

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 11, 1920

JUNE 2, 1921

# THE JUILLIARD SCHOOL

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NEW YORK, NEW YORK 10023

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

October 11, 1920 - June 2, 1921

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INSTITUTE OF MUSICAL ART

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LECTURES, RECITALS and GENERAL OCCASIONS

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October 11, 1920 . . . . . June 2, 1921

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History of Music . . . . . Mr. John L. Cook

Metaphysics and Epics and Dramatic Poetry . . . . . Mr. John L. Cook

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

An Historical Appreciation . . . . . Mr. Henry B. Swoboda

The Technique of Poetry . . . . . Mr. Henry B. Swoboda

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FRANK DAMROSCH . . . . . Director

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LECTURE COURSES

1920 - 1921

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History of Music . . . . . Mr. Jean B. Beck

Mythology and Epic and Romantic Poetry . Mr. Jean B. Beck

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

On Musical Appreciation . . . Mr. Henry E. Krehbiel

The Technique of Study . . . Mr. Thomas Tapper

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HISTORY OF MUSIC

Thirty Lectures

by

MR. JEAN B. BECK

Monday afternoons

at two o'clock

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HISTORY OF MUSIC . Term I

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October 11 Presentation of Problems and Fundamental Definitions.

October 18 Ancient Greek Instrumental, Vocal and Theoretical Music.

October 25 Origin of Tonal Conceptions and Scales.

November 1 Early Greek Instruments and Scales.

November 8 Greek Vocal and Instrumental Music.

November 15 Early Gregorian Music.

November 22 Neumes and Gregorian Chant.

November 29 Polyphonic Compositions.

December 6 Troubadours.

December 13 Evolution of Dramatic Music until Renaissance.

---

HISTORY OF MUSIC . Term II

---

January 3 Dutch and Netherlandish School.

January 10 Palestrina.

January 17 Orlando di Lasso and Lully.

January 24 Handel and his Contemporaries.

January 31 . . . . . Examination

February 7 John Sebastian Bach.

February 14 Bach (concluded) and Rameau.

February 21 Rameau (concluded) and Gluck.

February 28 Haydn.

March 7 Mozart.

---

HISTORY OF MUSIC . Term III

---

March 14 Beethoven.

March 28 Beethoven - concluded.

April 4 French and German Romantic Schools.

April 11 Schubert, Mendelssohn and Schumann.

April 18 Hector Berlioz and Franz Liszt.

April 25 Chopin, Bizet and Wagner.

May 2 Wagner - concluded.

May 9 Saint-Saëns and Gounod.

May 16 . . . . . Examination

May 23 Modern Schools.

MYTHOLOGY AND EPIC AND ROMANTIC POETRY . . . . . Series I

October 11 . . . . . Origin of Myth.

MYTHOLOGY AND EPIC AND ROMANTIC POETRY . . . . .

October 18 . . . . . Thirty Lectures

October 25 . . . . . by

November 1 . . . . .  
M R. J E A N E. B E C K

November 15 . . . . .

Monday afternoons

November 22 . . . . .

at three o'clock

November 29 . . . . .

December 6 . . . . .

December 13 . . . . .

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MYTHOLOGY AND EPIC AND ROMANTIC POETRY . Term I

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October 11 Origin of Myths.

October 18 Relation between Primitive and Classical Myths.

October 25 The oldest Greek gods.

November 1 Cycle of Dionysos.

November 8 Apollo.

November 15 Minerva. *and other Mythology.*

November 22 Cycle of Diana. *and other.*

November 29 Cycle of Venus. *and other.*

December 6 Greek Heroes - Perseus, Theseus and Heracles.

December 13 Daedalus, Hero and Galatea. *and other.*

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MYTHOLOGY AND EPIC AND ROMANTIC POETRY . Term II

---

January 3 The Trojan War.

January 10 The Fall of Troy.

January 17 Roman Mythology.

January 24 Egyptian Mythology.

January 31 . . . . . Examination

February 7 Hindoo and Persian Mythology.

February 14 Assyrian Mythology.

February 21 Biblical Legends in Music.

February 28 Celtic and French Folklore.

March 7 Tristan, Parsifal and Lohengrin.

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MYTHOLOGY AND EPIC AND ROMANTIC POETRY . Term III

---

March 14 Arthurian Heroes.

March 28 Breton Folklore.

April 4 Miraculous Interventions in Mediaeval Drama.

April 11 Teutonic Mythology.

April 18 Teutonic Mythology - concluded.

April 25 Siegfried.

May 2 Norse Mythology.

May 9 Norse Mythology - concluded.

May 16 . . . . . Examination

May 23 Conclusion.

THE DEVELOPMENT OF VOCAL ART

October 12 Outline of the Course.

No Illustrations

THE DEVELOPMENT OF VOCAL ART

October 19 Outline of Modern Vocal Art.

Thirty Lectures

Speech Only - "Open to Apollo"  
Speech Chant - "Gloria in Excelsis"  
Speech Chant - "Gloria in Excelsis"

by William Henderson

MR. WILLIAM J. HENDERSON

October 26 The Art of Speech.

No Illustrations

Tuesdays

at twelve o'clock noon.

November 2 Beginnings of Musical Plays.

No Illustrations

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THE DEVELOPMENT OF VOCAL ART . Term I

---

October 12 Outline of the Course.

No Illustrations

October 19 Sources of Modern Vocal Art.

Illustrations

Greek Ode	- "Hymn to Apollo"	.	.	.	.
Roman Chant	- "Gloria in Excelsis"	.	.	.	.
Roman Chant	- "Kyrie Eleison"	.	.	.	.
	Miss Lillian Gustafson				

October 26 The Art of Descant.

Illustrations

"Verbum Bonum"	.	.	.	.	12th Century Chant
	Mr. Albert Cook				
	Mr. Franklin Fitzsimons				
	Mr. Hyman Wittstein				
"Custodi Nos"	.	.	.	.	12th Century Chant
	Mr. Albert Cook				
	Mr. Franklin Fitzsimons				
	Mr. Hyman Wittstein				
"Ave Verum"	.	.	.	.	Josquin de Prés
	Miss Nora Fauchald				
	Miss Muriel Cianci				
	Mr. Hyman Wittstein				

November 2 Beginnings of Musical Plays.

No Illustrations

---

THE DEVELOPMENT OF VOCAL ART . Term I

---

November 9 Birth of the Secular Lyric Drama.

Illustrations

Chorus from Madrigal Play (1591) Luca Marenzio  
(Combat of Apollo and Serpent)

Miss Lillian Gustafson

Miss Nora Fauchald

Miss Myra Kingsley

Miss Muriel Cianci

Miss Jeannette Hall

Mr. Sol Phillips

Mr. John Townsend

Mr. Franklin Fitzsimons

Solo for Sileno . . . . . Cortecchia

"O begli anni de l'oro"

Miss Nora Fauchald

accompanied by

Viola - - Mr. Karl Kraeuter

Viola - Miss Paula Freundlich

Cello - - Miss Alix Einert

Madrigal - "Pastorella Graziosella". . Vecchi

Miss Lillian Gustafson

Miss Nora Fauchald

Miss Myra Kingsley

Miss Muriel Cianci

Miss Jeannette Hall

Mr. Sol Phillips

Mr. John Townsend

Mr. Franklin Fitzsimons

November 16 Advent of the Opera.

Illustrations

Recitative from "L'Anima e Corpo" . Cavallieri

Miss Muriel Cianci

Recitative from "Euridice" . . . Peri

Miss Muriel Cianci

Madrigal, from Le Nuove Musiche . Caccini

Miss Nora Fauchald

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THE DEVELOPMENT OF VOCAL ART . Term I

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November 23 Musical Form Dominates Opera.

Illustrations

Scene from "Tancredi" . . . Monteverde  
Mr. Sol Phillips  
"Lasciatemi morire" . . . Monteverde  
(from Ariana)  
Miss Lillian Gustafson  
"Delizie contente" . . . Cavalli  
Miss Lillian Gustafson

November 30 The Alessandro Scarlatti Period.

Illustrations

Dialogue from "San Alessio" . Stefano Landi  
(Act I - Scene 5)  
Dialogue from "La Teodora Augusta" . Scarlatti  
Miss Lillian Gustafson  
Miss Muriel Cianci  
"All'acquisto di Gloria" . . . Scarlatti  
Mr. Franklin Fitzsimons

December 7 The Golden Age of Song.

Illustrations

"Beneath the cypress' gloomy shade" . Händel  
(from Susanna)  
"Lusinghe più care" . . . Händel  
(from Alessandro)  
Mrs. Honarine Furgerson

December 14 Mozart.

Illustrations

"Voi che sapete" . . . Mozart  
(from Figaro)  
Miss Emma Carell

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THE DEVELOPMENT OF VOCAL ART . Term II

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January 4 Beginnings of Opera in France.

Illustrations

Chant de Jupiter . . . . Beaujoyeux  
 Vertumne's Song from "Pomone" . . . . Cambert  
 "Enfin, il est en ma puissance" . . . . Lully  
 (from Armide)  
 Mrs. Lucia Dunham  
 (Prepared but not sung)

January 11 Gluck and his Reformatory Ideas.

Illustrations

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

January 18 Beginnings of Lyric Drama in Germany.

Illustrations

"Von allerhand Nasen" . . . .  
 Mr. Franklin Fitzsimons  
 Serenade from Goethe's "Claudine" . . . .  
 Song from "Die Apotheke" . . . .  
 Miss Nora Fauchald

January 25 Character of German Opera Established.

Illustrations

"Leise, leise, fromme Weise" . . . . Weber  
 (from Der Freischütz)  
 Miss Nora Fauchald

February 1 . . . . . Examination

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THE DEVELOPMENT OF VOCAL ART . Term II

---

February 8 The Italian Reaction.

