

INSTITUTE OF MUSICAL ART



LECTURES, RECITALS  
AND  
GENERAL OCCASIONS

OCTOBER 10. 1929

JUNE 2. 1930

# THE JUILLIARD SCHOOL

LINCOLN CENTER  
NEW YORK, NEW YORK 10023

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16y. Institute of Musical Art, Lectures, Recitals and General occasions  
October 10, 1929 - June 2, 1930

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INSTITUTE OF MUSICAL ART

LECTURES, RECITALS and GENERAL OCCASIONS

October 10, 1929 . . . . . June 2, 1930

History of Music . . . . . Mr. Charles L. Seeger, Jr.

History of the Bible and Biblical Poetry . . . . .  
Mr. Charles L. Seeger, Jr.

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

The Musical Appreciation . . . . . Dr. E. Santel Gilbe

General Musicology . . . . . Mr. Charles L. Seeger, Jr.

The Technique of Study . . . . . Mr. George Hartley

FRANK DAMROSCH . . . . . Dean

LECTURE COURSES

1929 - 1930

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History of Music . . . Mr. Charles L. Seeger, Jr.

Mythology and Epic and Romantic Poetry . . .  
Mr. Charles L. Seeger, Jr.

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

On Musical Appreciation . . . Dr. H. Becket Gibbs

General Musicianship . Mr. Charles L. Seeger, Jr.

The Technique of Study . . . Mr. George Gartlan



REMARKS BY MR. SEEGER . . . . . Page 1

October 14 Study of the History of Music.

October 21 The Creative Theory and the Theory of the

HISTORY OF MUSIC

October 28 The Creative Process.

Thirty Lectures

November 4 The Creative Force.

by

MR. CHARLES L. SEEGER, JR.

November 11 Symphony and Opera in the 19th Century.

Monday afternoons

November 18 Wagner.

at two o'clock

December 2 Opera, Song and Instrumentation in the  
later 19th Century.

December 9 Mahler and the ultimate results of the  
Romantic development.

December 16 . . . . . Examination

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HISTORY OF MUSIC . Term I

---

October 14 Study of the History of Music.

October 21 The Greatman Theory and the Theory of the  
Evolution of the Art.

October 28 The Romantic Movement.

November 4 The Sonata Form.

November 11 The Sonata Form - Haydn to Brahms.

November 18 Symphony and Opera in the 19th Century.

November 25 Wagner.

December 2 Opera, Song and Instrumentation in the  
later 19th Century.

December 9 Schoenberg and the ultimate reaches of the  
thematic development.

December 16 . . . . . Examination



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HISTORY OF MUSIC . Term II

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January 6 Review of the Examination. to 1800.

January 13 Greek Music.

January 20 Greek Music - continued.

January 27 Early Christian Music.

February 3 Plainsong.

February 10 Early Organum.

February 17 Rhythmic Modes.

February 24 The 12th Century.

March 3 The 13th and 14th Centuries.

March 10 The 15th Century.

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HISTORY OF MUSIC . Term III

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March 24 Instrumental Development up to 1600.

March 31 The History of Notation.

Illustrations

Rondeau "Dix et Sept"	Guillaume de Machault
Credo . . . . .	Dunstaple
Sinfonia "La Morra"	Izaak
Kyrie from Mass "L'homme armé"	Des Prés
Two Dances . . . . .	Tylman Susato
"Amfi parnasso"	Orazio Vecchi
"O Pierulin"	Orazio Vecchi
Ricerari á 4 . . . . .	Orlando Gibbons
Kyrie from Missa Brevis . . . . .	Palestrina
(for String Quartet)	

Mr. Max Hollander  
 Mr. David Sackson  
 Mr. Sidney Brecher  
 Miss Molly Hill

"Quant li Rossignols"	La Châtelaine de Courcy
Minnelied . . . . .	(Anon.)
"Robin m'aime"	Adam de la Hâle
Meisterlied . . . . .	Heinrich Müglin

Mr. Samuel Cibulski

April 7 Review.

April 14 . . . . . Examination

April 21 The 16th and 17th Centuries.



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HISTORY OF MUSIC . Term III

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April 28 The 17th Century.

May 5 The 17th Century - concluded.

Illustrations

"Orfeo son io" . . . . . Monteverdi  
(from "Orfeo", Act III)

"Amarilli" . . . . . Caccini

Mr. Samuel Cibulski

May 12 Review.

May 19 . . . . . Examination

May 26 The Harmonic Theory since Rameau.

October 14 "Basic" and Language.

MYTHOLOGY AND EPIC AND ROMANTIC POETRY

October 20 Orpheus

Thirty Lectures

November 4 Orpheus - continued

by

M R. C H A R L E S L. S E E G E R, J R.

November 15 Orpheus

Monday afternoons

November 22 The

at three o'clock

December 2 Wagnerian Opera

December 9 Wagnerian Opera

December 16

Examination



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MYTHOLOGY AND EPIC AND ROMANTIC POETRY . Term I

---

October 14 Music and Language.

October 21 Myths, their Nature and Interpretation.

October 28 Orpheus.

November 4 Orpheus - continued.

November 11 Orpheus - continued.

November 18 Orpheus - concluded.

November 25 The Trojan War.

December 2 Wagnerian Opera.

December 9 Wagnerian Drama.

December 16 . . . . . Examination

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MYTHOLOGY AND EPIC AND ROMANTIC POETRY . Term II

---

January 6 Norse Mythology.

January 13 The Ring of the Nibelungen.

January 20 Parsifal.

January 27 Parsifal - concluded.

February 3 Lohengrin and Tannhäuser.

February 10 . . . . . Examination

February 17 Dante's Divine Comedy.

February 24 Dante's Divine Comedy - concluded.

March 3 Art and Number.

March 10 Number and Music.

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MYTHOLOGY AND EPIC AND ROMANTIC POETRY . Term III

---

March 24 Milton and the Creation Myth.

March 31 The Faust Legend.

April 7 Goethe's Faust.

April 14 Goethe's Faust - continued.

April 21 Goethe's Faust - concluded.

April 28 Introduction to the Bhagavad Gita.

May 5 Bhagavad Gita.

May 12 Bhagavad Gita - concluded.

May 19 . . . . . Examination

May 26 Review of the Examination.

THE DEVELOPMENT OF VOCAL ART . . . . . Part I

October 17 - Outline of the Course.

No Illustrations

THE DEVELOPMENT OF VOCAL ART

October 24 - Sources of Modern Vocal Art.

Thirty Lectures

Week One - - "Ode to Apollo"  
Schubert Melody - "Alas!"  
Weeks Three - - "Maria in Spangels"  
Weeks Three - - "Wie Kissen"

by

Mr. Murray Sharp

MR. WILLIAM J. HENDERSON

October 29 The Art of . . . . . Tuesdays

Illustrations

"Verger's Song" . . . . . 15th Century Chant

"Ave" . . . . . at twelve o'clock noon . . . . . Josephine Dow Price

Miss Alice Bocke  
Miss Mildred Alexander  
Mr. Richardson Lewis

Marguerite Beckwith, Conductor

November 5 Recordings of Musical Plays.

No Illustrations



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THE DEVELOPMENT OF VOCAL ART . Term I

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October 15 Outline of the Course.

No Illustrations

October 22 Sources of Modern Vocal Art.

Illustrations

Greek Ode	- -	"Hymn to Apollo"	.	.	.
Hebrew Melody	-	"Alas!"	.	.	.
Roman Chant	- -	"Gloria in Excelsis"	.	.	.
Roman Chant	- -	"Kyrie Eleison"	.	.	.

Mr. George Sharp

October 29 The Art of Descant.

Illustrations

"Verbum Bonum"	.	.	.	12th Century Chant
"Ave Verum"	.	.	.	Josquin Des Près

Miss Allie Ronka  
Miss Mildred Kreuder  
Mr. Richardson Irwin

Margarete Dessoff, Conductor

November 5 Beginnings of Musical Plays.

No Illustrations

November 12 Birth of the Secular Lyric Drama.

Illustrations

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

The Madrigal Choir  
of the Institute  
Margarete Dessoiff, Conductor

Solo for Sileno . . . . . Corteccia

Mr. Richardson Irwin  
accompanied by  
Viola - Mr. Lionel Johnson  
Viola - Mr. Sidney Brecher  
Cello - Miss Mary Hill

Madrigal - "Pastorella Graziosella" . Vecchi

The Madrigal Choir  
of the Institute  
Margarete Dessoiff, Conductor

November 19 Advent of the Opera.

Illustrations

Recitative from "L'Anima e Corpo" . Cavalleri  
Miss Anna Lapidus

Recitative from "Euridice" . . . Peri  
Miss Anna Lapidus

Madrigal, from Le Nuove Musiche . Caccini  
Miss Anna Lapidus

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THE DEVELOPMENT OF VOCAL ART . Term I

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November 26 Musical Form Dominates Opera.

Illustrations

Scene from "Tancredi"	.	Monteverdi
Mr. John Millard	.	
"Lasciatemi morire"	.	Monteverdi
(from Ariana)	.	
"Delizie contente"	.	Cavalli
Miss Anna Lapidus	.	

December 3 The Alessandro Scarlatti Period.

Illustrations

Dialogue from "San Alessio"	.	Stefano Landi
(Act I - Scene 5)	.	
Dialogue from "La Teodora Augusta"	.	Scarlatti
Miss Anna Lapidus	.	
Miss Fan Tow	.	
"All' acquisto di gloria"	.	Scarlatti
Mr. John Millard	.	

December 10 The Golden Age of Song.

Illustrations

"Beneath the cypress' gloomy shade"	.	Händel
(from Susanna)	.	
"Lusinghe più care"	.	Händel
(from Alessandro)	.	
Miss Allie Ronka	.	

December 17 Mozart.

Illustrations

From "Don Giovanni"	.	Mozart
"Don Ottavio, son morta"	.	
"In quali eccessi, O numi"	.	
Miss Helen Taylor	.	

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THE DEVELOPMENT OF VOCAL ART . Term II

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January 7 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)		
Miss Flora Collins		

January 14 Gluck and his Reformatory Ideas.

Illustrations

"Che farò senza Euridice"	.	Gluck
(from Orpheus)		
Miss Lila Sayre		
"Divinités du Styx"	.	Gluck
(from Alceste)		
Miss Helen Taylor		

January 21 Beginnings of Lyric Drama in Germany.

Illustrations

"Von allerhand Nasen"	.	.	.	.
Mr. George Sharp				
Serenade from Goethe's "Claudine"	.	.	.	
Song from "Die Apotheke"	.	.	.	
Miss Ruth Diehl				

January 28 Character of German Opera Established.

Illustrations

"Leise, leise, fromme Weise"	.	Weber
(from Der Freischütz)		
Miss Anna Lapidus		

February 4 . . . . . Examination

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THE DEVELOPMENT OF VOCAL ART . Term II

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February 11 The Italian Reaction.

Illustrations

"Ah, fors' è lui" . Verdi  
(from La Traviata)

Miss Helen Taylor

February 18 Wagner and the Art of Singing.

No Illustrations

February 25 Contemporaneous Opera.

Illustrations

"Nessuno si confessa" . . . Puccini  
(from Madam Butterfly)  
"On dirait de l'eau pure" . . . Debussy  
(from Pelléas et Mélisande)

Miss Margaretta Wright

March 4 Early Technic of Singing.

No Illustrations

March 11 What the Early Masters Taught.

No Illustrations



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THE DEVELOPMENT OF VOCAL ART . Term III

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March 25 Seventeenth Century Ornaments and Style.

No Illustrations

April 1 Singing and Singers of the 17th and 18th Centuries.

Illustrations

Extract from "Psalm of Severi"	.	.	.	.	.	.
(Found in "Die Italienische Gesangsmethode des						
XVII Jahrhunderts" by Dr. Hugo Goldschmidt)						
Miss Allie Ronka						
"Salliam cantando" (from Orfeo)	.				Monteverdi	
Miss Allie Ronka						
Miss Lila Sayre						
Cadenza	.	.	.	.	Stradella	
Cadenza from Waltz, "Romeo et Juliette"					Gounod	
Miss Allie Ronka						

April 8 Singing and Singers of the Golden Age.

Illustrations

"Lascia ch'io pianga"	.	.	.	.	Händel
(from Rinaldo)					
Mrs. Elizabeth Miles					

April 15 Dawn of the Modern Dramatic Style.

No Illustrations

April 22 Folk-Song and Nationalism.

Illustrations

"Neckens Polska"	.	.	.	.	.	Swedish
"Zelena Grusha"	.	.	.	.	.	Russian
"The Peddler"	.	.	.	.	.	Russian
"Me gustan todas"	.	.	.	.	.	Spanish
"A la Fiera di Mast'Andrea"	.	.	.	.	.	Italian
Miss Anna Lapidus						

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THE DEVELOPMENT OF VOCAL ART . Term III

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April 29 Beginnings of Art Songs: 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 Anna Lapidus

May 6 Beginnings of Art Song in Germany.

Illustrations

Minnelied	"Die Hauffswinge"	:	:	Spervogel
Minnelied	"Frauensöhne"	:	:	Heinrich Müglin
Meisterlied	.	.	.	

Miss Fan Tow

May 13 The Modern Art Song.

Illustrations

Volkslied	"Schwesterlein"	arranged by	Brahms
Kunstlied	"Das Veilchen"	.	Mozart
Kunstlied	"Der Lindenbaum"	.	Schubert
Kunstlied	"Les Cloches"	.	Debussy

Miss Allie Ronka

May 20 . . . . . Examination

May 27 Summary of the Course.

