Lamb).

January 26 Review of all Lectures to date in preparation
for Examination.

February 2 Examination

February 9 Efficiency Principles applied to Music Apprecia-
tion. *Lecture by Professor G. E. Barnsworth*

February 16 Review of Examination. *Help (continued)*
Lecture by Professor G. E. Barnsworth

February 23 Correlation of Art and Music. (a) *Examination*

March 2 Correlation of Art and Music. (b)

March 9 Correlation of Art and Music. (c) *Examination*

March 16 Correlation of Art and Music. (d) *of the Year.*

THE TECHNIQUE OF STUDY . Term III

March 23 General Review of Lectures XI to XX.

April 6 Correlation of Music and Poetry. (a)

April 13 Correlation of Music and Poetry. (b)

April 20 Correlation of Music and Poetry. (c)

April 27 The Survey as Efficiency Help
Lecture by Professor C. H. Farnsworth

May 4 The Survey as Efficiency Help (continued) . . .
Lecture by Professor C. H. Farnsworth

May 11 Graduates' Examination

May 18 Music as Vocational Work.

May 25 Undergraduates' Examination

June 1 Books suggested in the Lectures of the Year.

R E C I T A L S

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 the Letz Quartette
and Students of the
Institute of Musical Art

Cuyler Memorial Hall
Wednesday evening, January 16, 1918,
at half after eight.

PROGRAMME

Quartette in F minor, Opus 95 Beethoven

Allegro con brio

Allegretto, ma non troppo

Allegro assai vivace, ma serioso

Larghetto espressivo

Allegretto agitato

Mr. Hans Letz

Mr. Edward Kreiner

Mr. Sandor Harmati

Mr. Gerald Maas

- over -

MEMORIAL RECITAL

Programme

- Continued -

Arioso Bach-Franko

Concerto in E minor Nardini

Allegro moderato
Andante cantabile
Allegro giocoso

Mr. Sascha Jacobsen
Miss Clara Rabinowitz

Concerto in A minor J. S. Bach

for Violin, Flute and Piano Solo
with accompaniment of
String Orchestra

Allegro
Adagio, ma non tanto e dolce
Tempo di Allabreve

Mr. Joseph Philip Fuchs
Mr. Edward Victor Meyer
Miss Katharine Swift

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 P U B L I C C O N C E R T

given by
STUDENTS O F T H E I N S T I T U T E

Saturday evening, February 23, 1918,
at a quarter after eight
at Aeolian Hall

P R O G R A M M E

Symphony in D minor César Franck

Lento, allegro non troppo
Allegretto
Allegro non troppo

Orchestra of the Institute

Concerto for Violin in D minor Max Bruch

Adagio ma non troppo
Mr. William Kroll

Recitative: Allegro moderato
Finale: Allegro molto
Mr. Joseph Fuchs

- over -

FIFTH PUBLIC CONCERT

Programme

- Continued -

Cantata:

"God's time is the best time" Johann Sebastian Bach

Chorus and Orchestra
of the Institute

Introduction and Allegro Appassionato Robert Schumann
for piano

with accompaniment of orchestra

Miss Mary Blue

Overture to Oberon . . . Carl Maria von Weber
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

M R. C A R L O S S A L Z É D O

Harp Recital

Saturday afternoon, November 17, 1917, at half after two.

Sarabande François Couperin
Gigue Arcangelo Corelli
Bourrée Johann Sebastian Bach

Variations on an old Style Theme . Carlos Salzedo

Arabesque Marcel Grandjany
Deux chansons populaires françaises . Marcel Grandjany
1. Le bon petit roi d'Yvetot
2. Et ron ron ron petit patapon

Pentarythmie (first series) . . Carlos Salzedo
(Five preludes in five-part rhythm)

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

Piano Recital

Saturday afternoon, December 15, 1917, at two o'clock.

Sonata in A major C.P.E.Bach

Allegro assai
Poco adagio
Allegro

Sonata in E flat major Haydn

Allegro
Adagio
Presto

Sonata in C major, Opus 53 Beethoven

Allegro con brio
Adagio molto; Allegretto moderato; Prestissimo

Sonata in F sharp minor, Opus 11 Schumann

Un poco adagio; Allegro vivace
Aria
Scherzo e Intermezzo
Allegro un poco maestoso

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

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

Saturday afternoon, February 2, 1918, at two o'clock.

Rondo in G major, Opus 51 No. 2 . . . Beethoven

Carnaval, Opus 9 . . . Schumann

Preamble	Chiarina
Pierrot	Chopin
Arlequin	Estrella
Valse noble	Reconnaissance
Eusebius	Pantalon et Columbine
Florestan	Valse Allemande
Coquette	Paganini
Réplique	Aveu
Sphinxes	Promenade
Papillons	Pause
Lettres dansantes	Marche des "Davidsbündler" contre les Philistins

Five Preludes . . . Rachmaninoff

Opus 32 No. 10	in B minor
Opus 32 No. 5	in G major
Opus 23 No. 5	in G minor
Opus 32 No. 12	in G sharp minor
Opus 23 No. 2	in B flat major

Danseuses de Delphes . . . Debussy

La Fille aux cheveux de lin . . . Debussy

Minstrels . . . Debussy

Nocturne in G major, Opus 37 No. 2 . . . Chopin

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

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

M R. E R N E S T H U T C H E S O N

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

Saturday afternoon, February 16, 1918, at half after two.