Illustrations

"Di tanti palpiti" . . . . . Rossini  
     (from Tancredi)  
     Miss Muriel Cianci  
 "Ah fors' è lui and sempre libera" . . . . . Verdi  
     (from La Traviata)  
     Miss Madeleine Walther

February 15 Wagner and the Art of Singing.

Illustrations

Telramund's Narration . . . . . Wagner  
     (from Lohengrin)  
 Alberich's Curse . . . . . Wagner  
     (from Das Rheingold)  
     Mr. Max Weinstein

March 1 Contemporaneous Opera.

Illustrations

"Ritorna vincitor" (from Aida) . . . . . Verdi  
     Miss Nora Fauchald  
 "Nessuno si confessa" . . . . . Puccini  
     (from Madam Butterfly)  
 "On dirait de l'eau pure" . . . . . Debussy  
     (from Pelléas et Mélisande)  
     Miss Dorothy Crowthers  
 Speech of Jokanaan - "Wo ist er?" . . . . . Strauss  
     (from Salomé)  
     Mr. Max Weinstein

March 8 Early Technic of Singing.

No Illustrations

March 15 What the Early Masters Taught.

No Illustrations

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THE DEVELOPMENT OF VOCAL ART . Term III

---

March 29 Seventeenth Century Ornaments and Style.

No Illustrations

April 5 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 Anna Anderson . . .  
"Saliam cantando" (from Orfeo) . . . Monteverde

Miss Irene Grant  
Miss Anna Anderson

Cadenza . . . Stradella  
Cadenza from Waltz, "Romeo et Juliette" . . . Gounod  
Miss Irene Grant

April 12 Singing and Singers of the Golden Age.

Illustrations

"Lascia ch'io pianga" . . . Handel  
(from Rinaldo)

Miss Muriel Cianci

April 19 Dawn of the Modern Dramatic Style.

No Illustrations

April 26 Folk-Song and Nationalism.

No Illustrations

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THE DEVELOPMENT OF VOCAL ART . Term III

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May 3 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
"Aubade"	.	Massenet
		Miss Dorothy Crowthers

May 10 Beginnings of Art Song in Germany.

Illustrations

Minnelied	"Die Hauffswinge"	.	.	.	Spervogel
Minnelied	"Frauensöhne"	.	.	.	Heinrich Müglin
Meisterlied		.	.	.	Miss Myra Kingsley

May 17 . . . . . Examination

May 24 The Modern Art Song.

Illustrations

Volklied	"Schwesterlein"	.	arranged by	Brahms
Kunstlied	"Das Veilchen"	.	.	Mozart
Kunstlied	"Die Forelle"	.	.	Schubert
Kunstlied	"Romance"	.	.	Debussy
				Miss Nora Fauchald

May 30 General Review of the Development of Vocal Art.

No Illustrations

THE APPRECIATION OF MUSIC . . . . . Page I

October 17. Preliminary to the Course.

No Illustrations

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THE APPRECIATION OF MUSIC

---

October 18. The Principles and Practice of Appreciation.

No Illustrations

Thirty Lectures

October 19. The Elements of Music.

by

Illustrations

Excerpts from Sir Sydney . . . . . Beethoven  
Charles Kitchin . . . . . For with Kitchin

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MR. HENRY E. KREHBIEL

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Wednesdays

November 3. Classification and Appreciation in Music.

Illustrations

From . . . . . at twelve o'clock noon.

Excerpt

Written, Opus 13 No. 3 . . . . . Beethoven  
Dr. Joseph Wynn

November 10. Absolute and Program Music.

Illustrations

Excerpts from the Suite . . . . . Weber  
Miss Clara Alton

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THE APPRECIATION OF MUSIC . Term I

---

October 13 Preliminary to the Course.

No Illustrations

October 20 The Principles and Practice of Appreciation.

No Illustrations

October 27 The Elements of Music.

Illustrations

Excerpts from 5th Symphony . . . Beethoven  
Creole Melody - Pov' piti Lolotte . . .  
(for piano)  
Mr. Frank Hunter

November 3 Classicism and Romanticism in Music.

Illustrations

From Sonate in D major . . . Mozart  
Rondo: Allegro  
Grillen, Opus 12 No. 4 . . . Schumann  
Mr. Joseph Wynne

November 10 Absolute and Programme Music.

Illustrations

Invitation to the Dance . . . Weber  
Miss Elenore Altman

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THE APPRECIATION OF MUSIC . Term I

---

November 17 The Pianoforte and its Precursors.

No Illustrations

November 24 The English Virginalists.

Illustrations

Le bavolet flottant . . . .	Couperin
Les petits moulins à vent . . . .	Couperin
Miss Katie Bacon	

December 1 The French and Italian Clavecinists.

Illustrations

La Poule . . . . .	Rameau
Le Coucou . . . . .	Daquin
Les Roseaux . . . . .	Couperin
Miss Elenore Altman	

December 8 The German School - Bach and Handel.

Illustrations

Prelude and Fugue in C sharp major . . . .	Bach
(from Well-Tempered Clavichord - Part I)	
Miss Elenore Altman	

December 15 Beethoven.

Illustrations

From Sonate, Opus 27 No. 2 . . . .	Beethoven
Adagio sostenuto	
From Sonate in C minor, Opus 111 . . . .	Beethoven
Arietta. Adagio molto semplice cantabile.	
Miss Bianca del Vecchio	

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THE APPRECIATION OF MUSIC . Term II

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January 5 Chamber Music.

Illustrations

From Quartette No. 3 in B flat major Mozart  
Allegro

Mr. Karl Kraeuter  
Mr. William Kroll  
Miss Winifred Merrill  
Miss Alix Einert

January 12 . . . . . Examination

January 19 The Orchestra in General.

No Illustrations

January 26 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 Miss Lillian Fuchs

From Quartette in G major, No. 10 . . Haydn  
Allegro con spirito

Miss Claire Casten Mr. Walter Edelstein  
Miss Sylvia Weinstein Mr. Leeper Norfleet

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THE APPRECIATION OF MUSIC . Term II

---

February 2 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. Frohman Foster
Oboe	.	Mr. Ludwig Kossakowski
Bassoon	.	Mr. Angel del Busto
Clarinet	.	Mr. Henry Bellman

February 9 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	.	Miss Marie Gebhard
Trombone	.	Mr. Samuel Levy
French Horn	.	Mr. Ralph Brown
Tuba	.	Mr. George Dahlquist

February 16 The Forms of Orchestral Music.

No Illustrations

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THE APPRECIATION OF MUSIC . Term II

---

February 23 Origin and Nature of the Lyric Drama.

Illustrations

Chant from the Koran	.	.	.	.	Arabic
Thus spake Isaac	.	.	.	.	Hebrew
Mr. Sol Phillips					

March 2 Growth and Decay of the Italian Opera.

Illustrations

"Funeste piaggie"	.	.	.	.	Peri
(from Euridice)					
"Rossignols amoureux"	.	.	.	.	Rameau
(from Hippolyte and Aricie)					
Miss Nora Fauchald					
"Lasciatemi morire"	.	.	.	.	Monteverde
(from Ariana)					
"Lascia ch'io pianga"	.	.	.	.	Handel
(from Rinaldo)					
Miss Muriel Haas					

March 9 Richard Wagner and his Art-Work.

Illustrations

From "Das Rheingold"	.	.	.	.	Wagner
The Walhalla Motif					
The Giant's Motif					
The Tarnhelm Motif					
From "Siegfried"	.	.	.	.	Wagner
The two Dwarf Motifs					
The Wanderer's Motif					
From "Die Gotterdammerung"	.	.	.	.	Wagner
Siegfried's Horn					
Funeral March					
Mr. Alton Jones					

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THE APPRECIATION OF MUSIC . Term III

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March 16 The Opera since Wagner.

Illustrations

From "Hänsel und Gretel" . . .	Humperdinck
"Ein Männlein steht im Walde"	
"Der kleine Sandmann bin ich"	
Miss Dorothy Crowthers	
"Abends will ich schlafen gehen"	
"O herrliches Schlösschen"	
Miss Dorothy Crowthers	
Miss Myra Kingsley	
From "Louise" . . . . .	Charpentier
Street Cries	
Old Clothes Man	
Chickweed Vendor	
From "Madam Butterfly" . . . . .	Puccini
"Che tua madrà dovrà prenderti in braccio"	
Miss Dorothy Crowthers	

March 30 Folk-Songs and National Schools of Composition.

Illustrations

Welsh Folk Song - "Forth to the battle"	.	.	.
Breton Folk Song - "Porzer digoret"	.	.	.
Mr. Franklin Fitzsimons			

April 6 Nationalism in Music.

Illustrations

Russian	- "Ay ouchnem"	.	.	.	.
	"Shadows on the Neva"	.	.	.	.
Polish	- "Coz ja nieboraczek"	.	.	.	.
Hungarian	- "Csillag elég ragyog"	.	.	.	.
Japanese	- "Sakura"	.	.	.	.
	Miss Dorothy Crowthers				

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THE APPRECIATION OF MUSIC . Term III

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April 13 Folk-Song in America.

Illustrations

Negro Songs . . . . .  
 "Nobody knows the trouble I see Lord"  
 "Jesus heal de sick"  
 "Weeping Mary"  
 Creole Songs . . . . .  
 "Caroline"  
 "Marie Clémence"  
 "Musieu Bainjo"  
 "Deep River" . . . . . arranged by Fisher  
 Miss Dorothy Crowthers

April 20 Beginnings of Modern Art Song.

Illustrations

"Merci clamant" . . . La Châtelaine de Courcy  
 "Robin m'aime" . . . Adam de la Hâle  
 Meisterlied . . . Heinrich Müglin  
 Frauenschöne . . . Spervogel  
 Mrs. Lucia Dunham

April 27 The Modern Art Song.