THE APPRECIATION OF MUSIC Part I

October 13 Preliminary to the Course.

October 20 Music of the Period.

THE APPRECIATION OF MUSIC

October 27 The Feeling of Music.

Thirty Lectures

November 3 Plain-song.

by

November 10

D R. H. BECKET GIBBS

November 20 Counterpoint.

Wednesdays

November 27 The Continual Service for Daily.

at twelve o'clock noon.

December 4 The Italian School of Polyphony.

December 11 Morality Plays.

December 18 Oratoria.

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THE APPRECIATION OF MUSIC . Term I

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October 16 Preliminary to the Course.

October 23 Music of the Temple.

October 30 The Psalms of David.

November 6 Plainsong.

November 13 Diaphony and Triphony.

November 20 Counterpoint.

November 27 The Continued Search for Beauty.

December 4 The Italian School of Polyphony.

December 11 Morality Plays.

December 18 Oratorio.

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THE APPRECIATION OF MUSIC . Term II

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January 8 Oratorio - continued.

January 15 Oratorio - concluded.

January 22 Opera.

January 29 Opera - continued.

February 5 . . . . . Examination

February 12 Review of the Examination.

February 19 Musical Drama.

February 26 Venetian Opera.

March 5 Italian Opera.

March 12 Italian Opera - continued.



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THE APPRECIATION OF MUSIC . Term III

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March 26 Italian Opera - concluded.

April 2 Vincent d'Indy.

April 9 Gluck.

April 16 Musical Instruments.

April 23 The Woodwinds.

Illustrations

Syrinx	Mr. Léonard Posella - Flute	Debussy
Piece in Bb major	Mr. Max Weinstein - Oboe	Büsse
Concerto in A major (Köchel 622)	Mr. Arthur Christmann - Clarinet	Mozart
Adagio		
Concerto in Eb major, Opus 11	Mr. David Rattner - Horn	Richard Strauss
Finale		
Andante and Rondo	Mr. Sol Schoenbach - Bassoon	Milde
First Rhapsody	Mr. Max Weinstein - Oboe	Loeffler
	Mr. Max Hollander - Viola	
	Miss Catherine Carver - Piano	
Deux Pièces	Mr. Léonard Posella - Flute	J. Guy Ropartz
	Mr. Max Weinstein - Oboe	
	Mr. Arthur Christmann - Clarinet	
	Mr. Sol Schoenbach - Bassoon	
	Mr. David Rattner - Horn	

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THE APPRECIATION OF MUSIC . Term III

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April 30 Musical Taste.

May 7 The Mass.

May 14 Debussy.

Illustrations

Hommage à Rameau .	.	.	.	.	.	.
Jardins sous la pluie .	.	.	.	.	.	.
Danseuses de Delphes .	.	.	.	.	.	.
Poissons d'or .	.	.	.	.	.	.
Prelude and Sarabande .	.	.	.	.	.	.

Mr. Stewart Smith

May 21 . . . . . Examination

May 28 Summary of the Course.

GENERAL MUSICIANSHIP . Term I

October 11 Outline of the Course.

October 15 . . . . .

GENERAL MUSICIANSHIP

October 23 Musical Notation.

Thirty Lectures

November 1 Instruments of the Orchestra.

by

November

MR. CHARLES L. SEEGER, J.R.

November 12 Orchestra Conducting.

Friday afternoons

November 22 Orchestra Conducting - completed.

at two o'clock

November 29 Polyrhythms.

December 6 Two against three.

December 13 . . . . . Examination

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GENERAL      MUSICIANSHIP      .      Term I

---

October 11 Outline of the Course.

October 18 Technique.

October 25 Musical Notation.

November 1 Instruments of the Orchestra.

November 8 Playing at Sight.

November 15 Orchestra Conducting.

November 22 Orchestra Conducting - concluded.

November 29 Polyrythms.

December 6 Two against three.

December 13 . . . . . Examination

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GENERAL      MUSICIANSHIP      .      Term II

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January 10 Accent. *ation.*

January 17 Phrase Accentuation.

January 24 Rhythmic Accentuation. *ures.*

January 31 Expressive Accentuation.

February 7 Dynamics.

February 14 Rubato. *gment.*

February 21 Accelerando. *al - rculated.*

February 28 Rallentando.

March 7 Review. *Examination*

March 14 . . . . . Examination



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GENERAL      MUSICIANSHIP      .      Term III

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March    21    Ornamentation.

March    28    The Appoggiatura.

April     4    The Appoggiatura - concluded.

April    11    The Trill.

April    25    Recitative.

May       2    Musical Judgment.

May       9    Musical Judgment - concluded.

May       16    Review.

May       23    .    .    .    .    .    .    .    .    Examination

May       30    Discussion of the Examination.

THE TECHNIQUE OF STUDY

Thirty Lectures

by

MR. GEORGE GARTLAN

Saturdays

at twelve o'clock noon.

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THE    TECHNIQUE    OF    STUDY    .    Term I

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- October 12    Keys and their Use.    - Robert Schumann.
- October 19    The Genius.    - Franz Schubert's Piano.
- October 26    How We Learn.    .    Lecture by Mr. George Hubbard
- November 2    Music as an Idea.    Lecture by Mr. George Hubbard
- November 9    Scientific and Aesthetic Imagination.    - George Hubbard
- November 16    Musical Emotion.    - Johannes Brahms in Music.
- November 23    Musical Drama.
- November 30    Beethoven's Fifth Symphony.
- December 7    Tschaiikowsky.    - Tchaikovsky.
- December 14    The Popular Element in Serious Music.

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THE      TECHNIQUE      OF      STUDY      .      Term II

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January    4    The Romantic School - Robert Schumann.

January    11    The Popular Song of Schubert's Time.

January    18    Creative Music.

January    25    Leisure.      .      .      .  
Lecture by Mr. George Hubbard

February    1    Aesthetic Judgment.      .      .      .  
Lecture by Mr. George Hubbard

February    8    Aesthetic Imagination in Music.

February    15    Musical Memory.

March        1    Dance Forms.

March        8    Musical Imagination.

March        15    Psychological Emotion.

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THE      TECHNIQUE      OF      STUDY      .      Term III

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March    22    Music Study .      .      Lecture by Mr. George Hubbard

March    29    The Art of Practicing .      .      Lecture by Mr. George Hubbard

April     5    Musical Imagination - continued.

April    12    Musical Imagination - concluded.

April    26    The Art of Accompanying.

May       3    Musical Composition.

May      10    The Art Song.

May      17    Musical Judgment.

May      24    .      .      .      .      .      .      .      Examination

May      31    No Lecture - Preparatory Center Recital.



INSTITUTE OF NATURAL ART

RECEIPTS

In Commemoration of the Birthday of the late

1883. 1883. 1883

By Students and Students of the

of the

R E C I T A L S

Thursday evening, January 18, 1883

at half eight

and

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

Order to be made, 1883. 1883. 1883

For Four Weeks, Two Weeks and Two Weeks

Allegro, 1883, 1883, 1883

Allegro

Allegro, 1883, 1883, 1883

Allegro, 1883, 1883, 1883

Allegro, 1883, 1883, 1883

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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 Graduates and Students of the  
Institute of Musical Art

Cuyler Memorial Hall

Thursday evening, January 16, 1930

at half after eight

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PROGRAMME

Octet in E $\flat$  major, Opus 20 . . . Mendelssohn  
for Four Violins, Two Violas and Two Violoncellos

Allegro moderato, ma con fuoco

Andante

SCHERZO. Allegro leggierissimo

Students of the Ensemble Class  
Sascha Jacobsen, Conductor

- over -

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M E M O R I A L      R E C I T A L

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Programme

Continued

Songs to Mary ("Marienlieder") Opus 22 . . . Brahms

"The Angels' Greeting"  
"Mary and the Boatman"  
"Mary's Wandering"  
"The Hunter"  
"A Prayer to Mary"  
"Mary Magdalene"  
"In Praise of Mary"

Madrigal Choir of the Institute  
Margarete Dessoiff, Conductor

Quintet in F minor, Opus 34 . . . . Brahms

for Piano, Two Violins, Viola and Violoncello

Allegro non troppo  
Andante, un poco adagio  
SCHERZO. Allegro

Students of the Ensemble Class  
Samuel Gardner, Conductor

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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   P U B L I C   C O N C E R T

given by

S T U D E N T S   O F   T H E   I N S T I T U T E

Wednesday evening, February 12, 1930,

at half past eight

at Carnegie Hall

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PROGRAMME

Overture "Sakuntala" . . . . . Goldmark

Orchestra of the Institute

Willem Willeke, Conductor

Concerto in D major for the Violin . . . . . Beethoven

Allegro ma non troppo

Mr. Vladimir Selinsky

Psalm, "How fair is Thy face," . . . . . Grieg

Madrigal Choir of the Institute

Margarete Dessoiff, Conductor

- over -

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SEVENTEENTH PUBLIC CONCERT

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Programme

Continued

Octet for Strings, Opus 3 . . . . . Svendsen

Allegro risoluto ben marcato

Orchestra of the Institute

"Les Djinns" Symphonic Poem for Piano and Orchestra .  
César Franck

Miss Edna Bockstein

Overture "Le Carnaval Romain" . . . . . Berlioz

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

-----  
Piano Recital  
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Saturday evening, December 7, 1929, at half past eight.

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French Suite in B minor . . . . . Bach

Allemande	Anglaise
Courante	Minuet I
Sarabande	Minuet II

Gigue

Sonata in E $\flat$  major, Opus 27 No. 1 . . . . . Beethoven

Andante - Allegro - Tempo primo  
Allegro molto e vivace  
Adagio con espressione  
Allegro vivace

Das Wandern )	
Litanei )	
Unge duld )	
	. . . . . Schubert-Godowsky

Twenty-four Preludes, Opus 28 . . . . . 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 A M E S     F R I S K I N

-----  
Second Piano Recital  
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Saturday afternoon, March 22, 1930, at half past two.

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Sonata in D major (Köchel 576) . . . . Mozart

Allegro  
Adagio  
Allegretto

Sonata in E $\flat$  major, Opus 81a . . . . Beethoven

Das Lebewohl.     Adagio - Allegro  
Die Abwesenheit.     Andante espressivo  
Das Wiedersehen.     Vivacissimamente

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

Allegro moderato  
Andante  
Allegro

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

Allegro  
Andante  
SCHERZO. Allegro molto e con fuoco  
FINALE. Allegro con fuoco

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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 A R O L D        M O R R I S

-----  
Piano Recital  
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Wednesday evening, January 22, 1930, at half past eight.

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Gigue . . . . . Loeillet  
Capriccio . . . . . Scarlatti  
Tambourin . . . . . Rameau-Godowsky  
"In Dir ist Freude" . . . . . Bach-Busoni

Etudes Symphoniques, Opus 13 . . . . . Schumann

La Cathédrale engloutie )  
Minstrels ) . . . . . Debussy  
Ondine . . . . . Ravel

Mazurka in A minor, Opus 68 No. 2 )  
Polonaise in A♭ major, Opus 53 ) . . . . . Chopin

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

Saturday afternoon, November 2, 1929,  
at two o'clock.

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

Mit Lebhaftigkeit durchaus mit Empfindung und Ausdruck  
Nicht zu geschwind und sehr singbar vorzutragen  
Miss Jeanne Mills

English Suite in G minor . . . . . Bach

Prelude - Allemande - Courante - Sarabande -  
Gavotte I - Gavotte II - Gigue

Novellette in E major, Opus 21 No. 7 . . . Schumann  
Scherzo from "A Midsummer Night's Dream". . . .  
Mendelssohn-Hutcheson  
Mr. Bernhard Weiser

Variationen und Fugue, Opus 86 . . . Reger  
Über ein Thema von Beethoven  
(for two pianos)  
Miss Yetta Posnak  
Mr. Charles Posnak

"Tho' all triumphant the heavenly powers" Rubinstein  
(from "Paradise Lost")  
The Jewel Song from "Faust" . . . Gounod  
Miss Caroline Urbanek

Ballade in G minor, Opus 23 . . . Chopin  
Miss Mary Allison

Haidenröslein . . . Schubert-Godowsky  
Etude in F minor, Opus 28 . . . Dohnanyi  
Caprice Burlesque, Opus 3 . . Gabrilowitsch  
Miss Anna Auerbach

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INSTITUTE OF MUSICAL ART  
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SECOND STUDENTS' RECITAL

Saturday afternoon, November 16, 1929,

at two o'clock.

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Chaconne . . . . . Bach-Busoni

Mr. Gerald Tracy

Concerto in C minor, Opus 37 . . . . Beethoven  
Allegro con brio

Miss Edna Bockstein

Concerto in D minor, No. 9 . . . . Spohr  
Allegro

Mr. Keith Davis

Intermezzo in C major, Opus 119 No. 3 . . . Brahms  
Etude in F major, Opus 10 No. 8 . . . Chopin  
The Little White Donkey . . . . . Ibert

Miss Etta Fischbach

Toccata in D minor . . . . . Bach-Busoni

Mr. Bernard Kirschbaum

Sonata in G minor . . . . . Henry Eccles  
Largo and Corrente

Mr. Walter Potter

Fantasie in F minor, Opus 49 . . . . Chopin

Mr. Michael Brodsky

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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 23, 1929,  
at two o'clock.