Prelude and Fugue in D major Bach-D'Albert

Prelude, Aria and Finale César Franck

Six Etudes Chopin

Opus 10 No. 8 in F major

Opus 10 No. 7 in C major

Opus 25 No. 5 in E minor

Opus 10 No. 5 in G flat major

Opus 25 No. 6 in G sharp minor

Opus 25 No. 12 in C minor

Après une lecture de Dante Liszt

(Fantasia quasi Sonata)

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

M R. E D O U A R D D E T H I E R

and

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

Violin and Piano Recital

Saturday afternoon, March 9, 1918, at two o'clock.

Sonata in A major César Franck

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegro poco mosso

Poème (Second Sonata) Opus 20 G. Catoire

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

T H E L E T Z Q U A R T E T T E

Chamber Music Recital

Friday evening, April 26, 1918, at a quarter after eight.

Mr. Hans Letz

Mr. Edward Kreiner

Mr. Sandor Harmati

Mr. Gerald Maas

Quartette in D major, Opus 76 Haydn

Allegretto; Allegro

Largo

Menuetto

Presto

Quartette in B flat major, Opus 67 Brahms

Vivace

Andante

Agitato; Allegretto non troppo

Poco allegretto con Variazioni

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 24, 1917,

at two o'clock.

Sonata in B minor Liszt
Lento assai; Allegro energico; Andante sostenuto;
Allegro energico
Miss Katie Bacon

Märchen Scheinpflug
L'Oiselet Chopin
Spring Morning Wilson
Miss Lillian Elliott

Two Etudes Chopin
Opus 10 No. 7 in C major
Opus 25 No. 12 in C minor
Buntes Blatt Schumann
Novellette Schumann
Mr. Milton Suskind

Two Duets:
La Nuit Chausson
El Desdichado Saint-Saëns
Miss Lillian Elliott
Miss Lillian Busch

Scherzo in B flat minor, Opus 31 Chopin
Miss Mimi Palmeri

La Cloche Saint-Saëns
Love in May Parker
Miss Lillian Busch

Spanish Dances, Nos. 1 and 2 Sarasate
Mr. William Kroll

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 1, 1917,

at two o'clock.

Chaconne Bach-Busoni

Miss Mary Blue

Air: "O Sleep, why dost thou leave me?" . . . Händel

Miss Grace Robinson

Concertstück in F minor Weber

Miss Charlotte Rubinow

Adagio and Finale,

from Violin Concerto in E major . . . Vieuxtemps

Mr. Robert Velten

Impromptu Carpenter

Polonaise Carpenter

Miss Grace Stevenson

"Traum durch die Dämmerung" . . . Richard Strauss

"All mein' Gedanken" . . . Richard Strauss

Miss Helen Levinson

Ballade in F major Chopin

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

Saturday afternoon, December 8, 1917,

at two o'clock.

Allegro,
from Violin Concerto in D major, No. 13 Kreutzer
Mr. Morris Goldstein

Sonata in C sharp minor, Opus 27 No. 2 . Beethoven
Adagio sostenuto
Allegretto
Presto agitato
Mr. Hercules Giamateo

Two Songs Carpenter
"When I bring to you coloured toys"
"The sleep that flits on baby's eyes"
Miss Josephine DeLaney

Three Preludes, Opus 81 Heller
No. 1 in C major
No. 3 in G major
No. 6 in B minor
Impromptu in A flat major Schubert
Mr. William Gilroy

Adagio and Finale,
from Violin Concerto in G minor, Opus 26 Bruch
Miss Karla Kleibe

Nocturne in D flat major, for the left hand Scriabine
Impromptu in A minor Faure
Miss Joan Peters

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 12, 1918,

at two o'clock.

Prelude and Fugue in E flat minor	.	.	.	.	Bach
Prelude and Fugue in A minor	.	.	.	.	Bach

Mr. Reuven Kosakoff

From Sonata in E flat major, Opus 27 No. 1	Beethoven
Adagio con espressione	
Allegro vivace	

Miss Anne Rockafeller

Beau Soir	.	.	.	.	.	.	Debussy
Les Papillons	Chausson
Le fidèle Coeur	Vidal

Mr. Vito Moscato

Romanze in F major	Beethoven
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Mr. Isidore Lifshitz

Two Etudes	Chopin
Opus 25 No. 1 in A flat major	
Opus 25 No. 3 in F major	
Mazurka in B flat minor	.	.	.	.	.	Chopin

Miss Charlotte Ditchett

Concerto in F minor, Opus 21	.	.	.	.	Chopin
Maestoso					
Larghetto					
Allegro vivace					

Miss Belle Munves

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, January 26, 1918,

at two o'clock.

From English Suite in G minor Bach
Prelude

Mr. Philip Stevens

"Il mio bel foco" Marcello

Miss Cecelia Hanfman

Sonata in A major (in one movement) Händel

Miss Yvette Robinson

Songs without Words Mendelssohn

No. 27 in E minor (Funeral March)

No. 45 in C major

Miss Gertrude Cohen

Aria: "Non so più cosa son"

from Le Nozze di Figaro Mozart

"A maid sings light" MacDowell

Miss Beatrice Aronson

Prelude, for the left hand alone Scriabine

Bourrée, for the left hand alone Saint-Saëns

Miss Margaret Jameson

- over -

FIFTH STUDENTS' RECITAL

Continued

Two Old English Songs

Mary of Allendale

"Shepherd thy demeanor vary"

Miss Helen Bicknell

From Sonata in D major, Opus 10 No. 3 Beethoven

Largo

Menuetto

Rondo

Miss Esther Broberg

From Concerto in D minor, Opus 22 Wieniawski

Allegro moderato

Mr. Bernard Ocko

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, February 9, 1918,

at two o'clock.