No Illustrations

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THE APPRECIATION OF MUSIC . Term III

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May 4 Worship Music.

Illustrations

"Gloria in Excelsis"

Mr. Arthur Allie

Gregorian Chant

May 11 The Oratorio.

Illustrations

"If with all your hearts"

(from Elijah)

Mr. Sol Phillips

Mendelssohn

"Grief and Pain"

(from St. Matthew Passion)

Miss Muriel Cianci

Bach

May 18 . . . . . Examination

May 25 On Musical Judgment.

No Illustrations

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Because of Mr. Krehbiel's illness, all lectures from February 23rd to May 25th inclusive were delivered by Mr. Henderson.

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THE TECHNIQUE OF STUDY

Thirty Lectures

by

MR. THOMAS TAPPER

Saturdays

at twelve o'clock noon.

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THE      TECHNIQUE      OF      STUDY      .      Term I

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October 16    Introductory to the Course.

October 23    The Principles of Efficiency.

October 30    The Schedule and how to make it.

November 6    Records, Plans and Schedules.

November 13   First Printed Review.

November 20   The Efficiency Principles as Tools.

November 27   Lecture omitted - Mr. Tapper being out of town.

December 4    Efficiency applied to English.

December 11   Efficiency applied to Biography.

December 18   Efficiency applied to Biography - continued.

## THE TECHNIQUE OF STUDY . Term II

- |          |    |   |             |
|----------|----|---|-------------|
| January  | 8  | Art Appreciation.   |             |
| January  | 15 | Picture Analysis.   |             |
| January  | 22 | Study of the Efficiency Test Card.                          |             |
| January  | 29 | . . . . .   | Examination |
| February | 5  | Picture Analysis - continued.                               |             |
| February | 12 | How Music Educates<br>Lecture by Professor C. H. Farnsworth |             |
| February | 19 | Examination Review.   |             |
| February | 26 | Introductory to Music Appreciation.                         |             |
| March    | 5  | Music Appreciation.<br>Illustrations                        |             |
|          |    | From Kinderscenen, Opus 15                                  | Schumann    |
|          |    | No. 8 - Wichtige Begebenheit                                |             |
|          |    | No. 8 - Am Camin  |             |
|          |    | No. 12 - Kind im Einschlummern                              |             |
|          |    | Pictorial Sketch  | Cyril Scott |
|          |    | Dirge of the Trenches                                       | Ornstein    |
|          |    | Mr. Alton Jones   |             |
|          |    | "The mock suns"   | Schubert    |
|          |    | "Death and the Maiden"                                      | Schubert    |
|          |    | "The Organ Grinder"   | Schubert    |
|          |    | Mr. Max Weinstein   |             |
| March    | 12 | Music Appreciation - continued.<br>Illustrations            |             |
|          |    | From Sonate, A major, Opus 2 No.2                           | Beethoven   |
|          |    | Scherzo. Allegretto.  |             |
|          |    | Rondo   |             |
|          |    | Mr. Alton Jones   |             |
|          |    | "The Organ Grinder"   | Schubert    |
|          |    | "The Wanderer"  | Schubert    |
|          |    | "Who is Sylvia"   | Schubert    |
|          |    | Mr. Max Weinstein   |             |

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THE      TECHNIQUE      OF      STUDY      .      Term III

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March 19    Second Printed Review.

April    2    A General Reading List.

April    9    Special Bibliography.

April 16    Community Music.

April 23    Music as a School Credit Study.

April 30    Purpose of Material used in the Course.

May        7    Third Printed Review.

May    14    .    .    .    .    .    .    Graduates' Examination

May    21    .    .    .    .    .    .    Undergraduates' Examination

May    28    Examination Review.

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R E C I T A L S

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G E N E R A L   E V E N T S

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

In Commemoration of the Birthday of the late

M R S.     B E T T Y     L O E B

by Students of the  
Institute of Musical Art

Cuyler Memorial Hall

Sunday evening, January 16, 1921,

at half after eight

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PROGRAMME OF COMPOSITIONS BY JOHANNES BRAHMS

Quartette in C minor, Opus 60 . . . . .

for Piano, Violin, Viola and Violoncello

Allegro non troppo  
Scherzo: Allegro  
Andante  
Finale. Allegro comodo

Miss Bianca del Vecchio

Mr. William Kroll

Mr. Karl Kraeuter

Mr. Hayden Shepard

- over -

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MEMORIAL RECITAL

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Programme

Continued

Variations on a theme by Joseph Haydn, Opus 56 . . .

for two Pianos

Mr. Alton Jones

Mr. Dorsey Whittington

Part-songs for Women's Voices, Opus 17 . . .

with accompaniment of two Horns and Harp

"Whene'er the sounding harp is heard"

"The Death of Trenar"

from Ossian's Poem "Fingal"

"The Gardener"

Students of the Institute

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

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

given by  
STUDENTS   OF   THE   INSTITUTE

Saturday evening, February 26, 1921,  
at a quarter after eight  
at Aeolian Hall

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P R O G R A M M E   O F   C O M P O S I T I O N S   B Y

L U D W I G   v a n   B E E T H O V E N

Symphony No. III (Eroica), Opus 55 . . . . .  
Allegro con brio  
Marcia Funebre: Adagio assai  
Scherzo: Allegro vivace  
Finale. Allegro molto  
Orchestra of the Institute

Concerto for Violin, Opus 61 . . . . .  
Allegro ma non troppo  
Mr. William Kroll

Larghetto  
Rondo  
Mr. Karl Kraeuter

Fantasy for Piano, Chorus and Orchestra, Opus 80 . . .  
Miss Margaret Hamilton  
Chorus and Orchestra of the Institute

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I N S T I T U T E   O F   M U S I C A L   A R T  
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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, March 5, 1921,  
at a quarter after eight  
at Washington Irving High School

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P R O G R A M M E   O F   C O M P O S I T I O N S   B Y

L U D W I G   v a n   B E E T H O V E N

Symphony No. III (Eroica), Opus 55 . . . . .  
Allegro con brio  
Marcia Funebre: Adagio assai  
Scherzo: Allegro vivace  
Finale. Allegro molto  
Orchestra of the Institute

Concerto for Violin, Opus 61 . . . . .  
Allegro ma non troppo  
Mr. William Kroll  
  
Larghetto  
Rondo  
Mr. Karl Krasuter

Fantasy for Piano, Chorus and Orchestra, Opus 80 . . .  
Miss Margaret Hamilton  
Chorus and Orchestra of the Institute

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

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First Piano Recital  
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Saturday afternoon, December 11, 1920, at half past two.

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Theme and Variations in D major       .       .       .       Mozart

Sonata in B flat major, Opus 106       .       .       .       Beethoven

Allegro

Scherzo; Assai vivace

Adagio sostenuto; Appassionato e con  
molto sentimento

Largo

Allegro risoluto

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

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Second Piano Recital  
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Wednesday evening, March 9, 1921, at quarter after eight.

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Sonata in C major, Opus 1 . . . . . Brahms

Allegro

Andante

Scherzo: Allegro molto e con fuoco

Finale. Allegro con fuoco

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Davidsbundler, Opus 6 . . . . . Schumann

Vivace

Con sentimento

Con umore

Con impazienza

Semplice

Molto vivace

Non allegro

Vivo

Vivace

Alla ballata - molto vivace

Semplice

Con umore

Ferose, brioso

Dolce e cantando

Vivo

Con umore

Come da lontana

Non allegro

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Ballade in B minor . . . . . Liszt  
Au bord d'une Source . . . . . Liszt  
Mephisto Waltz . . . . . Liszt

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

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Chamber Music Recital  
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Thursday evening, December 16, 1920, at quarter after eight.

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Mr. Clarence Adler - Piano

Mr. Scipione Guidi - Violin

Mr. Cornelius Van Vliet - Violoncello  
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Trio in B flat major, Opus 97 . . . . Beethoven

Allegro moderato

Scherzo: Allegro

Andante cantabile, ma pero con moto;

Allegro moderato

Trio in C minor, Opus 66 . . . . Mendelssohn

Allegro energico e con fuoco

Andante espressivo

Scherzo molto allegro quasi presto

Finale. Allegro appassionato  
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 I N S T I T U T E   O F   M U S I C A L   A R T  
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M R.     W A R N E R     M A S O N     H A W K I N S

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 Piano Recital  
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Saturday afternoon, January 8, 1921, at half past two.

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

Allegro con brio  
 Adagio  
 Scherzo. Allegro  
 Allegro assai

Impromptu in F sharp major . . . Chopin  
 Two Mazurkas . . . Chopin

F sharp minor  
 C major  
 Four Preludes . . . Chopin  
 C major  
 C sharp minor  
 G minor  
 F major

Three Studies . . . Chopin  
 F minor  
 D flat major  
 A minor

Romance . . . Brockway  
 Poissons d'or . . . Debussy  
 Eclogue . . . Liszt  
 Polonaise . . . Liszt

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

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Piano Recital  
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Wednesday evening, March 30, 1921, at quarter after eight.

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Sonata in C major, Opus 53 . . . . Beethoven

Allegro con brio  
Introduzione. Adagio molto.  
Rondo: Allegretto moderato: Prestissimo

Faschingsschwank aus Wien, Opus 26 . . . Schumann

Allegro  
Romance  
Scherzino  
Intermezzo  
Finale

Barcarolle in F sharp major, Opus 60 . . . Chopin  
Six Preludes, Opus 28 . . . . Chopin

No. 3 - G major  
No. 4 - E minor  
No. 11 - B major  
No. 12 - G sharp minor  
No. 13 - F sharp major  
No. 22 - G minor

Scherzo in B minor, Opus 20 . . . . Chopin

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

and

M R S .   I R E N E   S C H W A R C Z   J A C O B I

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Violin and Piano Recital  
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Friday evening, April 8, 1921, at quarter after eight.