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Sonata in C $\sharp$  minor, Opus 27 No. 2 . . . Beethoven  
Adagio sostenuto  
Allegretto  
Presto agitato

Miss Gertrude Perlman

Prelude )  
Sarabande ) Pour le Piano . . . Debussy  
Toccata )

Miss Jeanne Mills

Concerto in D major . . . Mozart  
Allegro assai

Mrs. Ellen Anderson

Concerto in G minor . . . Bruch  
Allegro moderato  
Adagio

Miss Irma Leigh Johnstone

La Soirée dans Grenade )  
Jardins sous la pluie ) . . . Debussy

Miss Inda Howland

Ballade in F major, Opus 38 . . . Chopin

Miss Sadie Slatin

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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 30, 1929,  
at two o'clock.

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Chromatic Fantasy and Fugue . . . . . Bach  
Mr. Russell Kline

Sonata in C minor, Opus 13 . . . . . Beethoven  
Grave - Allegro di molto e con brio  
Adagio cantabile  
RONDO. Allegro  
Mr. Samuel Yaffe

Etude in E major, Opus 10 No. 3 ) . . . . . Chopin  
Etude in A minor, Opus 10 No. 2 )  
Miss Arline Florschutz

Christmas Songs . . . . . Cornelius  
"The Christmas Tree"  
"The Shepherds"  
"Simeon"  
"The Christ Child"  
Miss Beatrice Sihler

French Suite in B minor . . . . . Bach  
Allemande Menuet  
Courante Anglaise  
Sarabande Gigue  
Mr. Alfred Thompson

Nocturne in B major, Opus 32 No. 1 ) . . . . . Chopin  
Etude in G $\flat$  major, Opus 10 No. 5 )  
Valse in A $\flat$  major, Opus 64 No. 1 Chopin-Rosenthal  
Mr. Bernhard Weiser

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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

given by

STUDENTS of MR. CARL FRIEDBERG

Monday evening, December 9, 1929, at half past eight.

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Sonata in F minor, Opus 5 . . . . Brahms  
Allegro maestoso  
Miss Helen Johnson

Three Chorale Preludes . . . . Bach  
Miss Helen Thomson

Ten Preludes . Miss Ethel Mincoff . . Chopin  
Miss Ethel Mincoff

Prelude )  
Burlesque ) . . . . Helen Thomson  
Miss Helen Thomson

Gavotte, Opus 32 . . . . Prokofieff  
Islamey, Oriental Dance : : : : Balakirew  
Miss Jeannette Epstein

Les collines d'Anacapri )  
Voiles ) . . . . Debussy  
Ce qu'a vu le vent d'Ouest )  
Miss Catherine Carver

Concerto in C major for two pianos and strings . Bach  
Allegro  
Adagio ovvero largo  
FUGUE. Allegro  
Miss Ruth Penick  
Miss Catherine Carver  
Mr. Samuel Gardner, Conductor

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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 14, 1929,

at two o'clock.

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

Miss Romola Singer

Capriccio in C major, Opus 76 No. 8 )  
Intermezzo in E major, Opus 116 No. 4 ) . . . Brahms  
Capriccio in D minor, Opus 116 No. 1 )

Miss Clare Helmer

English Suite in F major . . . . . Bach  
Prelude - Sarabande - Minuet I  
Minuet II - Gigue

Miss Margaret Hazelton

Adagio from the Ballet "Raymonde" . . . Glazounoff

Miss Beatrice Gordon

Intermezzo in E $\flat$  major, Opus 117 No. 1 )  
Rhapsodie in G minor, Opus 79 No. 2 ) . . . Brahms

Miss Dorothy Bachman

Nenia, Opus 16 No. 3 . . . . . Sgambati  
Jardins sous la pluie . . . . . Debussy

Miss Margaret Julch

Ondine . . . . . Ravel  
Toccata, Opus 7 . . . . . Schumann

Miss Edna Bockstein

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INSTITUTE OF MUSICAL ART

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SEVENTH STUDENTS' RECITAL

given by

MR. JOSEPH KNITZER

Monday evening, December 16, 1929, at half past eight.

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Mr. Abraham Lipshutz at the piano

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Sonata in G minor . . . . . Tartini

Adagio

Non troppo presto

Largo - Allegro commodo

Chaconne for Violin alone . . . . . Bach

Concerto in D major . . . . . Paganini  
(Cadenza by Wilhelmj)

Romance in F . . . . . Beethoven

La Chasse . . . . . Cartier-Kreisler

Preislied from "Die Meistersinger" . . . . . Wagner-Wilhelmj

Jota Navarra . . . . . Sarasate

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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

Christmas Programme

given by

STUDENTS OF THE PREPARATORY CENTERS

Saturday morning, December 21, 1929,

at half after ten.

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Processional . . . "Hark! the Herald Angels Sing"

Christmas Carols:

"The Wassail Song" . . . . . Old English  
"Le Sommeil de l'Enfant Jesus" . . . . . Gevaert  
"Silent Night" . . . . . Michael Haydn

Classes in Choral Singing

Dalcroze Eurythmics:

Invention in B minor . . . . . Bach

Judith Kooperman  
Anna Dirkes

Sleigh Ride . . . . .

June Kemble          Jane Hohlein  
Beatrice Markowitz    June Turk

Christmas in the Forest . . . . . Hiller

Rose Stein  
Mindelle Schulman

- over -

EIGHTH	STUDENTS'	RECITAL
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Continued

Minuet	}	. . . . .	. . . . .	Händel
Corrente				

Miss Eileen Flissler

Sonatina in G major	. . . . .	. . . . .	Beethoven
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Miss Laura Pines

Minuet	. . . . .	. . . . .	English
La Maréchale	. . . . .	. . . . .	French

Miss Helen Greenspan

Largo	. . . . .	. . . . .	Veracini (1750)
Crinoline - Minuet in Olden Style	. . . . .	. . . . .	Stoessel

Miss Elsie Gray

Gavotte and Musette in G minor	. . . . .	. . . . .	Bach
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Miss Rosa Silverman

Piece in A major	. . . . .	. . . . .	W. Friedemann Bach
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Master Abner Golden

Bourrée in A minor	. . . . .	. . . . .	Bach
The Rider's Story	. . . . .	. . . . .	Schumann

Master Billie Masselos

- over -



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EIGHTH	STUDENTS'	RECITAL
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Concluded

Team-Work Tunes . . . . Kimberly and Fyffe

John Anderson, my Jo  
In Kazan City  
Swedish Cradle Song  
Morris Dance

Miss Elsie Gray  
Master David Unterman  
Master William Stein  
Master Alfred Ash  
Miss Maro Ajemian

Two-part Invention in A minor . . . . . Bach  
Allemande . . . . . Händel

Master Arthur White

Bagatelle in F major . . . . . Beethoven  
Bourrée in G major . . . . . Bach

Miss Leona Grossman

The Brownies . . . . . Korngold

Miss Judith Schonberg

Chaconne . . . . . Vitali

Master John Dembeck

Military Symphony . . . . . Haydn  
Minuetto

Preparatory Center Orchestra

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

Saturday afternoon, January 11, 1930,  
at two o'clock.

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Partita in G major . . . . . Bach  
Preamble . . . . . Sarabande  
Allemande . . . . . Minuet  
Courante . . . . . Passepied  
Gigue

Miss Irene Botts

Concerto in D major . . . . . Beethoven  
Allegro ma non troppo

Miss Leslie Taylor

Symphonic Poem, "Les Djinns" . . . . . Franck

Miss Edna Bockstein

Concertino in D major, Opus 12 . . . . . Ernst

Mr. David Mankovitz

Prelude in E $\flat$  major, Opus 23 No. 6 )  
Prelude in G major, Opus 32 No. 5 ) . . . Rachmaninoff  
Prelude in B $\flat$  major, Opus 23 No. 2 )

Mr. Russell Kline

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

Miss Gertrude Perlman

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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, January 18, 1930,

at two o'clock.

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Partita in C minor . . . . . Bach  
Sinfonia . . . . . Sarabande  
Allemande . . . . . Rondeau  
Courante . . . . . Capriccio

Miss Betty Lasley

Concerto in A major . . . . . Mozart  
Allegro aperto

Miss Hilda Berkowitz

Concerto in C minor, Opus 37 . . . . . Beethoven  
Allegro con brio  
(Cadenza by Mischa Levitzki)

Miss Dorothy Wagner

"Water Parted" . . . . . Corder  
"Batti, Batti" from Don Giovanni . . . . . Mozart

Miss Marjorie Dedrick

Concerto in A minor, Opus 21 . . . . . Molique

Mr. Santo Caserta

Concerto in G minor, Opus 22 . . . . . Saint-Saëns  
Andante sostenuto  
Allegro scherzando  
Presto

Mr. Norman Plotkin

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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, January 25, 1930,

at two o'clock.

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Prelude and Fugue in C minor ) . . . . . Bach  
Prelude and Fugue in E major )  
(from Well-Tempered Clavichord, Book II)  
Mrs. Ellen Anderson

La Folia . . . . . Corelli-Kreisler  
Mr. Alfred Lustgarten

Andante con Variazioni, Opus 82 . . . . . Mendelssohn  
Mr. Harry Davis

"Du meines Herzens Krönelein" )  
"Ruhe, meine Seele" ) . . . . . Richard Strauss  
"O, süßer Mai" )  
Miss Virginia Walker

Concerto in A major . . . . . Mozart  
Allegro  
Andante  
Presto  
Miss Jeanne Mills

Rhapsody in B minor, Opus 79 No. 1 . . . . . Brahms  
Etude in G♭ major, Opus 10 No. 5 . . . . . Chopin  
Miss Gertrude Perlman

"Auf dem Schiffe" . . . . . Brahms  
"Der Nussbaum" . . . . . Schumann  
"Ständchen" . . . . . Richard Strauss  
Miss Margaretta Wright

Papillons, Opus 2 . . . . . Schumann  
Mr. Henry Brant

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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

M R.   M I L T O N   F E H E R

Friday evening, February 7, 1930, at half past eight.

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Mr. Carroll Hollister at the piano.

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Sonata in F# minor, No. 2 . . . . . Leo Weiner

Allegro

Presto

Larghetto

Rubato - Quasi presto

Concerto in G minor . . . . . Jenö Hubay

Introduction quasi fantasia. Scherzo

Adagio

Finale

Satyr and Dryads )

Dragonflies ) . . . . . Nándor Zsolt

Valse Caprice )

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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, February 8, 1930,

at two o'clock.

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Partita in B $\flat$  major . . . . . Bach  
Prelude . . . . . Sarabande  
Allemande . . . . . Minuet  
Courante . . . . . Gigue  
Mr. Morris Goldstein

Concerto in D minor, Opus 44 . . . . . Bruch  
Adagio ma non troppo  
Mr. Louis Riemer

Sonata in F minor ) . . . . . Scarlatti  
Sonata in F major )  
Miss Suzanne Hotkine

Mazurka in A minor, Opus 17 No. 4 . . . . . Chopin  
Intermezzo in A major, Opus 118 No. 2 )  
Intermezzo in A minor, Opus 118 No. 1 ) . . . . . Brahms  
Miss Isabel Lehmer

Concerto in D minor, No. 4 . . . . . Vieuxtemps  
Andante and Finale Marziale  
Miss Hilda Berkowitz

Etude in B $\flat$  minor, Opus 28 . . . . . Dohnanyi  
Mr. Dominic Tranzillo

Prelude in B minor ) Opus 32 . . . . . Rachmaninoff  
Prelude in G $\sharp$  minor )  
Miss Leah Brown

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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

given by

M R .   F R A N K   K N E I S E L

Saturday evening, February 8, 1930, at half past eight.

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Mr. Carroll Hollister at the piano

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Sonata in D major, No. 4 . . . . . Händel

Adagio

Allegro

Larghetto

Allegro

Sonata in A major . . . . . César Franck

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso

Concerto in D major . . . . . Paganini-Wilhelmj

Nocturne, No. 2 . . . . . Chopin-Wilhelmj

La Capricciosa . . . . . Franz Ries

Tango . . . . . Albeniz-Elman

Polonaise in D major . . . . . Wieniawski



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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, February 15, 1930,

at two o'clock.

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Sonata in B $\flat$  major, Opus 22 . . . . . Beethoven  
Allegro

Mrs. Ellen Anderson

La Folia . . . . . Corelli-Kreisler

Miss Esther Schure

Intermezzo in A minor, Opus 118 No. 1 . . . . . Brahms  
Etude in C $\sharp$  minor, Opus 25 No. 7 . . . . . Chopin

Miss Gertrude Steinman

"Invocazione di Orfeo" . . . . . Peri  
"Botschaft" . . . . . Brahms  
"The Time for making Songs has come" . . . . . James H. Rogers

Miss Adelaide Ahrling

Concerto in C minor, Opus 44 . . . . . Saint-Saëns  
Allegro moderato

Mr. John Ahlstrand

Intermezzo in B $\flat$  minor, Opus 117 No. 2 ) . . . . . Brahms  
Rhapsodie in G minor, Opus 79 No. 2 )

Miss Libbie Lewis

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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, March 1, 1930,  
at two o'clock.

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Concerto in B $\flat$  major, Opus 19 . . . . Beethoven

Allegro con brio

Miss Arline Florschutz

Concerto in F $\sharp$  minor, No. 2 . . . . Vieuxtemps

Allegro

Andante

RONDO. Allegro

Mr. Samuel Gurevitch

Concerto in A minor, Opus 54 . . . . Schumann

Allegro affettuoso

Miss Etta Fischbach

Concerto in F $\sharp$  minor . . . . Ernst

Mr. Harry Needle

Three Sonatas . . . . Scarlatti

C major

C minor

G major

Miss Dorothy Bachman

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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, March 8, 1930,  
at two o'clock.