English Suite in D minor Bach
Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

Miss Martha Thompson

Two Songs Grieg
In the Boat
A Dream

Miss Imogene Fitzwater

Concerto in C minor, Opus 37 Beethoven
Allegro con brio
Largo
Rondo: Allegro

Miss Mary Dreyer

Scherzo in C sharp minor, Opus 39 Chopin

Mr. Edwin Coates

Pourquoi Tschaikowsky
Le Charme Chausson
Hymne au Soleil Georges

Miss Lillian Busch

Variations on a Theme by Händel, Opus 24 Brahms

Mr. Arthur Klein

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 the

JUNIOR STUDENTS

Saturday afternoon, March 2, 1918, at two o'clock.

From Violin Concerto in A major . . . Mozart
Adagio; Allegro aperto; Cadenza
Master Philip Scharf

Piano Sonata in C sharp minor . . . Haydn
Moderato
Scherzando
Menuetto
Miss Estelle Chaskin

From Violin Concerto in E minor . . . Nardini
Allegro moderato
Mr. Morris Goldstein

From Italian Concerto . . . Bach
Allegro animato
Ballade, Opus 10 . . . Brahms
Miss Margaret Hamilton

Romance Andalouse . . . Sarasate
Zephyr, Opus 30 No. 5 . . . Hubay
Master Milton Feher

From Concerto in B minor, Opus 89 . . . Hummel
Allegro moderato
Miss Jeannette Glass

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

WORK 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, March 16, 1918, at half after two.

Two Chaconnes, variated, for Pianoforte:

A minor . . . Eugene Jackson (grade VI)

F minor . . . Ethel Richardson (grade VI)

Miss Ethel Richardson

"Pantomime", Sonata-allegro
for Pianoforte, Violin and Violoncello .
Katharine Swift (grade VII)

Miss Katharine Swift

Mr. Samuel Gardner

Miss Marie Roemaet

Sonata for Pianoforte . Reuven Kosakoff (grade VII)

Grave; Con passione

Andante misterioso

Allegro impetuoso

Allegro

Mr. Reuven Kosakoff

- over -

EIGHTH STUDENTS' RECITAL

Continued

Songs:

Mistletoe . . . Hugh Aitken (grade IV)

The First Bluebird . Nathan Novick (grade IV)

"My love is parted from me"
Jacques Wolfe (grade IV)

Miss Helen Davis

Two Movements from String Quartette.
Samuel Gardner (grade VII)

Allegro con brio
Andante, quasi variazioni

Mr. Samuel Gardner
Mr. Elias Breeskin
Mr. Karl Kraeuter
Mr. Willem Willeke

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

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

Saturday afternoon, March 23, 1918,

at two o'clock.

Prelude and Fugue in B flat major Bach
(from Well-Tempered Clavichord, Book I)
Miss Elsie Reitmann

Two Bagatelles, from Opus 33 Beethoven
C major
A major
Miss Sylvia Feldman

From Violin Concerto in D minor, No. 2 Spohr
Allegro moderato
Mr. Mordecai Lurie

Three Preludes Chopin
C major
G major
B minor

Spinning Song Mendelssohn
Melodie a la Mazurka, Opus 40 No. 4 Leschetizky
Mr. Wellington Weeks

Fantasia Caprice Vieuxtemps
Mr. David Rosensweig

Bolero in A minor, Opus 19 Chopin
Miss Frances Smith

Fantasia Appassionata Vieuxtemps
Miss Rose Zwerling

Pierrot rêveur - Nocturnette Schütt
Polichinelle Schütt
Miss Dorothy Bedford

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 6, 1918,

at two o'clock.

Chaconne Bach-Busoni

Miss Mary Blue

Villanelle Dell' Acqua

Air from Louise, "Depuis le jour" . . . Charpentier

Miss Lillian Elliott

From Sonata in B flat major, Opus 22 . . . Beethoven

Allegro con brio

Mr. Morris Wolfson

Polonaise in E major Liszt

Mr. Harry Anik

Ballatella, "Qual fiamma", from Pagliacci . . . Leoncavallo

Miss Lillian Busch

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

Largo; Allegro

Adagio

Allegretto

Mr. Arthur Klein

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 MARY BLUE

Friday evening, April 12, 1918, at a quarter after eight.

Chaconne Bach-Busoni
Andante con Variazioni in F minor Haydn

Sonata in B flat major, Opus 106 Beethoven

Allegro
Scherzo
Adagio sostenuto
Largo
Allegro risoluto - Fuga

Kreisleriana Schumann

No. 6 - Sehr langsam

No. 3 - Sehr aufgeregt

Ballade in F minor, Opus 52 Chopin

Etude in D flat major Liszt

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 the

JUNIOR STUDENTS

Saturday afternoon, April 13, 1918, at two o'clock.

"Surprise" Symphony in G major Haydn

Adagio cantabile; Vivace assai

Andante

Menuetto; Allegro molto

Allegro di molto

Junior Orchestra

From Concerto No. 22 in A minor Viotti

Moderato

(Cadenza by Joachim)

Master Franz Höne

Ballet Suite Rameau-Mottl

Minuet

Musette

Tambourin

Junior Orchestra

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

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

given by the

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

and

R E C R U I T B A N D O F F O R T J A Y

Monday evening, April 15, 1918, at a quarter after eight.