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Sonata in G major, Opus 78 . . . . Brahms

Vivace ma non troppo  
Adagio  
Allegro molto moderato

Sonata in C sharp minor, Opus 21 . . . . Dohnanyi

Allegro appassionato  
Allegro ma con tenerezza  
Vivace assai

Sonata in G minor, Opus 13 . . . . Grieg

Lento dolcissimo: Allegro vivace  
Allegro tranquillo  
Allegro animato  
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I N S T I T U T E   O F   M U S I C A L   A R T  
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M R .   H U G O   K O R T S C H A K

and

M R S .   E L I Z A B E T H   C O O L I D G E

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Violin and Piano Recital  
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Saturday afternoon, April 9, 1921, at half past two.

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

Ziemlich langsam; lebhaft

Sehr lebhaft

Leise, einfach

Bewegt

Sonata, Opus 36 . . . . . Pierne

Allegretto

Allegretto tranquillo

Andante non troppo. Allegro  
un poco agitato

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

Saturday afternoon, November 6, 1920,

at two o'clock.

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Praeludium in E major . . . . . Bach

Miss Sonoma Talley

Violin Concerto in D minor, Opus 31 . . . . . Vieuxtemps

Andante; Adagio religioso

Scherzo

Finale marziale

Master Milton Feher

From Concerto in C minor, Opus 37 . . . . . Beethoven

First Movement: Allegro con brio

Miss Florence Griffiths

Faust Fantasy . . . . . Wieniawski

Miss Lillian Fuchs

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

Saturday afternoon, November 13, 1920,

at two o'clock.

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- Sonata in F minor, Opus 57 . . . . Beethoven  
Allegro assai  
Andante con moto  
Allegro ma non troppo  
Miss Margaret Dreyer
- "Mio caro bene" from Fair Rosalinda . . . . "Handel  
Miss Janet Beck
- Chromatic Fantasia and Fugue . . . . Bach  
Miss Theresa Koerner
- Variations in F major, Opus 34 . . . . Beethoven  
Mr. Douglas Bailey
- Duet - "Quis est homo" from Stabat Mater . . . . Rossini  
Miss Lillian Gustafson  
Miss Muriel Ciani
- From Concerto in C minor, Opus 37 . . . . Beethoven  
First Movement: Allegro con brio  
Miss Fannie Haydock
- Suite for Pianoforte in G major, Opus 50 . . . . Moszkowski  
Allegro moderato  
Air  
Capriccio  
Presto alla Giga  
Miss Esther Achinstein
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I N S T I T U T E     O F     M U S I C A L     A R T  
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T H I R D     S T U D E N T S '     R E C I T A L

Saturday afternoon, November 20, 1920,

at two o'clock.

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Fugue in C major . . . . . Bach  
(from the short preludes and fugues)  
Fairy-tale, Opus 162 . . . . . Raff  
Miss Theresa Levenson

Sonata in G minor . . . . . Tartini  
Adagio  
Non troppo presto  
Largo  
Allegro comodo  
Mr. Abraham Dubin

Two Studies . . . . . Neupert  
Norwegian Dance  
At the Seashore  
Miss Theresa Molloy

Waltz in A major . . . . . Rachmaninoff  
Miss Mabel Marx

Violin Concerto in G minor . . . Vivaldi-Nachez  
Allegro  
Adagio  
Allegro  
Mr. Louis Kolopsky

Chant Polonaise . . . . . Chopin-Liszt  
Miss Sarah Wolfson

Scene de Ballet, Opus 100 . . . . de Beriot  
Master Milton Spiro

Improvisation in F major, Opus 46 . . . MacDowell  
Scherzando in C minor, Opus 29 . . . Pierne  
Miss Grace Barbot

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

Saturday afternoon, November 27, 1920,

at two o'clock.

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Chaconne in D minor . . . . . Bach-Busoni

Miss Georgiana Winsor

Sonata in E flat major, Opus 81<sup>a</sup> . . . . . Beethoven

Das Lebwohl. Adagio; Allegro  
Die Abwesenheit. In gehender Bewegung.  
Das Wiedersehn. Im lebhaftesten Zeitmasse.

Mrs. Lynette Koletsky

Capriccio in B minor, Opus 76 . . . . . Brahms  
Intermezzo in A flat major, Opus 76 . . . . . Brahms  
Rhapsodie in B minor, Opus 79 No. 1 . . . . . Brahms

Mr. Morris Wolfson

From Sonata in A flat major . . . . . Weber

Allegro  
Scherzo

Miss Anna Blumenfeld

Poissong d'or . . . . . Debussy  
La Soirée dans Grenade . . . . . Debussy  
Feux d'Artifice . . . . . Debussy

Miss Bianca del Vecchio

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

Saturday afternoon, December 4, 1920,

at two o'clock.

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Toccata in D minor, for the harpsichord . . . Bach

Miss Jeannette Glass

Concerto No. 4 in D major, for violin . . . Mozart

Allegro

Andante cantabile

Rondeau

Mr. Philip Morrell

Organ Concerto in D minor . . . W.F.Bach-Stradal

Introduction

Fugue

Largo

Finale. Allegro

Miss Ida Deck

Seguidilla in F sharp major . . . Albeniz

Etude in D flat major, Opus 25 No. 8 . . . Chopin

Valse Impromptu in A flat major . . . Liszt

Miss Margaret Hamilton

Fantasie in F minor, Opus 49 . . . Chopin

Miss Miriam Kestenblatt

Violin Concerto in A minor, Opus 28 . . . Goldmark

Allegro moderato

Air

Allegretto

Master Milton Feher

Scherzo in C sharp minor, Opus 39 . . . Chopin

Mr. Arthur Greenwald

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

Saturday afternoon, December 18, 1920,

at two o'clock.

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Violin Concerto in E minor . . . . Nardini  
    Allegro moderato  
    Andante cantabile  
    Mrs. Elsie Eberling

Melodie in D minor . . . . Gluck-Sgambati  
Cracovienne fantastique, Opus 14 No. 6 . . Paderewski

Miss Cecile Humbert

Aria - "Ombra mai fu" - from Serse . . . . Händel  
"Chi vuol la Zingarella" . . . . Paisiello  
"Les trois prières" . . . . Paladilhe  
"None but the lonely heart" . . . . Tschaikowsky

Miss Muriel Cianci

Nocturne in F sharp minor, Opus 48 No. 2 . . Chopin  
Etude in F major, Opus 104 . . . . Mendelssohn

Miss Beatrice Klein

"Care Selve" . . . . . Händel  
"Qual farfaletta" . . . . . Handel

Miss Nora Fauchald

Waltz ("Landler") in E major, Opus 64 . . Hermann Scholtz

Mr. David Buttolph

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

Saturday afternoon, January 15, 1921,

at two o'clock.

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Toccata, Adagio and Fugue in C major . . . . . Bach-Busoni  
Miss Margaret Dreyer

From Concerto in D minor . . . . . Mozart  
First Movement: Allegro  
Miss Elna Anderson

Sonata in E flat major, Opus 31 No. 3 . . . . . Beethoven  
Allegro  
Scherzo. Allegretto vivace  
Minuetto  
Presto con fuoco  
Miss Lois Haupt

Airs from Ballet "Alceste" . . . . . Gluck-Saint-Saens  
Reflets dans l'eau . . . . . Debussy  
Miss Stella Mintz

Folksongs from Lower Brittany . . . . . Bourgault-Ducoudray  
"Dimanche a l'aube"  
"J'avions choisi mes amours" (phrygian mode)  
"Le soleil monte" (hypophryian mode)  
"Ma douce Annette" (hypodorian mode)  
"Le Paradis" (hypodorian mode)  
"L'Angelus"  
Miss Myra Kingsley

Impromptu in F sharp major, Opus 36 . . . . . Chopin  
Etude in double thirds, Opus 25 No. 10 . . . . . Chopin  
Mr. Joseph Wynne

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

Saturday afternoon, January 22, 1921,

at two o'clock.

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- From Sonate in C major, Opus 53 . . . . . Beethoven  
First Movement: Allegro con brio  
Mr. Harry Anik
- "Amarilli, mia bella" . . . . . Caccini  
"Now sleeps the crimson petal": . . . . . Quilter  
Miss Ellen Martinson
- "Batti, Batti" from Don Giovanni . . . . . Mozart  
"Come, Sweet Morning" . . . . . A.L.  
Miss Helen Kuck
- Etude in F minor, Opus 25 No. 2 . . . . . Chopin  
Country Gardens . . . . . Grainger  
Miss Frances Hall
- "Voi che sapete" . . . . . Mozart  
"My lovely Celia" . . . . . Old English  
Miss Helen Beresheim
- Romanza Andaluza . . . . . Sarasate  
Miss Genevieve Voorhees
- "Già il sole dal Gange" . . . . . Scarlatti  
"Sylvelin" . . . . . Sinding  
"Mermaid Song" . . . . . Haydn  
Miss Pearl Levoff
- Duet - "Primavera d'amore" . . . . . Lucantoni  
Miss Janet Beck  
Miss Pearl Levoff
- Romance in D flat major, Opus 24 No. 9 . . . . . Sibelius  
Arabesque in E major, No. 1 . . . . . Debussy  
Mr. Arnold Block
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I N S T I T U T E   O F   M U S I C A L   A R T  
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N I N T H   S T U D E N T S '   R E C I T A L

Saturday afternoon, January 29, 1921,

at two o'clock.