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Chaconne in D minor . . . . . Bach-Siebeking  
Miss Mary Jean Cash

Requiem for Three Violoncellos, Opus 66 . . . Popper  
Mr. Ralph Oxman  
Mr. Walter Potter  
Miss Elizabeth Priest

Intermezzo in A minor, Opus 118 No. 1 )  
Intermezzo in A major, Opus 118 No. 2 ) . . Brahms  
Ballade in G minor, Opus 118 No. 3 )  
Miss Irene Botts

Poème . . . . . Chausson  
Mr. Joseph Knitzer

Prelude and Fugue in A minor . . . Bach-Liszt  
Miss Anna Auerbach

Nocturne in C# minor, Opus 27 No. 1 . . . Chopin  
Ricordanza . . . . . Liszt  
Miss Libbie Lewis

Quartet in Bb major . . . . . Haydn  
Allegro con spirito  
Miss Hilda Berkowitz  
Miss Nina Warnock  
Miss Ruth Howell  
Miss Geraldine Widmer

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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

Saturday afternoon, March 15, 1930,

at two o'clock.

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Prelude and Fugue in E minor, Opus 35 No. 1   Mendelssohn  
Miss Mary Lynch

Concerto in E $\flat$  major . . . . . Mozart  
Allegro moderato  
Miss Clara Blankman

Sonata in E major, Opus 109 . . . . . Beethoven  
Vivace ma non troppo  
Prestissimo  
Andante molto cantabile ed espressivo  
Mr. Gerald Tracy

Navarra for Two Violins . . . . . Sarasate  
Mr. David Sackson  
Mr. Samuel Gurevitch

Ballade in B minor . . . . . Liszt  
Miss Pearl Ettman

Romance . . . . . Wieniawski  
Hungarian Dance in D minor, No. 2 . . . . . Brahms  
Miss Ruth Howell

Prelude and Fugue in B $\flat$  major . . . . . Bach  
Adagio in E major . . . . . Haydn  
Etude in C minor, Opus 10 No. 12 . . . . . Chopin  
Miss Ida Iacapraro

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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

Saturday afternoon, March 29, 1930,

at two o'clock.

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Toccata in C minor . . . . . Bach

Miss Bertha Eggers

La Folia . . . . . Corelli

Mr. Louis Riemer

"The Gipsy and the Bird" . . . . . Benedict  
(Flute obbligato-Mr. Carl Moore)

Miss Madeleine Newcombe

Fantasy Piece, Opus 111 No. 3 . . . . . Schumann  
Meditation, Opus 72 No. 5 . . . . . Tschaikowsky

Mr. William Krevit

"Far on the Road" . . . . . Ippolitoff-Ivanoff  
"Lullaby" . . . . . Brahms  
"Serenade" . . . . . Massenet

Miss Gertrude Schmitt

Sonata in A major . . . . . César Franck  
Allegretto ben marcato  
Recitativo - Fantasia

Miss Evelyn Klein  
Miss Jean Kaplan

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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

STUDENTS of MR. CARL FRIEDBERG

Saturday afternoon, April 5, 1930, at two o'clock.

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Six Intermezzi, Opus 4 . . . . . Schumann

Miss Ruth Penick

Two Allegros . . . . . Scarlatti

Rhapsody in C major . . . . . Dohnanyi

Miss Ethel Mincoff

Rhapsody No. 13 . . . . . Liszt

Miss Marjorie Wiggins

Burleske . . . . . Richard Strauss

Miss Catherine Carver

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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 the

JUNIOR       STUDENTS

Saturday morning, April 12, 1930, at ten o'clock.

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Symphony in G major ("Oxford") . . . Haydn  
Adagio - Allegro spiritoso  
Adagio  
MENUETTO. Allegretto  
Presto

Junior Orchestra

Impromptu in A $\flat$  major, Opus 90 No. 4 . . . Schubert  
Nachtstück in F major, Opus 23 No. 4 . . . Schumann  
Scherzo in E minor, Opus 18 No. 2 . . . Mendelssohn

Master Victor Tallarico

Concerto in A minor . . . Vivaldi  
Allegro  
Largo  
Presto

Miss Bessie Simon

Valses Nobles, Opus 77 . . . Schubert-Thieriot

Junior Orchestra

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I N S T I T U T E   O F   M U S I C A L   A R T  
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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 12, 1930,

at two o'clock.

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

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

Miss Marion Olive

"Porgi amor" from Figaro . . . . . Mozart  
"Slumber Song" . . . . . Gretchaninoff

Miss Winifred Ives

Fantasie in C minor . . . . . Mozart

Mrs. Ellen Anderson

"Wie Melodien" )  
"Ständchen" ) . . . . . Brahms  
"Mädchenlied" )  
"Dort in den Weiden" )

Miss Beatrice Sihler

- over -

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TWENTY-SECOND STUDENTS' RECITAL

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Continued

Patrouille	.	.	.	.	.	Hasselmanns
Chanson de Guillot Martin	.	.	.	.	.	Old French
					(arranged for harp by Marie Miller)	
Whirlwind	.	.	.	.	.	Salzedo

Miss Elsa Moegle

"Auf Flügeln des Gesanges"	.	.	.	.	Mendelssohn
"Vergebliches Ständchen"	.	.	.	.	Brahms
"O Quand Je Dors"	.	.	.	.	Liszt
"Le Moulin"	.	.	.	.	Piarné

Miss Evelyn Schiff

Prelude and Fugue in F# minor	.	.	.	.	Bach
				(from Well-Tempered Clavier, Book II)	
In der Nacht, Opus 12 No. 5	.	.	.	.	Schumann

Miss Jeanne Mills

"Ridente la calma"	.	.	.	.	Mozart
"Qual farfalletta"	.	.	.	.	Scarlatti
"Ballatella" from I Pagliacci	.	.	.	.	Leoncavallo

Miss Carolyn Urbanek

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

given by

MR.        RUSSELL    KLINE

and

MR.        GERALD     TRACY

Thursday evening, April 24, 1930, at half past seven.

Chromatic Fantasy and Fugue	. . . . .	Bach
Sonata in A major, Opus 101	. . . . .	Beethoven
Allegro ma non troppo	Vivace alla Marcia	
Adagio ma non troppo	con affetto	Allegro
Barcarolle, Opus 60	. . . . .	Chopin
Two Preludes, Opus 23	. . . . .	Rachmaninoff
La Campanella	. . . . .	Paganini-Liszt
Moment Musical in D $\flat$ major (self-prepared)		Rachmaninoff

Mr. Kline

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Chaconne	. . . . .	Bach-Busoni
Rondo in A minor	. . . . .	Mozart
Sonata in E major, Opus 109	. . . . .	Beethoven
Vivace ma non troppo		
	Prestissimo	
	Andante molto cantabile ed espressivo	
Fantasy in F minor, Opus 49	. . . . .	Chopin
Intermezzo in E major, Opus 116 No. 4	. . . . .	Brahms
Capriccio in D minor, Opus 116 No. 1	. . . . .	Brahms
Polonaise in E major	. . . . .	Liszt

Mr. Tracy

The Certificate of Maturity awarded to Mr. Kline

The Certificate of Maturity awarded to Mr. Tracy with  
 the privilege of studying for the Artists' Diploma



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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       VIRGINIA       COY,

MISS       LESLIE       TAYLOR

                    and

MR.       DAVID       MANKOVITZ

Friday evening, April 25, 1930, at half past seven.

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Sonata in A minor . . . . . Tartini  
Andante cantabile  
Allegro energico  
Adagio - Vivace

Scotch Fantasy, Opus 46 . . . . . Bruch  
Andante sostenuto  
FINALE. Allegro guerriero

Danse espagnole . . . . . Granados-Thibaud

Miss Coy

\* \* \*

Suite in B minor for violin alone . . . . . Bach  
Allemande  
Bourrée

Concerto in D major, Opus 61 . . . . . Beethoven  
Larghetto (Cadenza by Joachim)  
Rondo (Cadenza by Kreisler)

Introduction and Tarantelle . . . . . Sarasate

Miss Taylor

- over -

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TWENTY-FOURTH STUDENTS' RECITAL

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Continued

Sonata for violin and piano in E minor . . . . . Bach  
Introduction. Adagio ma non tanto  
Allemande  
Gigue

Concertino in D major . . . . . Ernst

Dans les Bois, Caprice No. 9 )  
Danse des Ombres, Caprice No. 13 ) . Paganini-Vogrich

Mr. Mankovitz

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The Teachers' Diploma awarded to Miss Taylor  
The Certificate of Maturity awarded Mr. Mankovitz with  
the privilege of studying for the Artists' Diploma

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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

given by

MISS VIRGINIA WALKER

MRS.        EDNA        MASON  
                 and

MISS    IDA        IACAPRARO

Saturday afternoon, April 26, 1930, at two o'clock.

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"Into Thy Hands" from God's Time is Best	. . . . .	. . . . .	Bach
"Dolce amor, bendato Dio"	. . . . .	. . . . .	Cavalli
"Ah! se tu dormi" from Giulietta e Romeo	. . . . .	. . . . .	Vaccari
"Il pleut des petales de fleurs"	. . . . .	. . . . .	Rhené-Baton
"Mandoline"	. . . . .	. . . . .	Debussy
"Heimweh"	. . . . .	. . . . .	Brahms
"Auf dem grünen Balcon"	. . . . .	. . . . .	Hugo Wolf
"Go, lovely rose"	. . . . .	. . . . .	Quilter
"Time, you old gipsy man"	. . . . .	. . . . .	Besly

Miss Walker

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Prelude and Fugue in F minor . . . . . Bach  
(from Well-Tempered Clavichord, Book II)

Romanza in A $\flat$  major . . . . . Mozart

Sonata in D major, Opus 28 . . . . . Beethoven

Allegro

Andante

Scherzo. Allegro vivace

Rondo. Allegro ma non troppo

Intermezzo, Opus 76 (self-prepared) . . . . . Brahms

Etude, Opus 25 No. 2 . . . . . Chopin

Mrs. Mason

- over -

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TWENTY-FIFTH STUDENTS' RECITAL

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Continued

Prelude and Fugue in B $\flat$  major . . . . . Bach  
(from Well-Tempered Clavichord, Book I)  
Adagio in E major . . . . . Haydn  
Sonata in C major, Opus 53 . . . . . Beethoven  
Allegro con brio  
Introduzione. Adagio molto  
Rondo. Allegretto moderato  
Etude in C minor, Opus 10 No. 2 . . . . . Chopin  
Kreisleriana, Opus 16 No. 1 (self-prepared) . . . . . Schumann

Miss Iacapraro

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The Teachers' Diploma awarded to all the candidates

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

MISS   ROMOLA   SINGER

Tuesday evening, April 29, 1930, at half past seven.

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Chaconne . . . . . Bach-Busoni

Adagio cantabile (self-prepared) . . . Haydn

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

Allegretto ma non troppo

Vivace alla Marcia

Adagio ma non troppo con affetto

Allegro

Intermezzo in E minor, Opus 119 No. 2 . . Brahms

Nocturne in B major, Opus 9 No. 3 . . Chopin

Tarantella . . . . . Liszt

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The Certificate of Maturity awarded to Miss Singer with  
the privilege of studying for the Artists' Diploma

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

given by

THE   MADRIGAL   CHOIR

under the direction of

MISS   MARGARETE   DESSOFF

Wednesday evening, April 30, 1930, at quarter after eight.

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Motet, "Tristis est anima mea" . . . . . Orlandus Lassus  
Motet, "Ave Maria" . . . . . Jacob Arcadelt

"The Plume Grass" . . . . . J. Sahknovsky  
"Amongst the Berries" . . . . . Rimsky-Korsakoff  
Miss Caroline Solfronk - Flute  
Mr. Joseph Kerrigan - Clarinet  
"Un jour je m'en allai" . . . . . Jacques de Wert

Songs to Mary ("Marienlieder") . . . . . Brahms

"The Angels' Greeting"  
"Mary and the Boatman"  
"Mary's Wandering"  
"The Hunter"  
"A Prayer to Mary"  
"Mary Magdalene"  
"In Praise of Mary"

- over -

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TWENTY-SEVENTH STUDENTS' RECITAL

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Continued

Psalm, "How Fair is Thy Face" . . . . . Grieg

Baritone Solo, Mr. Carl Diton

Trois Chansons . . . . . Debussy

"Dieu! qu'il la fait bon regarder"

"Quant j'ai ouy le tabourin"

Alto Solo, Mrs. Charlotte Murray

"Yver, vous n'estes qu'un villain"

Solo Quartet

Miss Ruth Diehl

Miss Virginia Walker

Mr. Richardson Irwin

Mr. Evander Preston

Motet, "O Tod, wie bitter bist du" . . . . . Reger

Drei deutsche Volkslieder . . . . . Reger

"Wie kommt's?"

"Trutze nicht"

"Schwäbisches Tanzliedchen"

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

given by

MISS CATHERINE CARVER

and

MISS JEANNETTE EPSTEIN

Thursday evening, May 1, 1930, at half past seven.