T H E S T A R S P A N G L E D B A N N E R
Arranged by Mr. Arthur A. Clappé

P r o c e s s i o n a l t o C a l v a r y S t a i n e r

Arranged and conducted by William C. White

M a r r i a g e o f F i g a r o M o z a r t

Conducted by Frank W. Truesdell

P r e l u d e i n C m i n o r R a c h m a n i n o f f

Conducted by Abraham M. Small

S o l o f o r T r u m p e t , " A v e M a r i a " B a c h - G o u n o d

Played by Abraham M. Small

Conducted by William C. White

- o v e r -

THIRTEENTH STUDENTS' RECITAL

Continued

Vocal Chorus, "Hark the Trumpet calleth" . Dudley Buck

Conducted by Vito V. Moscato

Quartette from Rigoletto Verdi

Arranged and conducted by John S. Martin

Finale from Ariele E. Bach

Conducted by Franz Nierlich

Suite, "Woodland Sketches" MacDowell

To a wild rose
At the old trysting place
To Uncle Remus

Arranged and conducted by Albert L. Casseday

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

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

given by

MR. MILTON SUSKIND

Friday evening, April 19, 1918, at a quarter after eight.

Fugue in A minor Bach

Sonata in A major, Opus 101 Beethoven

Allegretto

Vivace alla Marcia

Adagio ma non troppo

Allegro

In der Nacht Schumann

Album Blatt Schumann

Novellette in D major Schumann

Variations in F major Mozart

Etude in F minor Liszt

Ballade in F major, Opus 38 Chopin

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

Saturday afternoon, April 20, 1918,

at two o'clock.

Six Variations on an Original Theme, F major, Opus 34 .
Beethoven

Miss Evelyn Greenspun

Fantasia Appassionata, for Violin Vieuxtemps
Miss Rose Zwierling

Abegg Variations Schumann
Waltz in C major Beethoven

Miss Ida Deck

Nocturne, F sharp major, Opus 15 No. 2 Chopin
Valse, C sharp minor, Opus 64 No. 2 Chopin

Miss Jenny Seidman

"Piangerò la sorte mia" Händel

Das Geheimniss Richard Strauss

L'air Reynaldo Hahn

The Blackbird Song Cyril Scott

Miss Louise Searle

Clavierstück in G minor Mendelssohn

Miss Esther Kronick

Pieces for two Celli David Popper

Largo

Allegro ma non troppo

Mr. Isidore Türkischer

Mr. Arthur Zack

Two Etudes de Concert Paul de Schlözer

E flat major

A flat major

Mr. Dorsey Whittington

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

Saturday afternoon, April 27, 1918,

at two o'clock.

Prelude and Fugue in A minor Bach-Liszt
Mr. Hyman Rovinsky

Sonata in A major, Opus 100 Brahms
(for violin and piano)
Allegro amabile
Andante tranquillo
Vivace (alternativo)
Allegretto grazioso (quasi Andante)
Mr. Karl Kraeuter
Miss Elizabeth Boutelle

Der Lindenbaum Schubert-Liszt
Humoreske Tschalkowsky
Etude in F major, Opus 10 Chopin
Miss Anna Blumenfeld

Two Songs with viola obligato Brahms
Geistliches Wiegenlied
Gestillte Sehnsucht
Miss Zilla Simpson
Mr. Gerald Kunz

Faust Fantasie, for violin Sarasate
Mr. Angelo Sasso

Kreisleriana Schumann
Aeusserst bewegt Sehr lebhaft
Sehr innig und nicht zu rasch Sehr langsam
Sehr aufgeregt Sehr rasch
Sehr langsam Schnell und spielend
Miss Bianca del Vecchio

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

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

given by

MR. REUVEN KOSAKOFF

Monday evening, April 29, 1918, at a quarter after eight.

Fantasia cromatica e Fuga . . J.S.Bach
Adagio, from 18th Sonata in C minor . . Mozart

Sonata in C minor, Opus 111 . . Beethoven
Maestoso
Allegro con brio ed appassionato
Arietta. Adagio molto semplice e cantabile

Davidsbündlertänze, Opus 6 . . Schumann
Lebhaft Frisch
Innig Mit Humor
Mit Humor Wild und lustig
Ungeduldig Zart und singend
Nicht schnell Mit Humor
Wie aus der Ferne

Première Ballade in G minor, Opus 23 . . Chopin

Etude I - Preludio . . Liszt
Etude X - Allegro agitato molto . . Liszt

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

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

given by

MISS KATIE BACON

Friday evening, May 3, 1918, at a quarter after eight.

Chromatic Fantasy and Fugue Bach

Fantasy in C minor, No. 3 Mozart

Sonata in F minor, Opus 57 Beethoven

Allegro assai

Andante con moto

Allegro ma non troppo; Presto

Ballade in F major, Opus 38 Chopin

Kreisleriana, Opus 16 Schumann

No. 2 - Sehr innig und nicht zu rasch

No. 7 - Sehr rasch

Etude in F minor, No. 10 Liszt

from "Etudes d'execution transcendante"

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

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

Saturday afternoon, May 4, 1918,

at two o'clock.