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

Mrs. Lynette Koletsky

Scherzo in E flat minor, Opus 4 . . . . .Brahms

Mr. Alton Jones

Violin Concerto in B minor, Opus 61 . . . . .Saint-Saëns

Allegro non troppo

Andantino quasi Allegretto

Molto moderato e maestoso

Allegro non troppo

Master Milton Feher

Prelude, Fugue and Variation, for organ . . . . .Franck

(arranged by Harold Bauer)

Miss Therese Koerner

Three Etudes . . . . .Chopin

C minor - - Opus 25 No. 12

G flat major - Opus 25 No. 9

G flat major - Opus 10 No. 5

Miss Jenny Seidman

Mazurka in G major, Opus 26 . . . . .Zarzycki

Mr. Louis Kaufman

Scherzo in E major . . . . .Chopin

Miss Anna Blumenfeld

Ballade in F minor . . . . .Chopin

Miss Bianca del Vecchio

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

Saturday afternoon, February 5, 1921,

at two o'clock.

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Fantasia in C minor . . . . . Mozart

Miss Florence Turitz

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

Largo. Allegro

Adagio

Allegretto

Miss Frances Smith

Papillons, Opus 2 . . . . . Schumann

Miss Pauline Giesselmann

Sonata in A major, Opus 120 . . . . . Schubert

Allegro moderato

Andante

Allegro

Miss Laura Platt

Scherzo-Tarentelle in G minor, Opus 16 . . . . . Wieniawski

Mr. William Vaules

Thirty-two Variations in C minor . . . . . Beethoven

Miss Stella Mintz

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

Saturday afternoon, February 12, 1921,

at two o'clock.

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Sonata in D minor, Opus 31 No. 2 . . . Beethoven  
Largo. Allegro  
Adagio  
Allegretto  
Mr. Morris Wolfson

"Hear ye, Israel" from Elijah . . . Mendelssohn  
Miss Helen Kuck

"Erinnerung" : : : : : Brahms  
"Meine Liebe ist grün" : : : : : Brahms  
Miss Nora Fauchald

"O del mio dolce amor" . . . . . Gluck  
Miss Muriel Haas

Sonata No. IV in D minor, for violin alone . . . Bach  
Allemande  
Corrente  
Saratanda  
Giga  
Master Franz Hone

Variations on a theme by Haydn, for two pianos Brahms  
Miss Margaret Dreyer  
Miss Theresa Koerner

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

given by

JUNIOR   STUDENTS

Saturday afternoon, February 19, 1921, at three o'clock.

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Overture to Iphigenia in Aulis . . . Gluck  
Junior Orchestra

Concerto for Violoncello in B minor . Goltermann

Andante espressivo  
Master Harvey Shapiro

Finale  
Master Harry Fuchs

Sonata in A major . . . . . Paradisi

Vivace

Presto molto legato  
Miss Estelle Chaskin

Hungarian Air "Hejre Kati" . . . . . Hubay

Master Abraham Taffel

- over -

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TWELFTH STUDENTS' RECITAL

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Continued

Concertstück . . . . . Weber

Larghetto, ma non troppo  
Adagio  
Assai presto

Miss Yetta Kabram

Miss Estelle Chaskin  
at the second piano

From Serenade for String Orchestra, Opus 63 Volckmann

Waltz and March

Junior Orchestra

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This Recital was followed by a

TEA and DANCE

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

Saturday afternoon, March 5, 1921,

at two o'clock.

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Concerto in D major . . . . . Mozart

Allegro  
Larghetto  
Allegretto

Miss Esther Achinstein

Nocturne in F sharp major, Opus 15 No. 2 . . . Chopin

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

Miss Andrades Lindsay

Scherzo in B flat minor, Opus 31 . . . Chopin

Miss Helen Harrington

Nocturne in D flat major, Opus 27 No. 2 . . . Chopin

Mazurka in B minor, Opus 33 No. 4 . . . Chopin

Ballade in A flat major, Opus 47 . . . Chopin

Mr. Dorsey Whittington

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

Saturday afternoon, March 12, 1921,

at two o'clock.

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From Quartette in D major, Opus 44 No. 1      Mendelssohn  
First Movement: Molto allegro vivace  
Miss Claire Casten  
Miss Sylvia Weinstein  
Mr. Walter Edelstein  
Mr. Hayden Shepard

"Das Veilchen" . . . . . Mozart  
"Pourquoi rester seulette" . . . . . Saint-Saëns  
"Green" . . . . . Debussy  
"Night Wind" . . . . . Tarley  
"At the well" . . . . . Hageman  
Miss Lillian Gustafson

Concerto in E flat major, Opus 73 . . . . . Beethoven  
Allegro  
Miss Anna Blumenfeld  
Adagio un poco mosso  
Rondo. Allegro.  
Miss Ida Deck

Three Norwegian Songs:  
"Fra Monte Pincio" . . . . . Grieg  
"I Seragliens Lustgard" . . . . . Sjögren  
"Et Syn" (A vision) . . . . . Grieg  
Miss Nora Fauchald

Trio in E major . . . . . Mozart  
for Pianoforte, Violin and Violoncello  
Allegro  
Andante grazioso  
Allegro  
Miss Jacqueline de Moor  
Miss Norma Hopkins  
Mr. Julian Kahn  
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I N S T I T U T E   O F   M U S I C A L   A R T  
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F I F T E E N T H   S T U D E N T S '   R E C I T A L

Saturday afternoon, March 19, 1921,

at two o'clock.

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Toccata in C minor . . . . . Mozart

Mr. Edward Young

From Concerto in G minor, Opus 22 . Saint-Saëns  
Andante sostenuto

Mr. Arthur Greenwald

Nocturne in E major, Opus 32 No. 1 . . Chopin  
Etude in C minor, Opus 25 No. 12 . . Chopin

Miss Dorothy Bedford

Polonaise in F sharp minor, Opus 44 . . Chopin

Mr. Ralph Seybert

Nocturne in E major, Opus 62 No. 2 . . Chopin  
Etincelles, Opus 36 No. 6 . . Moszkowski

Mr. David Holland

Polonaise in C minor, Opus 40 No. 2 . . Chopin  
Nocturne in F sharp major, Opus 15 No. 2 . . Chopin

Miss Ethel Gansler

Prelude and Fugue in D major . . . Bach-Busoni

Miss Bianca del Vecchio

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

Saturday afternoon, April 2, 1921,

at two o'clock.

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From Fantasie in F sharp minor, Opus 28                      Mendelssohn  
Finale

Miss Sarah Wolfson

Intermezzo in A major                      .                      Brahms  
Ballade in G minor                      .                      Brahms

Miss Georgiana Winsor

"Black Roses"                      .                      Sibelius  
"A Feast of Lanterns" (from the Chinese).                      Bantock

Miss Adelaide Childs

Two Etudes                      .                      MacDowell

Melodie in A flat major, Opus 39 No. 10

Moto Perpetuo in A flat major, Opus 46 No. 2

Miss Frances Friedman

Prelude in E minor, Opus 28 No. 4                      .                      Chopin  
Prelude in C sharp minor                      .                      Rachmaninoff

Miss Martha Halbwachs

Hungarian Rhapsody in D minor, Opus 43                      .                      Hauser

Mr. Menotta Cavalla

Two Etudes                      .                      MacDowell

Idyll in A major, Opus 39 No. 7

Hungarian in A minor, Opus 39 No. 12

Master Edward Stomel

Impromptu in A flat major                      .                      Chopin  
Nachtstück in F major                      .                      Schumann  
Impromptu in F minor                      .                      Faure

Mr. Samuel Quincy

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

Saturday afternoon, April 16, 1921,

at two o'clock.

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Sonata in A major, Opus 2 No. 2 . . . Beethoven  
Allegro  
Largo  
Scherzo  
Rondo

Mr. Alton Jones

Nocturne in F sharp minor, Opus 48 No. 2 . . . Chopin  
In der Nacht, Opus 12 No. 5 . . . Schumann

Mr. Wendell Keeney

"Sapphische Ode" . . . . . Brahms  
"Frühlingsnacht" . . . . . Jensen

Miss Lottie Lipovetzky

Nocturne in D flat major, Opus 27 No. 2 . . . Chopin  
Concert Etude, Opus 24 No. 1 . . . Moszkowski

Miss Anna Abramowitz

Three Hungarian Dances . . . . . Brahms-Joachim

Miss Lillian Fuchs

Valse-Improptu in A flat major . . . . . Liszt

Miss Bertha Katz

"Spiagge Amate" . . . . . Gluck  
"The Dew is sparkling" . . . . . Rubinstein  
"Le Cloche" . . . . . Saint-Saëns

Miss Muriel Cianci

Burleske in D minor, for piano and orchestra . . . Strauss

Miss Bianca del Vecchio

Mr. Alton Jones  
at the second piano

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

Wednesday evening, April 20, 1921, at quarter after eight.

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Prelude and Fugue in D major . . . . . Bach-Busoni

Rondo in A minor . . . . . Mozart

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

Maestoso

Allegro con brio ed appassionato

Arietta. Adagio molto semplice cantabile

Ballade in F minor . . . . . Chopin

Kreisleriana . . . . . Schumann

No. 2 - Sehr innig und nicht zu rasch

No. 8 - Schnell und spielend

Etude in F minor . . . . . Liszt

from the Etudes of Transcendental Execution

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

given by

MISS GLADYS MAYO 1921

Tuesday evening, April 26, 1921, at quarter after eight.

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

Rondo in A minor . . . . . Mozart

Sonata in A flat major, Opus 110 . . . . . Schumann

Moderato cantabile, molto espressivo

Allegro molto

Adagio ma non troppo

Fuga. Allegro, ma non troppo

Ballade in F major, Opus 38 . . . . . Chopin

Kreisleriana, Opus 16 - Nos. 5 and 6 . . . . . Schumann

Etude in D flat major . . . . . Liszt

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

given by

MEMBERS   O F   T H E   C L A S S   O F   1921

Wednesday evening, April 27, 1921, at quarter after eight.