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Toccata and Fugue in C minor . . . . . Bach  
 Fantasie in C minor (Köchel 396) . . . . . Mozart

Sonata in E major, Opus 109 . . . . . Beethoven  
     Vivace ma non troppo  
     Prestissimo  
     Andante con variazioni

Des Abends )  
 Grillen     )   Opus 12 . . . . . Schumann  
 Barcarolle . . . . . Chopin  
 Hungarian Rhapsody No. 10 (self-prepared) . . . . . Liszt

Miss Carver

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Chromatic Fantasy and Fugue . . . . . Bach  
 Gigue (Köchel 574) . . . . . Mozart

Sonata in B♭ major, Opus 106 (Hammerklavier) . . . . . Beethoven  
     Allegro  
     SCHERZO. Assai vivace  
     Adagio sostenuto  
     Largo  
     Allegro risoluto

Intermezzo, Opus 10 No. 3 (self-prepared) . . . . . Brahms  
 Ballade in F minor, Opus 52 . . . . . Chopin  
 Jeux d'eau . . . . . Ravel  
 Polonaise in E major . . . . . Liszt

Miss Epstein

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

given by

MRS.   ELLEN   ANDERSON,

MISS   EDNA   SCHAFFER

and  
MRS.   SUZANNE   HOTKINE   AVINS

Saturday afternoon, May 3, 1930, at two o'clock.

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Prelude and Fugue in E major . . . . . Bach  
(from Well-Tempered Clavichord, Book II)

Fantasie in C minor . . . . . Mozart

Sonata in B $\flat$  major, Opus 22 . . . . . Beethoven  
Allegro con brio  
Adagio

Etude in F major, Opus 25 No. 3 . . . . . Chopin  
Fantasiestück, Opus 111 No. 2 (self-prepared) . . . . . Schumann

Mrs. Anderson

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Prelude and Fugue in D major . . . . . Bach  
(from Well-Tempered Clavichord, Book II)

Concerto in E $\flat$  major . . . . . Mozart  
Andante

Novellette, Opus 99 (self-prepared) . . . . . Schumann

Sonata in A $\flat$  major, Opus 110 . . . . . Beethoven  
Adagio ma non troppo  
FUGA. Allegro ma non troppo

Mazurka in G major, Opus 50 No. 1 . . . . . Chopin  
Scherzo in E $\flat$  minor, Opus 4 . . . . . Brahms

Miss Schaffer

- over -



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TWENTY-NINTH STUDENTS' RECITAL

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Continued

Prelude and Fugue in C $\sharp$  minor . . . . . Bach  
(from Well-Tempered Clavichord, Book II)  
Andante and Variations in F minor . . . . . Haydn  
Sonata in E $\flat$  major, Opus 31 No. 3 . . . . . Beethoven  
Allegro  
SCHERZO. Allegretto vivace  
Minuetto  
Presto con fuoco  
Intermezzo, Opus 76 No. 6 (self-prepared) . . . . . Brahms  
Mazurka in B $\flat$  minor . . . . . Chopin  
Puck . . . . . Debussy

Mrs. Avins

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The Teachers' Diploma awarded to all the candidates

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

given by

MISS   BERTHA   EGGERS

and

MISS   MARION   OLIVE

Monday evening, May 5, 1930, at half past seven.

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Toccata in C minor . . . . . Bach

Fantasie in D minor . . . . . Mozart

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

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

FUGA. Allegro ma non troppo

Intermezzo in C major, Opus 119 (self-prepared)   Brahms

Concert Etude in F minor . . . . . Liszt

Miss Eggers

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Prelude and Fugue in C $\sharp$  minor . . . . . Bach  
(from Well-Tempered Clavichord, Book I)

Sonata in A minor . . . . . Mozart

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

Allegretto ma non troppo

Vivace alla Marcia

Adagio ma non troppo, con affetto

Allegro

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

Romanze in F major, Opus 118 No. 5 . . . Brahms

Miss Olive

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The Teachers' Diploma awarded to both candidates

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I N S T I T U T E   O F   M U S I C A L   A R T  
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T H I R 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 10, 1930,

at two o'clock.

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Italian Concerto . . . . . Bach  
Allegro - Andante - Presto  
Miss Esther Ostroff

Concerto in A minor, Opus 54 . . . . . Schumann  
Allegro affettuoso  
Mr. William Allen

Hymn à la Paix . . . . . Hertz  
Rouet . . . . . Hasselmans  
Miss Dorothy Larkin

Capriccio in F# minor, Opus 76 No. 1 )  
Capriccio in B minor, Opus 76 No. 2 ) . . . . . Brahms  
Capriccio in C major, Opus 76 No. 3 )  
Capriccio in C# minor, Opus 76 No. 5 )  
Mr. Charles Posnak

Concerto in F# minor . . . . . Vieuxtemps  
Allegro  
Andante  
RONDO. Allegro  
Mr. Keith Davis

Nocturne in B major, Opus 62 No. 1 )  
Scherzo in C# minor, Opus 39 ) . . . . . Chopin  
Miss Betty Lasley

Quintet in C major, Opus 163 . . . . . Schubert  
Allegro ma non troppo  
Miss Betty Etkin Miss Mimi Walsh  
Miss Virginia de Blasii Miss Mary Hill  
Miss Elizabeth de Blasii

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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 Y - S E C O N D   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 17, 1930,

at two o'clock.

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Short Songs:

"Silver Moon"	.	.	.	.	.	Philip Diamant
"Boat Song"	.	.	.	.	.	David Unterman
"When David Played"	.	.	.	.	.	Maro Ajemian
"The Elf Man"	.	.	.	.	.	Billy Masselos

Composite Song:

"In China" . Thelma Aronoff and Milton Chalfin

Preparatory Center Children

Small Forms (Grade II)

Adagio	.	.	.	.	.	Josephine Huggins
Moderato in A $\flat$ major	.	.	.	.	.	Emil Koehler
Andante in F minor	.	.	.	.	.	Evelyn Schiff
The Walking Doll	.	.	.	.	.	Dorothy Campbell

Mr. Gerald Tracy

Homophonic Forms (Grade III)

Etude	.	.	.	.	.	Dorothy McLemore
Andante	.	.	.	.	.	Anna Hopkins
Witches' Dance	.	.	.	.	.	Vivian Rivkin
Andante	.	.	.	.	.	Clare Helmer
Energico	.	.	.	.	.	George Merrill

Miss Edna Bockstein

- over -

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THIRTY-SECOND STUDENTS' RECITAL

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Continued

Songs (Grade II)

"Mistress Mary" )  
"See a Pin" ) . . . Albert Kirkpatrick

Song (Grade III)

"I dreamt my heart was made a lute" Sara Howland

Miss Margaretta Wright

French Suite (Grade IV)

Allemande . . . . .	. Edna Bockstein
Courante . . . . .	Novella McCrorey
Sarabande . . . . .	. Ara Boyan
Gavotte . . . . .	. Pauline Michel
Polonaise . . . . .	Constance Weaver
Bourrée . . . . .	. Pauline Michel
Minuet . . . . .	Wallace Magnani
Gigue . . . . .	. Norman Plotkin

Miss Edna Bockstein

Polyphonic Forms (Special Composition)

Canon in B minor . . . Margaretta Queisser  
Canon in D major . . . Lloyd Mergentime

Mr. Francis Burkley

Canon in A $\flat$  major for two pianos Francis Burkley

Mr. Gerald Tracy  
Mr. Francis Burkley

- over -



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THIRTY-SECOND STUDENTS' RECITAL

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Continued

Homophonic Forms (Grade III)

Andante } for cello and piano . ( Frances Mellor  
Minuet } ( Walter Potter

Mr. Harvey Shapiro

Prelude } for piano . . . Helen Thomson  
Burlesque }

Miss Helen Thomson

Motets (Special Composition)

"Praise the Lord, all ye nations" . . . .  
Margaretta Queisser

"The heavens declare the glory of God" . . . .  
Neil Moret Daniels

Madrigal Choir of the Institute  
Margarete Dessoff, Conductor

Ballad (Grade VII)

"La Belle Dame sans merci" . . . Louise Talma

Women's Choir of the Institute  
Margarete Dessoff, Conductor  
Baritone Solo - Mr. Clegg Monroe

- over -



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THIRTY-SECOND STUDENTS' RECITAL

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Concluded

Polyphonic Forms (Grade V)

Fugue in B major for piano . . Thyra Sundberg

Mr. Eugene Kuzmiak

Fugue for String Quartet . . . Helen Rozek

Concert Fugue for two pianos . . Gerald Tracy

Mr. Gerald Tracy

Mr. Eugene Kuzmiak

Polyphonic Forms (Special Composition)

Variations for piano . . . Mary Jean Cash

Miss Mary Jean Cash

Variations for piano . . . Henry Brant

Mr. Henry Brant

Rondo for violin, horn and piano (Special Composition) .  
Henry Brant

Miss Leslie Taylor

Mr. David Rattner

Mr. Henry Brant

Polyphonic Forms (Grade VI)

Variations for piano . . . Catherine Carver

Miss Catherine Carver

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

given by

THE        CHORAL        CLASS

under the direction of

MISS        MARGARETE        DESSOFF

Wednesday afternoon, May 28, 1930, at half past two.

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Allegro from Kammerduet No. 5 . . . Händel-Brahms

Three Songs a cappella

"Adoramus te"	- - 3 parts	.	.	.	Lassus
"Adoramus te"	- - 4 parts	.	.	.	Agostini
"Pueri concinite"	- 4 parts	.	.	.	Gallus

Three German Folksongs . . . arranged by Brahms

"Gar lieblich hat sich gesellt"  
"Die Sonne scheint nicht mehr"  
"Wach' auf, mein' Herzensschöne"

Two Songs with two violins and piano . . . Elgar

"The Snow"  
"Fly, Singing Bird"

Mr. Harry Aleshinsky  
Mr. Robert Greenbaum  
Mr. Frank Widdis

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

Spring Programme

given by

STUDENTS OF THE PREPARATORY CENTERS

Saturday morning, May 31, 1930,

at half past ten.

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Processional, Marche Héroïque . . . . Schubert

Preparatory Center Orchestra

Songs:

"By the Cradle"	.	.	.	.	Mendelssohn
"Coucou"	.	.	.	.	arranged by Widor
"The Linden Tree"	.	.	.	.	Schubert

Songs Composed by the Children:

"The Silver Moon"	.	.	.	.	Philip Diamant
"Boat Song"	.	.	.	.	David Unterman
"When David Played"	.	.	.	.	Maro Ajemian
"The Elf Man"	.	.	.	.	Billy Masselos

Composite Song:

"In China" . Thelma Aronoff and Milton Chalfin

Classes in Choral Singing

- over -

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THIRTY-FOURTH STUDENTS' RECITAL

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Continued

Dalcroze Eurythmics:

The Mill . . . . . Jensen

Beatrice Markowitz Elsie Gray  
Jane Hoehlein Patricia Purvis

Dance . . . . . Tours

Anna Dirkes Judith Kooperman  
Frances Wolslagel

La Maréchale . . . . . French  
Master Herbert Kanner

Gavotte and Musette . . . . . French  
Miss Alice Freeman

Sarabande . . . . . Floridia  
Master Victor Wolfram

Boating Song . . . . . Dutton  
Miss Doris Krause

Under the Rose Arbor . . . . . Dutton  
Miss Jeannette Yarmolinsky

Sonatina for violin and piano . . . . . Dvorák  
Allegro risoluto  
Miss Vivian Speisman  
Miss Diana Bubrick

Gavotte . . . . . Bach  
Sarabande . . . . . Händel  
Master Arthur Stark

- over -

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THIRTY-FOURTH STUDENTS' RECITAL

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Continued

Sonatina in F major . . . . . Clementi  
Allegro con spirito

Master Albert Arkuss

Team-Work Tunes . . . . . Kimberly and Fyffe  
Past Three O'Clock  
William of Nassau  
Cradle Song  
Robin Hood

Miss Elsie Gray  
Master David Unterman  
Master William Stein  
Master Alfred Ash  
Miss Maro Ajemian

Prelude in D minor )  
Minuet in A minor ) . . . . . Bach

Miss Genevieve Elbaum

Sonata No. 4 for cello and piano . . . . . Romberg  
Allegro

Master Alfred Ash  
Master Billy Masselos

For two pianos:  
Sicilienne . . . . . Bach  
Une Tabatière à Musique . . . . . Liadow

Miss Maro Ajemian  
Master Billy Masselos

- over -



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THIRTY-FOURTH STUDENTS' RECITAL

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Concluded

Sonata for two violins and piano . . . . . Loeliliet

Largo

Allegro con fuoco

Grave

Allegro con brio

Miss Sylvia Schechter

Master William Horowitz

Master Victor Tallarico

Impromptu in C# minor . . . . . Reinhold

Miss Nancy De Luca

Am Meer

)

Moment Musical

)

. . . . . Schubert

Preparatory Center Orchestra

INSTITUTE OF MUSICAL ART

Trial of Candidates for the

ARTISTS' DIPLOMA

before an invited jury  
Tuesday evening, May 20, 1930, at half past seven.

JURY

Mme. Yolanda Mero - Mr. Harold Bauer

Toccata and Fugue in C minor . . . . . Bach  
Sonata in E major, Opus 109 . . . . . Beethoven  
Vivace ma non troppo  
Prestissimo  
Andante con variazioni  
Barcarolle . . . . . Chopin  
Les Collines d'Anacapri } . . . . . Debussy  
Voiles }  
Rhapsody No. 10 (self-prepared) . . . . . Liszt

Miss Catherine Carver

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Chromatic Fantasy . . . . . Bach  
Sonata in B $\flat$  major, Opus 106 (Hammerklavier) . Beethoven  
Adagio sostenuto  
Largo  
Allegro risoluto  
Intermezzo, Opus 10 No. 3 (self-prepared) . Brahms  
Ballade in F minor, Opus 52 . . . . . Chopin  
Jeux d'eau . . . . . Ravel  
Oriental Fantasy, Islamey . . . . . Balakirew

Miss Jeannette Epstein

The Artists' Diploma confirmed to both candidates.