Variations in E flat major, Opus 35 Beethoven
Miss Gladys Mayo

From Quartette in D major, Opus 64 No. 5 Haydn
Allegro moderato
Menuetto; Allegro
Miss Karla Kleibe
Miss Gertrude Hoeber
Miss Winifred Merrill
Miss Edith Otis

Solfeggietto in C minor C.P.E.Bach
Shadow Dance MacDowell
Master Philip Svigals

Ballade et Polonaise, Opus 38 Vieuxtemps
Miss Clara Lerner

Nocturne in E flat major, Opus 9 No. 2 Chopin
Guitarre in G major, Opus 45 No. 2 Moszkowski
Miss Esther Broberg

Aria from "Le Petit Chaperon Rouge" Boieldieu
Mr. Louis Gravel

Prelude in E minor, No. 4 Chopin
Ringing Bells, Opus 54 No. 6 Grieg
Master Arnold Block

Scherzo in C sharp minor Chopin
Miss Lois Townsley

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

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

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

Thursday evening, May 9, 1918, at a quarter after eight.

Introduction and Five-voice Fugue for Organ . . .
Edward Cane (grade V)

Mr. Parvin Titus

Homophonic Forms for Pianoforte:

March tempo . . . Robert Velten (grade III)
Mr. Reuven Kosakoff

Fairy tale . . . Mary Clark (grade III)
Miss Mary Blue

Legend . . . Horace Norton (grade III)
Miss Mary Blue

Fantasia and Fugue per moto contrario, for Pianoforte .
Jacques Vranken (grade V)

Mr. Jacques Vranken

- over -

TWENTIETH STUDENTS' RECITAL

Continued

Allegretto (Sonatina-form) for Pianoforte . . .
Ethel Richardson (grade VI)

Miss Ethel Richardson

Polyphonic Preludes for Pianoforte:

Andante con moto . . . Lois Wilson (grade IV)
Miss Lois Townsley

Andante serioso . . . Parvin Titus (grade IV)
Mr. Arthur Klein

Lento cantabile . . . Arthur Klein (grade IV)
Mr. Arthur Klein

Prelude and Concert-fugue for Pianoforte . . .
Mary Blue (grade V)

Miss Mary Blue

Songs:

"Madame aux doux yeux" Nathan Novick (grade IV)

"May Morning" . . . Jacques Wolfe (grade IV)

Miss Helen Levinson

Prelude and Concert-fugue for String Quartette
Karl Kraeuter (grade V)

Mr. Samuel Gardner

Mr. Gerald Kunz

Mr. Karl Kraeuter

Miss Marie Roemaet

- over -

TWENTIETH STUDENTS' RECITAL

Continued

"Splashes of Color": Four Sketches for Pianoforte
Samuel Gardner (grade VII)

First Variety: Second Variety: Third Variety:
Fourth Variety, with a high singing voice:
("Three Jewish beggars are straggling along
one of the dark narrow lanes in the Ara-
bian Ghetto. One with his schalmey, an-
other with his accordeon, while the third,
fair and young, sings and begs.")

Miss Clara Rabinowitz
Miss Lillian Elliott

Homophonic Forms for Pianoforte:

Chromatic Waltz Elizabeth Boutelle (grade III)
Miss Elizabeth Boutelle

Elegy . . Helen Barnard (grade III)
Miss Lois Townsley

Idyl . . . Harry Ros (grade III)
Mr. Harry Ros

String Quartette . . Samuel Gardner (grade VII)

Movement 3: Scherzino

Movement 4: Lento; Allegro molto e vivace

Mr. Samuel Gardner
Mr. Gerald Kunz

Mr. Karl Kraeuter
Miss Marie Roemaet

Prelude and Concert-fugue, for two Pianos . (grade V)
Milton Suskind

Mr. Milton Suskind
Mr. Reuven Kosakoff

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

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

Saturday afternoon, May 11, 1918,

at two o'clock.

Allegro animato,
from Italian Concerto in F major. . . . Bach
Miss Emma Blake

Nocturne in F sharp minor, Opus 48 No. 2 . . . Chopin
Impromptu in G flat major, Opus 51 . . . Chopin
Valse in A flat major, Opus 34 No. 1 . . . Chopin
Mr. Morris Wolfson

Allegro con brio,
from Concerto in C major, Opus 15 . . . Beethoven
Mr. Hercules Giamateo

Sonata in F major, Opus 24 . . . Beethoven
(for violin and piano)
Allegro
Adagio molto espressivo
Scherzo; Allegro molto
Rondo; Allegro ma non troppo
Mr. Gerald Kunz
Miss Jeannette Glass

Allegro affettuoso,
from Concerto in A minor, Opus 54 . . . Schumann
Mrs. Lynette Koletsky

Hungarian Fantasy Liszt
Miss Mimi Palmeri

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

T W E N T Y - S E C O N D 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 16, 1918, at three o'clock.

Overture Egmont Beethoven

Orchestra

The Night Saint-Saëns

Soprano Solo

Chorus and Orchestra

Phaëton, Symphonic Poem Saint-Saëns

Orchestra

Song of the Rhine Daughters,
from "Die Götterdämmerung" Wagner

Chorus and Orchestra

I'm seventeen come Sunday Percy Grainger

Chorus of Mixed Voices

Brass Band

Waltz - "Stories from the Vienna Woods" Strauss

Orchestra

INSTITUTE OF MUSICAL ART

SIXTH ANNUAL SPRING RECITAL
of the

ALUMNI ASSOCIATION

Saturday evening, March 23, 1918,
at eight o'clock.