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Organ Sonata in G minor (Finale) . . . . . Guilmant

Miss Dorothy Fulmer

Waltz in A major . . . . . Brahms-Hochstein  
Rosamunde Ballet Music . . . . . Schubert-Kreisler

Miss Lillian Fuchs

Chant d'amour . . . . . Stojowski

Mr. Alton Jones

"Blackbird's Song" . . . . . Cyril Scott  
"Fairy Pipers" . . . . . Brewer

Miss Lillian Gustafson

Nocturne . . . . . Scriabine  
Seguidilla . . . . . Albeniz

Miss Margaret Hamilton

Prologue - "I Pagliacci" . . . . . Leonecavallo

Mr. Max Weinstein

Quintette for Piano and Strings, in F minor . .  
Nathan Novick (1917)

Miss Bianca del Vecchio

Mr. Joseph Fuchs   Mr. William Kroll  
Mr. Jacob Neiblum   Mr. Hayden Shepard

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

given by

MR.   K A R L   K R A E U T E R

Friday evening, April 29, 1921, at quarter after eight.

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Sonata in D minor, Opus 108 . . . . . Brahms

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

From Sonata in C major . . . . . Bach

Adagio

Fugue

Concerto in F sharp minor, Opus 23 . . . . . Ernst

Caprice No. 13 (Dance of the Shadows) Paganini-Vogrich

Cherry Ripe . . . . . Cyril Scott

What the Swallows told . . . . . Cecil Burleigh

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

Saturday afternoon, April 30, 1921,

at two o'clock.

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Sonata Appassionata in F minor, Opus 57 . . . Beethoven  
Allegro assai  
Andante con moto  
Allegro ma non troppo  
Mr. Dorsey Whittington

From Concerto in E minor, Opus 13 . . . Rode  
First Movement: Moderato  
Master David Klinger

Aria from "Rinaldo" . . . . . "Handel  
"Cara sposa"  
Miss Muriel Cianci

Apparition No. 2 . . . . . Liszt  
Ballade in D flat major . . . . . Liszt  
Mr. Sascha Gorodnitzky

From Concerto in D minor, Opus 9 . . . Spohr  
First Movement: Allegro  
Mr. Walter Edelstein

Ballade in A flat major . . . . . Chopin  
Rhapsodie No. 8 . . . . . Liszt  
Miss Jenny Seidman

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

given by

MISS   MARGARET   DREYER

Tuesday evening, May 3, 1921, at quarter after eight.

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Toccata, Adagio and Fugue in C major . . . . . Bach-Busoni  
Adagio in B flat major . . . . . Mozart

Sonata Appassionata in F minor, Opus 57 . . . . . Beethoven  
Allegro assai  
Andante con moto  
Allegro ma non troppo; Presto

Ballade in G minor, Opus 23 . . . . . Chopin  
Intermezzo in A flat major, Opus 76 No. 3 . . . . . Brahms  
Capriccio in C sharp minor, Opus 76 No. 5 . . . . . Brahms  
Polonaise in E major . . . . . Liszt

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

given by

MISS            IDA            DECK

Thursday evening, May 5, 1921, at quarter after eight.

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Organ Concerto in D minor       .   .   .   Bach-Stradal  
Fantasy in C minor       .   .   .   .   .   .   Mozart

Sonata in E flat major, Opus 81<sup>a</sup>       .   .   .   Beethoven  
    Das Lebewohl.   Adagio: Allegro  
    Die Abwesenheit.   In gehender Bewegung  
    Das Wiedersehn.   Im lebhaftesten Zeitmasse

Kreisleriana, Opus 16       .   .   .   .   .   Schumann  
    No. 2 - Sehr innig und nicht zu rasch  
    No. 5 - Sehr lebhaft  
Gnomesreigen       .   .   .   .   .   .   Liszt  
Fantasy in F minor       .   .   .   .   .   .   Chopin

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I N S T I T U T E   O F   M U S I C A L   A R T  
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T W E N T Y - F I F 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 7, 1921, at half past two o'clock.

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Homophonic Forms for Pianoforte:

Negro Spiritual . . . Stella Goldberger (grade III)  
Miss Stella Goldberger

Duetto . . . . . Alton Jones (grade III)  
Mr. Alton Jones

Sonata Movement for Pianoforte and Flute . . . . .  
Daisy Sherman (grade VI)

Miss Daisy Sherman  
Miss Sarah Possell

Concert Fugue with Prelude, for two Pianos . . . . .  
Ida Deck (grade V)

Miss Ida Deck  
Miss Bianca del Vecchio

Sonata Movement for Pianoforte and Clarinet . . . . .  
Gladys Mayo (grade VII)

Miss Anna Blumenfeld  
Mr. John Martin

Sonata Movement for String Quartette . . . . .  
Joseph Fuchs (grade VI)

Mr. Joseph Fuchs  
Mr. William Kroll  
Mr. Jacob Neiblum  
Mr. Hayden Shepard

- over -

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TWENTY-FIFTH      STUDENTS'      RECITAL

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Continued

Songs . . . . Theodora Theobald (grade V)

"Speak to me, my love"

"Evening Song"

"April Song"

Miss Nora Fauchald

Polyphonic Forms for Pianoforte:

Allegretto . . . Alexander Brachocki (grade IV)

Mr. Alexander Brachocki

Andante Sostenuto . Margaret Hamilton (grade IV)

Miss Margaret Hamilton

Chaconne for Pianoforte . . . Bassett Hough (grade VI)

Mr. Bassett Hough

Sonata Movement for Pianoforte, Violin and Violoncello .

Lois Wilson (grade VII)

Miss Lois Wilson

Mr. Karl Kraeuter

Mr. Hayden Shepard

Concert Fugue with Prelude, for two Pianos . . .

Bianca del Vecchio (grade V)

Miss Bianca del Vecchio

Miss Ida Deck

Quintette for Pianoforte, two Violins, Viola and Violon-  
cello . . . . Nathan Novick (grade VII)

Miss Bianca del Vecchio

Mr. Joseph Fuchs

Mr. Jacob Neiblum

Mr. William Kroll

Mr. Hayden Shepard

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

given by

MRS.   LYNETTE   GOTTLIEB   KOLETSKY

Saturday   afternoon,   May   14,   1921,   at   two   o'clock.

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Prelude and Fugue in A minor   .   .   .   Bach-Liszt  
Fantasy in C minor   .   .   .   .   .   .   Mozart

Sonata in E flat major, Opus 81<sup>a</sup>   .   .   .   Beethoven

Das Lebewohl. Adagio: Allegro

Die Abwesenheit. In gehender Bewegung

Das Wiedersehen. Im lebhaftesten Zeitmasse

In der Nacht   .   .   .   .   .   .   Schumann

Novellette in D major   .   .   .   .   .   .   Schumann

Waldesrauschen   .   .   .   .   .   .   Liszt

Ballade in A flat major   .   .   .   .   .   .   Chopin

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

tendered to

M R.   E R N O   D O H N A N Y I

by Students of the Institute

Wednesday afternoon, April 27, 1921,

at three o'clock.

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PROGRAMME

Prelude and Fugue in A major . . . . . Bach

Prelude in E flat major . . . . . Chopin

Miss Margaret Hamilton

From Sonata in E major, for Violin alone . . . . . Bach

Prelude and Gavotte

Mr. William Kroll

Scherzo in E flat major . . . . . Brahms

Mr. Alton Jones

"Rossignols amoureux" . . . . . Rameau

"Pourquoi rester seulette" . . . . . Saint-Saëns

Miss Lillian Gustafson

- over -

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RECEPTION RECITAL TO MR. DOHNANYI

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Continued

Ballade in F minor . . . . . Chopin

Miss Bianca del Vecchio

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Mr. Dohnanyi responded by playing

Sonata in A flat major, Opus 110 . . . . . Beethoven

Moderato cantabile, molto espressivo

Allegro molto

Adagio, ma non troppo

Fuga. Allegro, ma non troppo

Hungarian Rhapsodie . . . . . Dohnanyi

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

NINTH   ANNUAL   SPRING   RECITAL  
of the

A L U M N I   A S S O C I A T I O N

Saturday evening, April 30, 1921,  
at eight o'clock.

PROGRAMME

Ballade in G minor, Opus 23 . . . . Chopin  
Berceuse, Opus 57 . . . . Chopin  
Scherzo in C sharp minor, Opus 39 . . . . Chopin

Miss Katherine Bacon

Quartette in G minor, Opus 60 . . . . Brahms  
for piano, violin, viola and violoncello

Allegro non troppo  
Scherzo. Allegro  
Andante  
Finale. Allegro comodo

Miss Bianca del Vecchio

Mr. William Kroll  
Mr. Karl Kraeuter  
Mr. Hayden Shepard

Romance . . . . . Rachmaninoff  
Wienerisch . . . . . Godowsky  
Souvenir de Moscow . . . . . Wieniawski

Mr. Joseph Fuchs

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

Monday evening, May 25, 1921, at quarter after eight.