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

tendered to

PROFESSOR   ALEXANDER   GLAZOUNOFF

by Students of the Institute

Wednesday evening, January 8, 1930,

at half past eight.

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PROGRAMME OF COMPOSITIONS   BY   ALEXANDER   GLAZOUNOFF

Concerto in A minor . . . . .  
Mr. Max Hollander

Gavotte in D major, Opus 49 No. 3 . . . . .  
Etude in C major, Opus 31 No. 1 . . . . .  
Miss Arline Florschutz

"A Dream" . . . . .  
"A Drinking Song" . . . . .  
Miss Masha Hackel

Grand Adagio } from the Ballet "Raymonda" . . .  
Valse        }  
Miss Beatrice Gordon

Three Novellettes for String Quartet . . . .  
Interludium in modo antico  
Valse  
All'Ungherese  
Mr. Max Hollander  
Mr. David Sackson  
Mr. Sidney Brecher  
Mr. Harvey Shapiro

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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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Unveiling of the Portrait of

DR.         FRANK         DAMROSCH

Tuesday evening, October 22, 1929, at half past eight.  
(The 97th Anniversary of the Birth of Leopold Damrosch)

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PROGRAMME

Quartet in C minor, Opus 51 No. 1 . . . . Brahms

Allegro

Romanze. Poco Adagio

Allegretto molto moderato e comodo

Allegro

The Musical Art Quartet

Mr. Sascha Jacobsen

Mr. Paul Bernard

Mr. Louis Kaufman

Mrs. Marie Roemaet-Rosanoff

"Schneeglöcken" . . . . . Schumann

"Morning" . . . . . Hugo Wolf

Mrs. Hester Richardson McCafferty

(Mr. A. Kostelanetz at the piano)

Presentation of the Portrait - Dr. A. Madeley Richardson

- over -



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PRESENTATION OF THE PORTRAIT

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Continued

. . . Unveiling of the Portrait . . .

Chorale, "Nun danket Alle Gott" . . . Johann Crüger  
(1598-1662)

Nun danket Alle Gott  
Mit Herzen, Mund und Händen  
Der grosse Dinge tut  
An uns und allen Enden.  
Der uns von Mutterleib  
Und Kindesbeinen an  
Unzählig viel zu gut  
Bis hieher hat getan.

Acceptance of the Portrait by Professor John Erskine

. . . Address by Dr. Frank Damrosch . . .

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SPEECH by DR. A. MADELEY RICHARDSON

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Mr. President:

Before asking you to accept this portrait, I think I ought to explain how it comes to be here. It is really a case of happy chance, of good fortune.

Seven years ago my old friend Mr. Frederick Beaumont was visiting New York. I then tried to arrange for him to paint Dr. Frank Damrosch, but without success. Towards the end of last term a second opportunity presented itself. Once more Mr. Beaumont paid an unexpected visit to this country. This time I determined to act myself. I asked Dr. Damrosch to sit. I asked Mr. Beaumont to paint. They both consented, and - the result is before you.

I then remembered the rest of the Faculty and the Administration Staff. There is not one of them who would not have done the same thing if he had had the opportunity. I therefore asked them to permit me the honour of representing them on this happy occasion, in order that the portrait should be looked upon as a token of the regard, the esteem and the affection of us all for him who has been our Head for so many years.

The general public see the results of Dr. Damrosch's work, but it is the Faculty, those who have laboured side by side with him, that really know how those results have been achieved.

It is seventeen years since Dr. Damrosch honoured me by an invitation to join his staff and there

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Speech by Dr. Richardson - continued

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are many others who have been with him from then until now. Among them I may mention Dr. Percy Goetschius (still an emeritus member of the Faculty), Mrs. Toedt, Miss Strauss, Mrs. Fyffe, Miss Augustin, Miss Whiley, Miss Firgau, Mr. Barrere, Mr. Gaston Dethier, Mr. Edouard Dethier, Mr. Wedge, Mr. Willeke, Mr. Hasselbrink, Mr. Bostelmann, our Secretary, Miss Frank, and the Librarian, Mrs. Jacobs.

The Faculty realize what our Dean's work has meant and how it has been done. They know him as the able administrator; they also know him as the kind friend, and I am sure that his success as the former is largely due to his character as the latter. Always ready with sympathy, help and advice; always liberal to spend his energies in assisting others; he has gained the affection of his whole staff in a measure that could not be surpassed. Therefore their work for him has been aided by their devotion to him.

Who doubts but that had Dr. Damrosch entered a life of business he would ere now have been a multi-millionaire! Instead, he elected to devote his life to the welfare of the community. An ardent devotee of the great Art of Music, he saw that the one thing lacking for its advancement in this country was a complete and thorough system of training young musicians in line with what prevails in the great

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Speech by Dr. Richardson - continued

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cities of Europe.

I have had the double privilege of studying at the Royal College of Music in London, under its first Director, Sir George Grove, and then of teaching at the Institute of Musical Art here under its first Director, Dr. Frank Damrosch.

Sir George Grove had the backing of a hundred influential men, including the leaders of the musical profession, under Royal patronage. Dr. Damrosch set out to do a similar work here with the backing of only a few loyal and devoted friends. There is no doubt as to which was the harder task, which the greater achievement. Dr. Damrosch saw the vision before him, and he is

"One who never turned his back, but marched breast forward."

He has had obstacles to surmount, difficulties to contend with, anxieties to bear up against. He has faced and overcome them all, and his work stands today, part of the magnificent Juilliard Foundation--upon which the future of music education in this great country will be based.

Contemplating his life work, the best loved poet of the Golden Age exclaimed:

"Exegi monumentum aere perennius!"

With him, Frank Damrosch well may say:

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Speech by Dr. Richardson - continued

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"A monument I've raised that shall endure;  
Stronger than brass, firm founded, safe, secure,  
When called, I shall not wholly pass away  
The great part of me will remain for aye."

Mr. President, as the representative of the Faculty and  
Administration Staff of the Institute of Musical Art, I  
have the honour of asking you to accept this portrait,  
to be the property in perpetuity of the Juilliard School  
of Music.





E V E N T S

celebrating the

T W E N T Y - F I F T H A N N I V E R S A R Y

of the

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

Sunday, March 30

Tuesday, April 1

and

Wednesday, April 2

1930.



INSTITUTE OF MUSICAL ART

TWENTY-FIFTH ANNIVERSARY RECITAL

of

CHAMBER MUSIC

Sunday afternoon, March 30, 1930

at four o'clock,

at Town Hall

Terzetto for Two Violins and Viola . . . Dvorák

Introduzione. Allegro ma non troppo

Larghetto

Scherzo

Tema con Variazione. Poco adagio

Mr. William Kroll (1922)

Mr. Samuel Gardner (1913)

Mr. Conrad Held (1917)

Three Songs . . . Louise Talma  
(for Women's Voices with String Accompaniment)

"The Appeal"

"The Careful Lover"

"A Revocation"

Choral Class of the Institute  
Margarete Dessoff, Conductor

Mr. David Mankovitz

Mr. Aaron Hirsch

Mr. Henry Brynan

Mr. Harvey Shapiro

- over -

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RECITAL of CHAMBER MUSIC

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Continued

Quartet in C major, Opus 54 No. 2 . . . Haydn

Vivace

Adagio

Menuetto. Allegretto

FINALE. Adagio - Presto

The Musical Art Quartet

Mr. Sascha Jacobsen (1915)

Mr. Paul Bernard

Mr. Louis Kaufman (1927)

Mrs. Marie Roemaet-Rosanoff (1916)

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The year stated after the name of the soloists  
designates the date of the Artist Diploma.

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INSTITUTE OF MUSICAL ART

TWENTY-FIFTH ANNIVERSARY CONCERT

given by

STUDENTS OF THE INSTITUTE AND ALUMNI

Tuesday evening, April 1, 1930

at half after eight

at Carnegie Hall

Double Concerto for Violin and Violoncello . Brahms

Allegro

Mr. Karl Kraeuter (1921)

Miss Phyllis Kraeuter (1925)

Concerto in E $\flat$  major for Piano . . . Liszt

Miss Katherine Bacon (1918)

Concerto for Four Violins and String Orchestra Vivaldi

Allegro - Largo - Larghetto - Allegro

Mr. Samuel Gardner (1913)

Miss Lillian Fuchs (1924)

Mr. William Kroll (1922)

Mr. Bernard Ocko (1924)

Miss Catherine Carver, Continuo

Dr. Frank Damrosch, Conducting

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TWENTY-FIFTH ANNIVERSARY CONCERT

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Continued

Symphonic Suite "Scheherazade" . Rimsky-Korsakoff

The Sea and the Vessel of Sinbad

The Vessel is Wrecked on a Rock on which  
is Mounted a Warrior of Brass

Conclusion

Orchestra of the Institute

"Leise, leise" from Der Freischütz . . . Weber

Miss Nora Fauchald (1922)

Prelude to Die Meistersinger . . . Wagner

Orchestra of the Institute and Alumni

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The year stated after the name of the soloists  
designates the date of the Artist Diploma.

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INSTITUTE OF MUSICAL ART

D I N N E R

to celebrate the

TWENTY-FIFTH ANNIVERSARY

of the founding of the

INSTITUTE OF MUSICAL ART

Wednesday evening, April 2, 1930

at half after seven

at Hotel Commodore

SPEAKERS

MR. JOHN ERSKINE	.	.	.	.	.	Toastmaster
MR. GARDNER LAMSON	.	.	.	.	.	for the Faculty
MR. GEORGE A. WEDGE	.	.	.	.	.	for the Alumni
MR. JOHN L. WILKIE	.	.	.	.	.	for the Trustees
MR. ERNEST HUTCHESON	.	.	.	.	.	for the Graduate School
DR. FRANK DAMROSCH	.	.	.	.	.	for the Institute of Musical Art

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Speech . . . . Mr. John Erskine  
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Ladies and Gentlemen, Colleagues and Friends:

We are met here this evening to bring to a happy close the series of celebrations we have been making of our anniversary. We thought that, after the two lovely concerts we have had, it would be a great pity to go away without seizing the opportunity to say "Thank you" to Dr. Damrosch, to Mrs. Damrosch, to the faculty here, to the faculty of the years gone by, to the alumni, and to those generous friends who have helped to make this great school possible.

I do not like to, and I am sure you would rather not have me, boast of the Institute in seemingly exaggerated terms. In education, I never like to hear that one school is the only one, since we need so many in the world. But, certainly, in our city the Institute of Musical Art has done a unique service, and for the country it has set a standard; for the city and the country both, in the future, everyone of us thinks it has still greater services to render.

Our anniversary therefore is altogether happy with only such a glance at the past as gratitude prompts us to, with no occasion for regrets, with nothing but hope.

I count myself fortunate at this moment to be able to speak about the Institute somewhat from the outside. My association with it is so recent that I am deterred from any impulse to claim credit for any of its virtues.

Speech by Mr. Erskine - continued

I am merely one of many New Yorkers who know how much the city owes to this school.

I have said on other occasions this year - I think when we were unveiling that portrait of Dr. Damrosch - that the name of Dr. Damrosch and his family was always a household word in my father's home. My father was a music-lover and a singer, and the first concerts he took me to hear in childhood were led by Dr. Leopold Damrosch. I have found it easy to maintain the reverence and respect my father had for what that family have done for American music, and it is one of the privileges of my life to be associated with the Doctor while the Damrosch family are still going very strong, indeed. And since I am a literary man, making an excursion into music, I am glad that Mr. James Loeb helped this school to be what it is, because Mr. Loeb is known everywhere for his services to literature. His marvelous edition of the classics has made him one of the benefactors of the civilized world in our generation. The fact that his vision was so large as to include the two arts which I love, gives encouragement and sets a standard for me.

Among the other exhibits of our celebration, I have been reading the number of THE BATON which has greetings from some of the trustees and the faculty and tells about the founding of the school. The school in the past stood for what its name intimated - it has stood

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Speech by Mr. Erskine - continued  
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for art. The people who have come out of it - whether they are on the platform or are teaching - have maintained the standard that Dr. Frank Damrosch taught them to maintain - a very high standard in art.

Without meaning to belittle anything that the Institute has accomplished, I think we can agree here that because of the good work of musicians throughout this country in the last twenty-five years, the task of the Institute now is larger, and certainly more difficult.

Twenty-five years ago the devoted musicians who were teaching in this land were simply teaching music or they were training artists - however you wish to put it. I think that music has now entered a stage of American education where none of us would be satisfied to say we were merely teaching the piano or the violin or the voice. We still wish to train up artists, but we are more than music-teachers; our opportunity is now to furnish music to America. Our task is to send out from the Institute artists who will be missionaries, guides, an inspiration all over the country to the people who are hungry for art.

There is not a musician of experience who would debate the proposition that music has now reached in this country a sort of fortunate impasse because of the large field of our opportunity and of the demand which it indicates. But also an impasse, because the artists are

Speech by Mr. Erskine - continued

crowded into a few cities, because the audiences elsewhere are not yet organized for the artists who are already trained. There is too little provision as yet for the small but self-respecting and satisfactory career which any young person in the profession has a right to look forward to.

At present the musician either leaps to the front or he starves. It would not be unjust to say that the musicians of the country can be divided into two extreme classes - the unusually successful and the completely thwarted.

I do not believe we can look to any other agency for help in this impasse, except to intelligent musicians themselves, to the artists and the teachers who go out from our schools and who will be listened to - to some extent at least - by the general public.