Conductor - Mr. Louis John Bostelmann

PROGRAMME

Concerto in C minor, for two Pianos Bach
accompanied by strings

Allegro
Adagio
Allegro

Miss Elenore Altman
Miss Maude Hurst

Three Songs

Klinge, klinge, mein Panderö . . .	Jensen
Nocturne	Scott
Le Nil (with violin obligato) . .	Leroux

Miss Belle Soudant
Violin Obligato - Miss Isabella Rausch

- over -

ALUMNI ASSOCIATION RECITAL

Programme

Continued

Concerto in A minor, for Violin Vivaldi
accompanied by strings and organ

Allegro
Largo
Presto

Mr. Samuel Gardner

Trio, Rosencavalier, Act III Strauss

Miss Lillian Elliott
Miss Elenore Altman
Miss Lillian Busch

Serenade in C major, Opus 48 Tschaikowsky
for string orchestra

Andante non troppo; Allegro moderato
Waltz
Elegy
Finale. Russian Theme.

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

Trial of Candidates for the

ARTISTS' DIPLOMA

before an invited jury

Friday evening, May 10, 1918, at a quarter after eight.

JURY -

Mr. Harold Bauer

Mr. Ossip Gabrilowitsch

Mr. Horatio Parker

From Sonata in A major, Opus 101 . . . Beethoven
Allegretto
Vivace alla Marcia

Variations in F major Mozart

Novellette in D major Schumann

Mr. Milton Suskind

From Sonata in B flat major, Opus 106 . . . Beethoven
Allegro
Largo
Allegro risoluto - Fuga

Etude in D flat major Liszt

Miss Mary Blue

- over -

TRIAL OF CANDIDATES for the ARTISTS' DIPLOMA

Continued

From Suite in B minor Bach
 Polonaise
 Badinerie

Cantabile et Presto Georges Enesco
 Mr. William Kincaid

From Sonata in C minor, Opus 111 Beethoven
 Maestoso
 Allegro con brio ed appassionato

Première Ballade, Opus 23 Chopin
 Mr. Reuven Kosakoff

Chromatic Fantasy and Fugue Bach

Ballade in F major, Opus 38 Chopin

Etude in F minor, No. 10 Liszt
 from "Etudes d'execution transcendante"

Miss Katie Bacon

The Artists' Diploma confirmed to

Miss Katie Bacon

Miss Mary Blue

Mr. William Kincaid

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

Monday evening, June 3, 1918,

at a quarter after eight

at Aeolian Hall

Overture: Egmont Beethoven

Orchestra of the Institute

Two Movements from Concerto in E minor Chopin

Romanze: Larghetto

Rondo: Vivace

Miss Katie Bacon

Fantaisie Georges Hùe

Mr. William Kincaid

- over -

COMMENCEMENT EXERCISES

Continued

Song of the Rhine Maidens,

from "The Twilight of the Gods" . . . Wagner

Chorus and Orchestra of the Institute

Introduction and Allegro Appassionato . . . Schumann

for Piano

with accompaniment of Orchestra

Miss Mary Blue

Romance and Tarantella . . . Hellmesberger

for four Violins

Mr. Joseph Fuchs Mr. Robert Velten

Miss Marianne Kneisel Mr. Yasha Simkin

Overture: Ruy Blas . . . Mendelssohn

Recruit Practice Band

Department of Military Music of the Institute

. . . Address and Presentation of Diplomas . . .

Director of the Institute

Waltz: Stories from the Vienna Woods . . . J. Strauss

Orchestra of the Institute

Address Mr. Frank Damrosch

Graduates:

Among the various influences, inherent and extraneous, which help to shape men's lives, there are two forces which act upon the young man or woman as he steps over the threshold that leads from the sheltered home-life to the unexplored regions of the outer world. The first and dominant force is egoism. I do not use the word in its bad sense in which it means the exclusion of consideration of the rights of others, but in its meaning of the strong desire and effort to develop one's individuality to its highest power. That is legitimate and highly commendable. The other force is the result of the social influences which act upon every human being and to which, as member of society, he must respond. This force is altruism and means the devotion of one's self to the general good. Egoism in its best sense means the careful study of self; the recognition of one's weak points and of one's special aptitudes; the elimination of the former and the development of the latter. This kind of egoism does not usually breed that self-conceit which is so often found in the spurious kind of egoism. The ancient Greeks placed over the portal of the temple to Apollo at Delphi the following motto as the cornerstone of all wisdom:

"Know thyself".

In normal times and conditions this self-development often suffices to fulfill the demands of both egoistic and altruistic forces, because by his own highest self-development, man becomes automatically also of greatest good and

use to the community. In other words, in improving himself mentally, physically, socially and financially, he makes the community stronger to that extent, since he is part and parcel of it - at least potentially, unless he willfully refuses to co-operate, to share with his fellow-citizens.

But in abnormal times, such as these in which we now live, no man has a right to live only for himself. He is first a member of human society - in our case an American citizen - and his individuality, while it should be carefully preserved, must be second to his citizenship. The altruistic force must now be the dominant one and the ego must adapt itself to its demands. You who now go forth to face the world can therefore not be satisfied with the usual question: how can I best benefit myself, how begin my career so as to ensure artistic and financial success? But you must at once ask yourselves: how can I make myself most useful to my country? What are my special talents and aptitudes? Can I give immediate personal service? Am I good enough, sufficiently equipped, to be worthy of occupying a place among those who work for the winning of this war and the principles for which we are waging it? If you are fully competent to do these things, then go and do them when and where they are needed. If not yet, then do not despair, for the time will come when every one who can do anything well will be needed. When the war is over music - our best beloved art - will help to make the world sane again: it will strengthen the foundations of civilization which have been so grievously shaken: it will revive men's faith in their higher destiny, because it works upon their spiritual nature and takes their minds off the

material cares of daily life.

Therefore look forward and labor on to make yourselves ready for this task of regeneration.