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JURY

Mr. Harold Bauer

Mr. William J. Henderson

Mr. Albert Spalding

Mr. Arthur Whiting

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From Sonata in A flat major, Opus 110 . . . Beethoven  
Adagio, ma non troppo  
Fuga. Allegro, ma non troppo

Ballade in F major, Opus 38 . . . Chopin  
Miss Gladys Mayo

Organ Concerto in D minor . . . Bach-Stradal

Fantasy in F minor . . . Chopin  
Miss Ida Deck

From Sonata in D minor, Opus 108 . . . Brahms  
Allegro  
Adagio

From Sonata in C major . . . Bach  
Adagio and Fugue  
Mr. Karl Kraeuter

- over -

TRIAL OF CANDIDATES for the ARTISTS' DIPLOMA

Continued

Fantasy in C minor . . . . . Mozart  
In der Nacht . . . . . Schumann  
Novellette in D major . . . . . Schumann

Mrs. Lynette Gottlieb Koletsky

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

Miss Bianca del Vecchio

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The Artists' Diploma confirmed to

Miss Ida Deck

Mr. Karl Kraeuter

Miss Gladys Mayo

Miss Bianca del Vecchio

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

Tuesday evening, May 31, 1921,

at a quarter after eight

at Aeolian Hall

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Overture, "Tannhäuser" . . . . . Wagner

Orchestra of the Institute

From Concerto for Piano, in B flat minor Tchaikowsky

First Movement: Allegro non troppo e molto

maestoso

Miss Bianca del Vecchio

Havanaise . . . . . Saint-Saëns

Mr. Karl Kraeuter

Air from "Allegro ed il Pensieroso" . . . . . Handel

"Sweet Bird"

Miss Lillian Gustafson

Flute obbligato - Mr. Cecil Fattey

- over -

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COMMENCEMENT      EXERCISES

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Continued

Fantasy-Overture . . . . . Karl Kraeuter

"In the Spirit of Youth"

Orchestra of the Institute

Conducted by the Composer

Three Songs . . . . . Theodora Theobald

"Speak to me, my Love"

"Evening Song"

"April Song"

Miss Nora Fauchald

Hungarian Fantasy . . . . . Liszt

Miss Ida Deck

. . . . . Address to the Graduates . . . .

Mr. Harold Bauer

. . . . . Presentation of Diplomas . . . .

Director of the Institute

Overture, "Mignon" . . . . . Ambroise Thomas

Orchestra of the Institute

Address . . . . Mr. Harold Bauer

Graduates:

When Dr. Damrosch asked me to come here and speak to you to-night, my first impulse was to decline with something like a feeling of consternation. Perhaps it was not the most polite way of answering his invitation, but it seemed certainly the most natural thing for me to say: "Why don't you do it yourself? You always have!"

He replied that it was precisely because he had always done it that he wanted me to do it, for a change, and added that he had been saying more or less the same thing to the Graduates of the Institute for the last fifteen years. In support of this statement, he asked me to look through the addresses he has delivered each year at these Commencement Exercises.

I began reading them, and the further I went, the more discouraged I felt. I saw that your respected Director, either consciously or unconsciously, had misled me, and that it was not true at all that he had been saying the same thing all these years.

On the contrary, he has said so many different things that it seems very difficult indeed to find any new approach or point of view from which to speak to you students at this significant moment of your lives, and, furthermore, everything he said was expressed with an eloquence and a mastery in the choice of language which would be hard to equal. As I went on reading, the wild thought flashed through my mind that the best thing I

could do would be to abstract secretly one of these documents - say one of twelve years ago or thereabouts - and read it to-night in the hope that its origin might be forgotten through that lapse of time even by its distinguished author. Such things have happened to the greatest composers sometimes.

I felt that the purpose for which all of these addresses had been composed would be equally served by repeating or at least quoting extensively from any one of them, and I will not hide from you that I was greatly tempted. But I found that I had two kinds of conscience which prevented me from carrying out this scheme - a bad conscience which told me that I might be found out; and a good, noble conscience which told me that it was only fair that Dr. Damrosch should have the sole privilege of repeating himself if his inspiration and ideas ever gave out.

So I abandoned the idea and was on the point of declining Dr. Damrosch's invitation regretfully but firmly on the ground that I was absolutely incompetent to follow him on the lines which he had established, when it occurred to me that possibly it might not be necessary to follow those lines at all, and that, not being in any position of authority above you, it might be permissible for me to speak to you on such an occasion in a spirit of comradeship and without formality. So here I am!

A moment ago you heard me use the word "students". I have not forgotten that you are graduates of the In-

stitute of Musical Art and that you have come here to receive the diplomas to which your careful and persevering work has entitled you. From this time forward nobody has the right to address you as "students" if you object to the title, and if I venture to say the word again - students - it is because I know that all that is implied in that word constitutes the basis on which we can best meet. I never had the opportunity and the distinction of obtaining a degree at any institution and I expect to remain a simple student all my life. I do not need to tell you that you too will have to remain students all your lives if your newly acquired title of graduate is to have permanent value. What you have earned and accomplished is in fact the right and the power to commence study on your own responsibility. I suppose that is why we call these Commencement Exercises but I don't know. Some people say that Commencement means "the end" but I can't believe that story. You are beginning a new career where you will be thrown upon your own resources. No more preparing of tasks for a teacher with the comforting assurance that if you make mistakes you will be set right. No more words of praise for playing even scales, for memorizing your piece, for writing your harmony exercises without using consecutive fifths. Henceforth all these things are taken for granted. Possibly some of you have not always realized how pleasant it is to be told that you are doing things the wrong way, and that the week's interval between your lessons has been spent in trying your hard-

est to do things which your teacher shows you are utterly bad. Possibly some of you have looked forward to the time when you would be free. Well, you are free now and you will find that this freedom is not by any means an unmixed blessing but something for which you will have to pay the old price of CONSTANT VIGILANCE. Failing that, you will become slaves to convention - slaves to bad habits - or, worst of all, slaves to vanity.

Do you want to pay the price?

If you stop to reflect, there is very little difference between a constant vigilance brought to bear over your own freedom and a constant vigilance that is exercised over the work which you have heretofore done under the supervision of your teachers. Vigilance is vigilance - work is work - you have always paid the price, and, at the first blush, it would seem as if you were able to gain something additional and very precious without paying anything for it. But perhaps there may be something even more precious and valuable than individual freedom.

An ideal, for example. An Ideal of Beauty!

If you decide that the best use you can make of your gifts and your energies lies in service to an ideal, you will take your freedom in both hands and carry it immediately to the altar of sacrifice, there to let it be consumed in the fire of labor and love. And this is precisely what you are all going to do. You may not know it, but I know it.

You are not going to accept an inferior article if you can get a better one for the same price. Freedom turns out to be the inferior article, Service the better one. Whichever you choose, you will have to work equally hard.

A number of you are now going to adopt the musical career as a profession. You are all familiar with the exterior marks of success in this career, and you have all fine and praiseworthy ambitions to succeed. But of course you are not all going to succeed in the same way, and when I say that, I do not mean that I know of any reason why you should not, every one of you, achieve the same degree of success.

Success in art is not to be measured in terms of money, social position or applause, and has only a very indirect relation to the number of pupils you teach, the number of concerts at which you appear, or the publishing and public performance of your compositions. Furthermore, it may not be amiss to point out that there is no necessary difference in worth between a composer, a performer, a teacher or a critic. It is a great mistake for a composer to assume, for instance, that an artist who interprets his works is necessarily a superior being, and it is also a mistake for an artist to assume that the critic who comments unfavorably upon his performance is necessarily incompetent or malicious, if not both. The composer may be wrong in his estimate and the critic may - possibly - be right. A piano teacher in some small remote town may achieve as much, if not more, suc-

cess than the conductor of a symphony orchestra in a large city. The teacher who has the ability and energy to create an intelligent taste for music in a community where none existed before, will have accomplished a work of more significance and permanent value than that of the conductor who takes things just as he finds them and leaves them in the same condition.

Each branch of the art offers equal opportunities and chances for true success, and if I were to define this as the attainment of a position wherein natural gifts can be most fully cultivated and developed, I don't think I should be very far of the mark. If the acquiring of material possessions or the applause of the multitude be, however, the ultimate object of ambition, there is very little chance of achieving real distinction in art. The larger impulse will absorb the smaller and your best energies will always go towards the goal which seems the most desirable.

"Where your treasure is, there will your heart be also".

But, whatever success may really mean, it is certain that every one wishes to attain it, and, in the artistic career, perhaps more than in any other, there are a good many people who quite honestly believe that if somebody who knows will indicate a certain definite road or direction to be followed, they will surely reach the goal of their ambition.

When I was a boy, I used to meet great artists sometimes, and in the midst of all the awe and admiration I

felt for them, I found myself wondering occasionally if they could ever be induced to disclose the secret of their success, and tell a common mortal what to do in order to reach the dizzy pinnacle of fame from which they looked down upon the rest of the world. It seemed sometimes as if these demi-gods and goddesses constituted a sort of secret society to which nobody could ever be admitted unless they had the pass-word, and I thought it was not always quite fair.

I came to learn, however, that there was no secret society and no pass-word, that no two of these artists had reached the positions they held through similar methods, and that, in fact, the principal elements which had characterized their varied careers and which they had experienced in common were hard work, discouragements and suffering.

There is no royal road to learning, neither is there any one path which leads to eminence in art and public recognition of worth. And if there is one thing which may be safely predicted to-night, it is that young people will have experiences in your pursuit of success which will be as different as the different noses on your different faces. In the course of your adventures you will profit sometimes by the experience of others who have travelled before you, but as a general rule you will find that points of similarity in the careers of musicians are to be found rather in the difficulties which they have all had to encounter than in the ways in which they have overcome them.

You are entering upon a period of struggle, and I need not counsel you to take courage, because courage is not the thing which is most essential. The essential need is a constant urge for the attainment of an ideal, and this is something which you either possess or lack, something which nobody can give you or deprive you of.

People have come to me sometimes to ask if I consider it "worth while" for them to continue the study of music. I have only one answer to this question and that is: "No. If you are so lacking in the irresistible inner urge which drives you to do this thing for its own sake, irrespective of your amount of talent, irrespective of your prospects of success, you must give it up, there is no hope for you." The question answers itself, in fact.

Granting, however, the existence of such an irresistible urge, I have often wondered if there were any one thing which could be called the most important stimulus to ordinary, everyday, hard study, such as we all have to do. This point is constantly being brought up and many different answers have been given. Where can we look for a constant, guiding impulse which is not only going to keep us at work but which will ensure our deriving results from this work?