At the end of the next twenty-five years of the Institute, I hope those who are in our places here will say that we carried on the tradition which Dr. Damrosch and his faculty started. And I hope they will say that we brought some solution to the problem of which I am speaking. I hope they will say that our youngsters, going out, raised up music centers wherever they went, and spread over the whole country a net-work of sympathy and appreciation for this art, that they have liberated the rich talent of the country and made it possible for the



Speech by Mr. Erskine - continued

musician to take his music where people are hungry to hear it.

The difficulty of the task, friends, is to do that, and at the same time not to become sentimental, not to fall into that mood of mistaken benevolence which says it is only the spirit that counts, and the technique and the sound training can come along after. The difficulty is to make sure that after we have established greater communications between music and the public, we shall still be doing our part to provide first-rate music for the public to hear.

I may say for the Board of Directors of the school - the Board happily composed, as you know, of men who have previously served as your Trustees and of others who have always admired your school - I may say for the Juilliard School, of which the Institute is now a part, that we pledge ourselves to maintain your standards loyally, and to add all that we can to the service which you have been able to render. But the pledge of the Trustee Board is simply a gesture of good-will toward the people who really do the work - to the faculty, toward the students who come to us, and toward those inspiring teachers and benefactors who helped us to begin, some of whom are still with us.

It is the privilege of the Toastmaster always to talk too long and to anticipate what others would like



Speech by Mr. Erskine - continued

to say. I deny myself more of this pleasure, not because I have mercy on the other orators, but because of the music which we shall hear as soon as the oratory comes to an end. As you see on your programs, some of our friends and associates have provided a distinguished program, as a tribute to the school and its director.

I bring my introductory remarks to a close by reading a telegram from a member of a family which is always present with us in spirit at least - one out of many greetings that have come to us, but this we could not miss - from Mr. Paul M. Warburg:

"It is a source of profound regret to me to be in the hands of the medical profession at a time when I should have wished so much to be right in the midst of the festivities commemorating the Twenty-fifth Anniversary of the Institute of Musical Art. The friends of the Institute have every reason to celebrate this day, for I believe we may say without fear of contradiction that in the quarter of a century gone by, no other organization has done as much for advancing the true understanding and mastery of musical art as our Institute. It has been the pioneer in developing principles and methods which today are accepted as standard guides by the leading schools of music of the country. One cannot think of the Institute's success without thinking of those to whom its achievements are due in the first instance.

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Speech by Mr. Erskine - concluded  
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This is, of course, our dear friend, Frank Damrosch, whose mind conceived the plan and whose entire life has been devoted to bringing it to its full fruition. It was one of his greatest accomplishments that he associated with himself a faculty of unexcelled ability and enthusiasm of whom Franz Kneisel more than anybody else has indelibly impressed his name upon the annals of the Institute and upon the hearts of his pupils, colleagues and friends. May I be permitted to express the sincere wish that deans, faculties, students and trustees, all working toward the same end, may in the next twenty-five years make as marked and as constructive a contribution as that made by the Institute in the past quarter of a century. The keen interest and loyal devotion of the Alumni, who will be the standard bearers of the next generation, fully warrants that hope. With cordial greetings, - Paul M. Warburg."

We shall listen now, ladies and gentlemen, to some greetings to the Institute and to Dr. Damrosch, and first, speaking for the faculty, Mr. Lamson.

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Speech . . . . Mr. Gardner Lamson

Mr. Chairman, Dr. and Mrs. Damrosch, Friends:

There is nothing that I'd rather speak for than the Faculty, my colleagues. One good thing about it is that it can be tersely done. Now do not think that I mean there is so little to be said about them. Quite the contrary! There is much of interest that could be said, overwhelmingly in their favor. But it seems to me that what should be stressed on this particular occasion is basic and should be expressed in comparatively few words. We are a Faculty of happy teachers. And why? Because we have easy jobs and need not work very hard? Far from it! There is a plenty of real work done by this Faculty, and it is not an unknown condition that work is sometimes done by them in disregard of their own convenience and preference perhaps, in loyalty only to the Institution whose servants they are. Which is as it should be. Our contentment fundamentally is because we do our work, always, in a sympathetic and congenial atmosphere; an atmosphere that has its first beginning in the head and heart of the one who conceived this institution, who organized and developed it, who pledged himself and it to the highest standards and sincerity of purpose in the Art we all serve, and who has ever unswervingly fulfilled his pledge. Surely I need not tell you that I refer to Frank Damrosch. Such an atmosphere makes hard work easy; and that means the progress and

Speech by Mr. Lamson - continued

development of the organization for which the work is done.

No doubt Dr. Damrosch is thinking: "That's all very fine, and pleasant to hear, but my Faculty has an equal share in the development of this school!" Yes! but again it all goes back to the original cause, the conception, the high standards, the home in which the work is to be done, before the Faculty can have any existence. And so, Dr. Damrosch, we would lay before you this tribute of our affectionate admiration for your high standards to which you have always been unfalteringly true. Hence our happiness!

But think of the joy of having reached a time when one can sit perfectly still, without saying a word in self-defense, just simply letting the acts of others convincingly answer the questioning of some timid soul as to whether it has all been worth while, and whether his life-work has resulted in definite accomplishment. This is Dr. Damrosch's joy! All he has to do is to call the youngsters together, select the music, provide a place in which to perform it, and we have such beautiful pleasures as that of last Sunday afternoon and again of last night - the best of music, for its own sake, in a spirit of simple artistry, with no thought of grandstand nor of circus-ring. Truly one must select carefully the words that can speak as convincingly as do the acts of



Speech by Mr. Lamson - concluded

these children of the Institute of Musical Art.

For a long time there has been in my mind a little poem, of only a few lines, that has stimulated and comforted me. I often think of it, and before now have used it publicly, but would again do so tonight to freshen my mind, and yours, with it. It comes to me now particularly because it is the embodiment of the creed that has played no small part in the accomplishments of this Institution, and justifies the name it bears: "The Institute of Musical ART." It was written, evidently from the heart and as a comfort, by Kenyon Cox, of this city, the well-known painter, of brilliant talent and accomplishment. The caption is:

The Gospel of Art.

Work thou for pleasure:

Paint or sing or carve the things thou lovest,

Though the body starve.

Who works for glory misses oft the goal:

Who works for money coins his very soul.

Work for the work's sake then, and it may be

That these things shall be added unto thee.

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Interlude by the Toastmaster  
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As I listened to Mr. Lamson's very eloquent remarks, I was particularly struck by the spiritual felicity of the faculty. As a professor all my life, I never expected to hear such an account of professors delivered in such tone of conviction. Considering that we have to go on for a while, Doctor, I hope it will last.

Mr. Lamson described the production of the orchestra as a result of a simple offering of the instruments from the director to the students, overlooking Mr. Willeke's strenuous efforts in the rehearsal room. I think we need a note of realism in these matters, friends, if we are to go on. If Mr. Lamson is correct, the faculty are happily overlooking for the moment, some of the points at which we normally touch Earth, but we shall touch it again tomorrow morning. This is a challenge to Mr. Wedge, who is speaking for the Alumni. We shall see how far he will go.

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Speech . . . . Mr. George Wedge

This celebration is more than the twenty-fifth anniversary of the founding of a school. It is an opportunity to give reverence to a man who during these years has been working successfully to carry out his vision and accomplish an ideal. And it is a time for us to pause and reflect upon the work of this pioneer in music education.

Various groups associated with him in this work are disclosing through their representatives the result of such reflection. None of them have been so directly concerned or are so self-conscious as the Alumni of the Institute. We are in the position of a child who is brought before an assembly of relatives and friends. We are Exhibit A. Our concern is not so much what may be thought of us as the fear that we shall not live up to and approach the ideals of this man. The concerts of Sunday afternoon and Tuesday evening were given entirely in this spirit.

It is a great achievement to instil into a group of young musicians a reverence for an ideal which is placed beyond self and which is concerned with what is highest and truest in the art of music. This he has done, aided by the devotion and loyalty of his faculty, many of whom have worked untiringly throughout the twenty-five years. These men and women, inspired with the spirit of this man, have been our guides. It will never be possible for

Speech by Mr. Wedge - concluded

most of us to accomplish all they wish, but we have received an impetus in our work which will never allow us to be entirely satisfied with what we do accomplish. To them we bring our sincerest regards and affection.

The Alumni are now scattered over the entire country. Most of us are pursuing music either as performers or educators. As we have grown up we are increasingly conscious of what the Institute means to us in our development as men and women and as musicians. It is the spirit of the Institute which pursues us and drives us forward. The spirit of the Institute is our beloved Dr. Damrosch. The two are never separated in our minds. As a man we love and respect Dr. Damrosch and realize the qualities which make the scholar and the gentleman. But deeper than this, he has inspired us to a love for sincerity in music, and fired us with a desire to be of service to our fellow men.

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Interlude by the Toastmaster

Last night I was talking with a Russian sculptor who told me that when the war broke out in Russia everybody had to go except the professors in the conservatory and the art school. I said, "How those people do appreciate art!" He said, "They do, but the war was going badly enough already."

That is the opinion of professors which we have to live down by eloquent efforts, at least once every twenty-five years. In educational circles, whatever people think of professors, the professors get even by having thoughts about the trustees. Perfect equilibrium is maintained. There are fewer trustees but the professors think more about them.

We have a specimen here tonight who must be Exhibit B - Mr. Wilkie - one of the first and most loyal friends of the school, one of your trustees now - our very wise and helpful secretary on the Board of Directors.

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Speech . . . . Mr. John L. Wilkie

Mr. Chairman, Mrs. Damrosch, Mr. Damrosch and Friends of the Institute:

It looks to me as if I were produced here - Exhibit B - to indicate another note in this celebration, and that is a material note. We have heard tonight of aesthetic inspiration, of sentiment and spirituality, and to drag a representative of the Trustees into this symposium it seems to me, is to reduce the tone to a minor key.

I see that there are in the group of people before me, some who have been the Trustees of the Institute even before I was - and I have been a Trustee for twenty-two years. They know all about what being a Trustee is. But, when I look over this larger group of people who are the alumni and graduates of the Institute, I wonder whether they know what a Trustee is.

I have always had a suspicion that they regard the Trustees as a group of people who remained in a state of coma until they were annually revived - or two of them were revived - to sign your diplomas, whereupon they returned to a state of coma until the succeeding June.

As I was not on the Board of Trustees for the first three hard years, and can claim no credit for what they did, let me tell you what their problem was, very briefly. You know my old friend, James Loeb, gave a very



Speech by Mr. Wilkie - continued

generous gift of \$500,000 as a memorial to his mother and as an endowment to the Institute. \$500,000 seems a large sum. Translated into operative fact, it means \$25,000 a year, and with the demands of a certain director who had an idea and an ideal, and who had been dreaming dreams and seeing visions, that did not go very far because the Trustees created a budget which included the rent of the building at 12th Street and 5th Avenue, which included furnishings, the beginnings of a music library, purchase of pianos and other instruments, the organization of a publicity bureau, because it was a new school and had to be made public to the world, and an expense account that made the Trustees stagger and ponder because what was there before them except to get the money. How they got it, where they got it, by what cajolery or persuasion, or by digging into their own pockets - that was the business of the Trustees.

That is what it was to be a Trustee. That certainly was so in the three years preceding my admission to the Board of Trustees of that period. The Alumni of this institution owe a very great obligation to those early Trustees for all their planning - for all that they did.

And after that, when I came on the Board, there was a question of moving, because Mr. Ryan notified the Institute that the lease of the Lenox house would not be extended, and the Trustees were faced with what should

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Speech by Mr. Wilkie - continued  
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be done, - dare we buy a plot of ground; dare we erect a building? Well, immediately upon my election I was appointed Chairman of the Building Committee. It was faced with raising approximately half a million dollars to purchase the land and erect the building.

I am going back to twenty-two years ago when people were not quite as well educated as they are now in providing generous gifts. However all that money was raised and the problem of the building and the extension were consummated.

I would like to pause just for a moment to recall only three of the Trustees, out of a good many of our number, who have gone out since the Institute was founded, who were originally officers of the Board of Trustees, and who, all of them, died prematurely. They are the President of the Institute, Mr. C. C. Cuyler, that generous, whole-souled, fine-spirited person who contributed greatly to the success of the Institute; Mr. Charles Brewster, the Secretary, and Isaac N. Seligman, the Chairman of the Finance Committee. I think it is but fitting and proper at this meeting that I, at least, as well as many others, who knew them, should stop for a moment to remember with gratitude all that they were and all that they did for the Institute.

What the Trustees did, ladies and gentlemen, would have been impossible of performance if they had not re-

Speech by Mr. Wilkie - continued

ceived the perfectly wonderful support of a family of people, none of whom are present tonight, and of whom, therefore, I can speak. Not alone did we have this gift from Mr. James Loeb, but his brother, Morris, and his sisters, Mrs. Schiff and Mrs. Seligman and Mrs. Paul Warburg established another fund in honor of their mother, and gave us the income. When we came to purchase our new building site, they turned over to us the principal of that fund, and from the members of that family to my knowledge, covering the deficits in the operation of the Institute - and there was a deficit every year - these people contributed to the Institute more than one million dollars. And I would like the Alumni to carry the fact in their memory that gifts through James Loeb and gifts of these endeared and beloved sisters of his and other members of his family meant that the Institute received more than a million and a half to my knowledge, and how much more, I cannot tell, because they have secret ways of giving that but few know anything about. Others, too, gave generously, individuals, the Women's Auxiliary, and others, but the great and sustaining help came from the Loeb family.