Nor need you despair if yours is not the highest type of artistship. Few, very few, are qualified by natural gifts, by training and opportunity, to stand in the front rank of the exponents of the highest musical art and to reach the highest pinnacles of fame. But there is another type of artist of whom no one ever hears, but who dwells with the Olympians on high as truly as the masters of greatest renown. These are they who, having labored long and faithfully to master the science, the craftsmanship and the meaning of art, devote themselves to its service as humble servitors, as poor missionaries who carry the message of truth and beauty to every corner of the earth and prophesy their victory to the unbelieving, as John foretold the coming of the Messiah. I know of men and women whose names are unknown to the world, whose deeds are never chronicled in the music journals, nor do they appear pictured therein in bathing suits or as farmerettes, who have done and are doing more for the cause of musical art than some of the star performers of international fame. To them comes no prize of fame or riches; nor do they need it. They are so filled with the nobility of their vocation, the loveliness of their mission, the inspiration which their work brings with it, that they would not exchange with Croesus or Caruso. And it is this kind of work which America needs - the personal influence of true musicians upon the community, through home music, school music, municipal music, national music. The man or woman who teaches mothers how to sing to and with their children, the school-teacher

how to develop the child's interest in good music, the citizens of the village, the town, the city, to unite in the performance of suitable choral and instrumental works of real inspirational value, is doing more for the uplift and civilization of our country than any other agency.

I am telling you these things because I want you to realize that even those of lesser ability as performers can do wonderful things for the cause of music, provided they lead others to an ever higher appreciation of music's mission in life and make them feel that without music life is on too low a plane to make it worth living.

The object of our instruction at the Institute of Musical Art is to create music-lovers. This is not to be misunderstood as meaning that we want to develop only amateurs, dilettanti, in the sense in which the words are generally used.

We want our artist graduates to be, first and foremost, music-lovers; also our teacher graduates, our holders of composition or regular course certificates. In other words we do not want to manufacture trade musicians, trade teachers, hack composers; but we would rather educate people to such a true recognition of what is fine, noble and beautiful in music, that the standards they set for themselves will tend to make their work of a high order and that their pleasure in life will be to disseminate their own love for music among all who come under their influence.

With this conception of musical education in mind, let us clear up some of the misconceptions which are generally extant.

In order to become an artist, one must first become a craftsman. This involves the gradual training of the mind

and body to become a medium of self-expression. But mere craftsmanship does not make an artist. It is the spiritual qualities added to the most highly developed craftsmanship which make the artist.

Craftsmanship without mental development, that is where only the physical apparatus has been trained, is Mechanicship. People who study music as they would a trade, for instance to play a fiddle or toot a horn well enough so they can get a job in a cheap movie show, are of this type. Also teachers who, after learning to play Silvery Waves and Gottschalk's "Last Hope", have the criminal impertinence to teach children, are mechanics of the lowest order. These music tradesmen are not to be classed for a moment with those who devote themselves to music for the love of it, and who are as much priests in their profession as any ordained minister of the church. They are as willing to forego riches and serve an ideal.

Now a word as to the equipment needed to pursue a musical career. Most people think that talent is all that is needed to ensure success. In my opinion talent is only a promise to pay at some future time. Meanwhile it has to be backed up by a great deal of hard work in order that payment may be made in the shape of artistic achievement when it falls due. Also, facility or a special physical aptitude is often mistaken for talent. It is only when facility is united with mentality that real ability results. The highest development of facility plus mentality is Virtuosity, but this, again, is not artistship until it is united to the highest emotional and spiritual qualities.

Do you see now why it is that we demand of our stu-

CLARKSON AVENUE

OTHER HOUSE

ANNUAL GALA PERFORMANCE

CLASS DAY EXERCISES

Wednesday evening, June 26, at 8 P. M.

100 CLARKSON AVENUE

1918

THE

PERFORMANCE RECORD BOOK

OF 1918

CLAREMONT AVENUE

OPERA HOUSE

ANNUAL GALA PERFORMANCE

Wednesday evening, June 5th, at 8 p. m.

120 Claremont Avenue

THE

PASSING SHOW-DOWN

OF 1918

ANNUAL	GALA	PERFORMANCE
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Programme Continued

PERSONS IN THE SHOW

Director Frank Damrosch	Director Hank Sumrush
The Secretary, Miss Brazier	The Secretary, Miss Crazier
Mrs. Lieut. Col. Greene	Sergeant-at-Arms Browne

FACULTY OF THE I. M. A.

Dr. Goetschius
Professor Robinson
Professor Kneisel
Mr. Friskin
Miss Strauss
Miss Augustin
Mrs. Fyffe
Mrs. Toedt

FACULTY OF THE A. M. A.

Dr. Goshyes
Professor Rubitin
Professor Knows-All
Mr. Whiskin
Miss Mouse
Miss Augustyne
Mrs. Flute
Mrs. Toot

Mr. Sobersides

Mr. Roberto Watch-em-Good

The Temperamental Twins

Students of the I. M. A.

Students of the A. M. A.

ANNUAL GALA PERFORMANCE

Programme Continued

PROLOGUE

Outside the I. M. A. The Immediate Present.

ACT I AND ONLY

Inside the A. M. A. This Time Next Year.

Scene 1. Morning

Scene 2. Evening

EPILOGUE

What Might Have Been Expected

Mr. William Morris Stoddard

E X T R A O R D I N A R Y E N G A G E M E N T

Between Act I and the Epilogue
there will appear for the first and last time the

L E T S S T R I N G - E M Q U A R T E T T E

In an impressionistic spasm - in three splashes (count 'em)

- a. Tubalogo
- b. Allegro con spasimi
- c. Finale orientale e syncopo

ASSISTING ARTIST ? ? ?