Some people have said it is perseverance, others, concentration; others again imagination, reverence, ambition, sincerity. And while all these things are doubtless very important and very valuable, it seems to me that no one of them is really fundamental. Let us consider them in their order. Perseverance, unless it is

constantly guided by intelligence, is a poor kind of thing as a basis for artistic study. And of course we can't always be sure of being intelligent. Concentration implies the possession of a faculty which enables you to concentrate. Imagination is something which cannot be summoned up at will, even if you are persevering, intelligent and highly concentrated. Reverence in studying the works of the great masters is essential and indispensable, but it can hardly be called an active stimulus to work; moreover, if it is not accompanied by analysis, it may lead to superstition, a blind respect for obsolete tradition and ultimately to a paralysis of all initiative. Ambition is also just as likely as not to lead you astray unless it is directed by something else, for ambition may be either noble or base. The great danger, if ambition be the guiding impulse of work, is that it develops egotism, and although every artist is necessarily self-centred up to a certain point, the outward expression of his individuality for which he strives, when it is not directed sympathetically towards his fellow creatures, becomes a futile and feeble assertion of his ego, a thin small voice crying in the wilderness, intelligible only so far as the mere reiteration of the word I, I, I, would be.

Sincerity! This sounds very fine. Nobody would question for a moment the importance of being sincere.... Insincerity is a hateful thing. Surely nothing could be more vital than the determination to be invariably honest in our work, to shun any form of deceit either towards others or towards ourselves. Let us resolve, then, al-

ways to be honest and to invoke the spirit of absolute sincerity to preside over our study.

But!

What will happen to us if we do not make this fine resolution? What does sincerity really mean?

If to be sincere means to show one's motives and actions with entire frankness, then it may be said at once that there is no such thing as Insincerity in Art.

It is useless and superfluous to resolve to be sincere. We can't be insincere if we try, for we are compelled to show ourselves precisely as we are. Art may be compared to the X rays. It penetrates beneath the surface of nature and discloses with absolute fidelity the underlying realities. The attitude taken towards his art by the teacher, the composer or the interpreter, is mirrored with pitiless exactitude in the lesson, the composition or the performance. Superficiality in art stands self-confessed: intelligence, sensitiveness, nobility, conscientiousness, sincerity and all the other elements that go to make a complete artistic equipment are projected in the exact proportion which they hold in the musician's work, and this cannot be changed or modified in the least.

It is not necessary to say "I will be sincere" - it is only necessary to realize that if I am dishonest or careless in my work, I cannot possibly conceal it. Mere-triciousness of any kind in Art may possibly deceive for a moment, but it cannot prevail. It will sooner or later show itself in the most glaring colors through the very

medium which was employed to hide it.

So it seems to me that none of the things we have considered, not even Sincerity, can be truly called a constant guiding stimulus to study.

What then can we call upon to help us?

In my opinion there is one human impulse more fundamental, more essential, more reliable and more valuable than any other in this connection, and that is:

Curiosity!

I will not attempt more than the briefest indication of the importance which the Spirit of Curiosity plays in our lives and how it must necessarily be of the greatest possible help in study. It is almost enough to recall the quite unmistakable fact that curiosity is the basis of all human knowledge. It starts indeed with the infant.

I remember once seeing a very philosophical baby counting his fingers and toes, and when he gravely announced to me afterwards that they were "all different" - I realized that he would possibly never have made that interesting discovery if he had not been moved by a spirit of irresistible curiosity. And we cannot find out anything about music unless we have the curiosity of the child. We don't really know the things we are taught until we have curiously examined them and fitted them in with other things which we have learned through previous and immediate personal experience. We can never be sure of doing anything that is worth while in art unless we have previously picked it to pieces and put it together

again. If we have not done this, we are at the mercy of what is called "inspiration", which means that for one decent result we shall have a hundred wretched failures.... This is the kind of thing which we don't tell the public, though, and as we are not entirely alone here, perhaps I had better not pursue the subject. I will add, though, that unless the audience brings to a concert an ingenuous and healthy spirit of curiosity, that concert will be a very one-sided sort of affair. There will be no atmosphere to it, and the listeners will derive neither the pleasure, nor the instruction, nor the emotional thrill which the music has to offer and which the performer is endeavoring to convey. I believe Curiosity to be one of the greatest assets a human being can possess, and, without question, the most powerful incentive to study.

In conclusion, let me forget that I have been speaking to you as one of yourselves, as a student, and turn for a moment to another angle which reminds me that I began my own career before any of you were born. I have seen in the course of my life many changes in the musical profession. Thirty years ago it was not always considered quite respectable to be a musician, and I think it must be admitted that musicians as a body were not always desirable members of society in those days. It seems strange to reflect that music, which to-day is looked upon as one of the most elevating and important factors in culture and education, should have passed through a phase where it meant to the public at large little more than a pleasant form of entertainment, and where its apostles,

with the exception of those whose genius absolutely forced them into prominence, were treated with something like contempt.

The reason for the vast improvement which has been brought about in these conditions is not far to seek. It is that those men and women who have devoted their lives to the study of music have recognized, just as the sages of ancient Greece proclaimed, that music is not an isolated thing in life, but has a close relation with all forms of intellectual and emotional activity, and that, in order to become an accomplished musician, it is indispensable to cultivate the mind and develop the character in all other directions as well. We are all reaping the benefit of the work which musicians of the past generations have done in gradually bringing recognition and respect for the practice of our art. They went through a hard struggle, impelled by the determination to be worthy in every way of their gifts, and we have to see to it that the prestige which they bequeathed to us is maintained.

And now let me give you a parting word of advice.

Never allow yourself to do work which is unworthy of your talents.

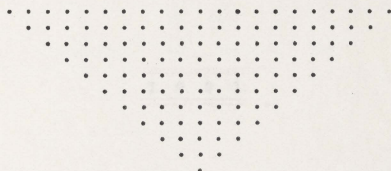
Make it worthy!

If you are called upon to play in a movie, do not look upon your job as a misfortune or a disgrace - look upon it as an opportunity. If you have to take a position in some far-away town as a teacher instead of giving concerts at Carnegie Hall, determine to make that po-

sition second to none of its kind.

Circumstances may place you in a situation for which you will never be worthy, but the reverse is not possible - you can always raise every job up to your highest conceivable standard.

You can always do your best!



THE 1921 YEAR

THE 1921 YEAR

A New Edition

**CLASS DAY EXERCISES**

of the  
Institute of Mental Art

**1 9 2 1**

Tuesday evening, June 1st,

and

Thursday evening, June 3rd,

at 8:00

at the Institute

120 Claremont Avenue

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T H E 1 9 2 1 S H O W

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(in order of appearance)

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"S A Y I T W I T H J A Z Z"

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A Coq d'Or-ian Fantasy  
with music  
presented by students  
of the  
Institute of Musical Art

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Wednesday evening, June 1st,  
and  
Thursday evening, June 2nd,  
at 8:30

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at the Institute  
120 Claremont Avenue

# CAST OF CHARACTERS

(in order of appearance)

Astrologer . . . . . David Buttolph

King Classic . . . . . Frank Hunter

## The Three Bees

John Sebastian . . . . . Louis Sugarman

Ludwig Van . . . . . Chester La Follette

Johannes . . . . . Ralph Wallace

Cock . . . . . Ida Deck

Singer of Songs . . . . . Nora Fauchald

Hoffmann - Teller of Tales . . . . . William Lang

## Masterlinck's Children

George . . . . . Bernard Ocko

Helen . . . . . Margaret Hamilton

Sound . . . . . Myra Kingsley

Music . . . . . Avis Trumbo

## The Grandparents

Grandaddy Percy . . . . . Walter Getrost

Grandma A. Madeley . . . . . John Townsend

Hindoo Maiden . . . . . Katherine Steinbock

## The Modernists

Deboozy . . . . . Ralph Wallace

Ravelled . . . . . Louis Sugarman

Dandy . . . . . Chester La Follette

# CAST      OF      CHARACTERS

## Continued

Queen Jazz	.	.	.	.	.	Lillian Gustafson
Dumbella	.	.	.	.	.	Mary Davenport
Chorus Girl	.	.	.	.	.	Marjorie Wiggins
Dancer	.	.	.	.	.	Aileen Mayo
Entertainer	.	.	.	.	.	Helen Kuck
Dank Famrosch	.	.	.	.	.	William Lang
Barold Hauer	.	.	.	.	.	Omino Bottega
An Enigma	.	.	.	.	.	David Buttolph

## Attendants to the King

Nanette Beer	Sylvia Klein
Mazona Don	Esther Marvin
Yetta Kabram	Frances Mayer
Frances Keeney	Jacqueline de Moor

## Synopsis of Scenes

Act I	Classic Realm of Music:
	The King's Throne Room

Act II	Jazzland:
	The Queen's Garden

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

- 1 9 2 1 -

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Miss Gladys Mayo  
Miss Bianca del Vecchio

ARTISTS'      COURSE      IN      VIOLIN

Mr. Karl Herman Kraeuter

TEACHERS'      COURSE      IN      PIANO

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Miss Ruth Mae Edwards  
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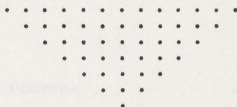
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Miss Agnes Elizabeth Dooley	Miss Julia Vibbert Linn
Miss Dorah Josephine Dooley	Miss Margaret Louise Newman
Miss Helen Mar Harrington	Miss Charlotte Bothwell Southworth
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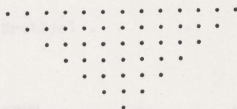
RECIPIENTS OF CERTIFICATES

- In Practical Theory -

Mr. Edward Anthony Cane  
Mr. Karl Herman Kraeuter

- In Analytic Theory -

Miss Nobu Yoshida



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