Mr. Carl Hermann Stoddard

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

- 1 9 1 8 -

ARTISTS' COURSE IN PIANO

Miss Katie Bacon

Miss Mary Elizabeth Blue

ARTISTS' COURSE IN FLUTE

Mr. William Morris Kincaid

TEACHERS' COURSE IN PIANO

Miss Charlotte Victoria Ditchett

Miss Marie Celina Dring

Miss Bertha Elizabeth Olson

TEACHERS' COURSE IN VIOLIN

Mr. Karl Hermann Kraeuter

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

- 1 9 1 8 -

- Department of Piano -

Mr. Harry Ernest Anik
Miss Elizabeth Thorn Boutelle
Mr. Ralph Chester Brown
Miss Jessie Robb Christie
Miss Gertrude Marion Cohen
Mr. David Dushkin
Mr. Edward Ginsburg
Miss Elsa Hermine Guyer
Mrs. Elizabeth Fontaine Harris
Mrs. Sadie Rosenblum Helfgott
Miss Therese Koerner
Miss Bernadette Létourneau
Miss Belle Munves
Mr. Julius Ettore Occhiboi
Miss Joan St. Michael Peters
Mr. Harry Ros y Duany
Miss Charlotte M. Rubinow
Miss Edith Rae Schleicher
Miss Sroosh Tiryakian

- Department of Organ -

Miss Bernadette Létourneau
Mr. Parvin Westcott Titus

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

- Department of Violin -

Mr. Julius Babushkin	Miss Winifred Merrill
Mr. Joseph Philip Fuchs	Mr. Charles Schalom Miller
Miss Marianne Elenore Kneisel	Mr. Yasha Simkin
Mr. Gerald Stubbe Kunz	Mr. Robert Velten

- Department of Singing -

Miss Helen Louise Barnard
Miss Stephanie Angela Wall

- Department of Public School Music -

Miss Pauline Esther George	Miss Inez Madeleine Rose
Miss Lucile Antoinette Hagen	Miss Ruth Tumbleson
Miss Marie McGinley	Miss S. Augusta Tyler
Miss Lita Kip Perpall	Miss Elizabeth Hutchings Zulauf

- Military Band Department -

Mr. Albert Lockridge Casseday
Mr. John Sawyer Martin
Mr. Franz Georg Edward Nierlich
Mr. Abraham Michael Small
Mr. Joseph Smolka
Mr. Frank Wilson Truesdell

RECIPIENTS	OF	CERTIFICATES
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- In Practical Theory -

Mr. Samuel A. Gardner

- In Analytic Theory -

Miss Ruth Dudley

Mr. Bassett Watts Hough

Miss Madeleine C. Kerr

Miss Lita Kip Perpall

Miss Gladys Gertrude Thompson

Table of Lectures Courses

Lecturers:

Mr. Waldo S. Pratt - Courses I

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Mr. Waldo S. Pratt - Courses II

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Mr. William C. Worthington

.

Mr. Henry A. Brewster

Mr. Thomas Tupper

I N D E X

Table of Lecture Courses	1
Lectures:	
Mr. Waldo S. Pratt - Course I	2
Mr. Waldo S. Pratt - Course II	10
Mr. William J. Henderson	17
Mr. Henry E. Krehbiel	26
Mr. Thomas Tapper	35

Memorial Recital Jan. 16 . . 40

Fifth Public Concert Feb. 23 . . 42

Artists' Recitals:

Mr. Carlos Salzedó Nov. 17 . . 44

Mr. James Friskin Dec. 15 . . 45

Mr. Arthur Newstead Feb. 2 . . 46

Mr. Ernest Hutcheson Feb. 16 . . 47

Messrs. Edouard & Gaston Dethier Mch. 9 . . 48

The Letz Quartette Apr. 26 . . 49

Students' Recitals:

First	Nov. 24	50
Second	Dec. 1	51
Third	Dec. 8	52
Fourth	Jan. 12	53
Fifth	Jan. 26	54
Sixth	Feb. 9	56
Seventh (Junior Students)	Mch. 2	57
Eighth (Composition)	Mch. 16	58
Ninth	Mch. 23	60
Tenth	Apr. 6	61
Eleventh (Miss Mary Blue)	Apr. 12	62

Students' Recitals:

Twelfth (Junior Orchestra) . . . Apr. 13 . . 63

Thirteenth (Bandmasters) Apr. 15 . . 64

Fourteenth (Mr. Milton Suskind). . . Apr. 19 . . 66

Fifteenth Apr. 20 . . 67

Sixteenth Apr. 27 . . 68

Seventeenth (Mr. Reuven Kosakoff) . . Apr. 29 . . 69

Eighteenth (Miss Katie Bacon) . . . May 3 . . 70

Nineteenth May 4 . . 71

Twentieth (Composition) May 9 . . 72

Twenty-first May 11 . . 75

Twenty-second (Chorus & Orchestra). . . May 16 . . 76

Sixth Annual Spring Recital of the Alumni Association	Mch. 23 . .	77
Trial of Candidates for the Artists' Diploma	May 10 . .	79
Commencement Exercises	June 3 . .	81
Address of the Director at Commencement		83
Class Day Exercises	June 5 . .	89
Post-Graduates		93
Graduates		94
Recipients of Certificates		96

F I N I S