But even with the new building, the problems of the Trustees, the establishment of the school in its final home, it is to be remembered that in any institution, whether industrial, or railroad or utility, or whatever

Speech by Mr. Wilkie - concluded

else it may be - and here is where I have to get into this same sentimental vein - nothing could have been accomplished or nothing comparable to what has been done, had it not been for the patience, the energy, the enthusiasm - sometimes the sadness - of the man who was its spirit. Sometimes he felt it necessary to plead with the Trustees, and sometimes he beat them with whips, because they would not do what he wanted, because they did not feel they could do it, although that was not the way he regarded it.

But, to the Director of the Institute is due the splendid record that the President of the Juilliard School, Mr. Lamson and Mr. Wedge have already spoken of; without his inspiration, without his efforts and without his absolute unselfish devotion during this whole period of time, the Institute could not have been the institution of which you are so proud.

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Interlude by the Toastmaster

A word or more I should like to say about the Trustees, - a thought suggested by Mr. Wilkie's questions, which he intended to be purely rhetorical. I do not see why it may not sometimes be a good thing for Trustees to be "comatose."

I used to think differently. I used to think that the ideal Trustee would take an interest in his school. I find now that the ideal Trustee does. If Dr. Damrosch was able less than twenty-five years ago to get up the present building of the Institute, it must have been because architecture - the great American art - was not then so widely appreciated as it is now. Our Trustees understand architecture. If they had not been devoted to the school and had not understood architecture, we should have had the new building a year ago.

I shall carry to my grave the picture of our board on their knees, on the floor, in groups studying rival designs for the school, using the correct architectural terms, most of which I do not know. May I express the hope that during my administration, they do not get around to taking an interest in music? If they will specialize in architecture we shall get on.

I should not be able to speak of the new building, nor to introduce the next speaker with the happiness that is in my mind; I should not be able to come to the part of the program which speaks of the graduate school



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Interlude - continued  
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and the Institute if it were not one of our great blessings that in the amalgamation of the graduate school and the Institute, we have two directors who are master musicians, wise leaders and understanding friends. No Trustees, no administration, could effect unaided the growth and development of our double school; that development will come about now because Frank Damrosch is Frank Damrosch and Ernest Hutcheson is Ernest Hutcheson. It is a great delight to introduce the two deans now, in order, and ask them to speak to each other.

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Speech . . . . Mr. Ernest Hutcheson

Mr. Toastmaster, Dr. and Mrs. Damrosch and dear friends,  
- particularly Dr. Damrosch:

I am afraid we are Exhibit C, we deans. Exhibit C, we believe, should stand between the Trustees on the one hand, and the faculty and students on the other. It is a terrible business to explain to the Trustees why we must have things and then explain to the faculty and the students why we cannot have things.

Nothing has given me greater pleasure tonight than to observe that we have not dwelt with great pride merely on the accomplishments of the past. No one will suspect me of not sharing a feeling of delighted pride in all its accomplishments. But I am very happy and gratified to find that there is an eye to the future in practically everything that has been said tonight.

It is true that we complete and commemorate this evening a cycle of twenty-five years very rich in achievement, very dear to us all because of the eminence of the men distinguished in the work of the time. It is equally true that tomorrow morning we will begin a cycle of twenty-five years to stretch into the future, and I confess to being more interested in that than in the past. I have a deep conviction that that future is going to be much greater than the past, and much better, and it will be so because the past was so good. I am quite certain that my friend, Frank Damrosch, is much

Speech by Mr. Hutcheson - continued

too wise a man and a musician to wish in any way to consider the work that he and the Institute of Musical Art have done as something final. No. That work has been glorious in the past; it will be still greater in the future. And that future will be builded on the past and on its glorious traditions.

Because the present building on Claremont Avenue has so properly served its purpose, a new building is already necessary, and we shall soon have it, and I am quite sure that that physical fact will be paralleled spiritually. Just as we have a new building, eventually there must be new leadership - we hope not soon - and gradually there will be a new body of teachers to replace us. There will be new students to fill our classes. And, unless they better what we have done, we shall have lived in vain. Whereas, if they do better musically than we have done, we shall have achieved what has always seemed to me a real kind of immortality - the immortality that the Doctor may still hope for in the continuance of his work to future generations.

There will be great developments in the time to come, and there may be many changes as the conditions of music and of life change. In looking into that future, we may entertain certain special hopes. One special hope lies in the union which has been effected now between two fine and sympathetic schools, two great institutions

Speech by Mr. Hutcheson - continued

- the Juilliard Graduate School and the Institute of Musical Art - combined as the Juilliard School of Music. We look forward to immensely greater possibilities to each branch of the school in the future.

We have not planned details because we felt that the future is going to be in some respects a very changing and unforeseen thing, and it would be most unwise to hamper ourselves too much by making strictly definite plans as to what is to come. But we can foresee in many directions a great usefulness, and I suppose no opportunity could be more happy than the present for me to express my personal esteem to Frank Damrosch, my grateful acknowledgment of the immense help he has been in unifying these schools through his loyalty and sincere friendship and the unselfishness with which he has approached all the problems that were involved. His help has been as valuable as it has been indispensable.

Another of the great hopes that we have in the future lies in the really remarkable awakening of the sense of all cultural things, especially of musical things throughout this wide country that has been going on steadily for many years past.

I regard the Institute of Musical Art as partly a cause of that, and partly an effect of the condition. It is an effect in that this great musical current that has been setting in has borne the Institute along with it,



Speech by Mr. Hutcheson - continued

and the Institute has progressed with its success because of the strength of the current that it rode on; and at the same time it has been the cause, the great stimulation, of much of that interest and the overcoming of a great musical inertia that existed twenty-five years ago.

This artistic awakening of the country is one of the most remarkable things, I think, that is going on today - a thing that we are not yet fully aware of, a thing that is destined to bring about the most remarkable consequences. I am convinced that the current is only setting in, and the high tide of it is still very far ahead.

I am only allowed to speak a few minutes before Dr. Erskine gets in his "slams" and I will omit other causes of rejoicing and hope for the future. We will not keep them "up our sleeve", but I want to say that we can look forward to the future with the greatest confidence and courage - confidence in the growth of cultural values in the country which it is our great privilege to aid; and we can look forward with courage to all the problems and difficulties and passing disappointments which we are perfectly sure to encounter.

I hope you will forgive me, if instead of dwelling exclusively on the achievements of the Institute of Musical Art, I have endeavored to dwell a little bit more



Speech by Mr. Hutcheson - concluded

on its possibilities for the future.

After all, twenty-five years is a short time compared with the history of an art, even with an art which has so short a history, so far, as music. I look at this Institute as I would at a vigorous tree full of sap - not of saps - full of sap in trunk and leaf, scattering good seed far and wide and always lovely with the melody harbored in its branches.

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Interlude by the Toastmaster

Our relation with directors has been so happy that I shall not risk a joke. I intend to write a novel about them later. Without more delay, I present to you the friend whom we are waiting to hear from, to whom we have tried on this and many other occasions to express our love.

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Speech . . . . Dr. Frank Damrosch

Mr. President, Ladies and Gentlemen:

Everything that could be said, and some things that need not have been said, has been said this evening, and therefore I feel that I should constrain myself to expressing the deep feeling of gratitude to all concerned not only in this room, but to the many who have been of real help and support to me in the past twenty-five years.

To begin with, I must refer you to my dear old friend, James Loeb. Most of you present tonight have read the history of the beginning of the Institute, and therefore I need not shed further light upon that period. But, I do want to say that I had waited twelve long years to find someone who would understand what I was trying to do, and it was not until I met James Loeb that I found one who, because of his own idealistic nature - his artistic sense - was able to understand what I was driving at, and who was so enthusiastic that he immediately offered his help to carry out these plans. My profound gratitude goes out to him for this first impetus that was given to the plan of the Institute of Musical Art.

Mr. John Wilkie has made some remarks about what trustees are, and what they are not. I want to say that I was very proud of the Trustees of the Institute of Musical Art. Why? A man who is trying to organize a large

Speech by Dr. Damrosch - continued

institution, who is trying to carry out plans - yes, visions - yes, dreams - needs something more than merely money or merely a perfunctory background, although this is necessary. He needs sympathetic interest; and I received that, not only from the President of our first years, G. C. Cuyler, who, although he claimed that the only music he was really familiar with was that which he sang in the Glee Club at Princeton, proved to have a genuine interest, perhaps not in the music itself that we were trying to create, but in music as a cultural function which he could well appreciate, and therefore received his full support - and so, also, from the other Trustees.

It was before Mr. Wilkie's time, it is true, but during the first three years there was a meeting of the Trustees in my office at 12th Street and 5th Avenue every Monday morning, where five or six of the Board of Trustees would meet me at nine o'clock, stepping in on their way downtown to their offices, and we would discuss the work of the school.

The only fault I ever had to find with my Trustees was that they allowed me to do anything I pleased and I, on several occasions, requested that at the next vacancy occurring, they should please elect someone who would fight me at the meetings. Well, there was not very much fighting. Perhaps it was because I realized the old

Speech by Dr. Damrosch - continued

saying that "you must not ride a willing horse to death," and I knew that the Trustees were willing to help me in all ways possible. And so I moderated my demands to the utmost. At one time I was very sorry I did it. I had asked the Trustees to give me for the first three years of the school a guarantee fund of \$10,000 a year with the understanding that I would not use it unless it was necessary. In the first year I called for forty per cent; in the third year I was fool enough to ask for nothing. The final outcome was quite satisfactory because they understood that I was not going to squeeze them any more than I had to. And when I needed money, they gave it freely.

Our splendid faculty deserves some very, very deep-felt expressions of gratitude. There are among us this evening quite a number of the original faculty. If the ladies will pardon me for mentioning them (because it is twenty-five years ago) I would like to read the names of those who were with me from the beginning. The one who is missing was the one who was dearest to all of us while he was with us - Franz Kneisel - the man to whom so much is due for what he did for the students, not only of his own class, but for those of the whole department. He emanated an artistic spirit which continues to be an influence in our school through the teachers he trained.



Speech by Dr. Damrosch - continued

The first one who, I am happy to say, graces this festive board this evening is Percy Goetschius. He is still with us, for he is Emeritus Professor of Composition at the Institute. He has come down from the wilds of New Hampshire just to be with us this evening. And I want to thank him for the spirit he implanted in his department during the many years in which he was one of us. His pupils have become known in the field of composition - favorably known. There are present here several holders of Pulitzer prizes and Fellowships - I cannot name them all - but at any rate they have distinguished themselves. Their songs are sung all over the United States; their string quartets are played wherever that form of music is cultivated; their orchestra compositions are performed by famous orchestras. I am happy to say that none of them has written an opera.

Then there is Miss Augustin. She was at that time a bashful young girl, and she is a young girl still.

And Mr. Barrère and Mr. Gaston Dethier. And Mrs. Fyffe, Mme. Sang-Collins, Mrs. Toedt, Miss Walther, and also two language teachers, Mme. Albro and Miss Firgau. My thanks to them and to all my loyal and efficient teachers.

And then there are the Alumni - these fruits of the tree we planted. Most of them are very palatable; all of them, I think, have developed into serious musicians,



Speech by Dr. Damrosch - continued

into missionaries, as our worthy President told you. They have developed into men and women who are trying to preach the gospel of musical art all over the United States and in China and Japan, and even in Africa and in Europe. So we feel that, if our tentacles are still slender, they are reaching out into all parts of the civilized world. And I hope that not only will their influence grow, but that there will be many more imbued with the same spirit for, ladies and gentlemen, I think the time has gone by when the young musician should have in his mind's eye only the glorification of his virtuosity and the filling of his bank account. It is, I think, far more desirable and more promising for the future of the young musician to start out with the idea that he is going to make the best of himself in the way of musicianship and ability to perform and ability to teach, in order to go out among the heathen (which means the general mass of the populations, musically speaking) and teach the gospel of musical art; instead of trying to demonstrate that he is the King of all pianists or fiddlers at the age of twenty. Let them go out - not stay around New York. New York is already too full, but they can go into one hundred, five hundred, or a thousand places in the United States and find a field which they will find satisfactory if they will only be modest at the beginning, not expect too much, be satisfied with

Speech by Dr. Damrosch - continued

a decent living, and then gradually improve the conditions as they improve the conditions of the appreciation of the art of music in their communities.

And so, my word of thanks to the Alumni is to be expressed for the fact that most of them have done exactly what I hoped they would do, and I wish them continued success.

To the students I need say but little because it is their business to study, and if they study they are doing what is most beneficial to themselves, and I do not have to thank them for it. I expect it of them, and the more they work, the better I am pleased, and the more grateful will I be when they turn out to be the kind of musicians that I want them to be.

There is one part of our organization which I must not neglect, and that is the administration staff. What could any director or dean do without someone to look after the mass of detail which is involved in running a school of music such as our Institute of over one thousand students, where every student has a program individual to himself. Consider that each student has at least five different subjects to cover at five different times and every one of the thousand students has such a program. Consider the mosaic that such a mass of program arrangements represents. And I cannot be too grateful to our worthy secretary, Miss Frank, and her very effec-

Speech by Dr. Damrosch - continued

ient staff.

In closing, I want to say just a word to Ernest Hutcheson. When it was first made known that the Graduate School and the Institute were to be merged into the Juilliard School of Music, and Ernest Hutcheson would be the Dean of the one, and I of the other, a lot of people grinned and said, "Watch the dog-fight." Well, sometimes dogs don't fight. In this particular instance, I had such a high regard for Ernest Hutcheson as a man and as a musician, that I could not find any cause for fighting and we have not fought up to date. I don't know what we will do tomorrow, but so far our relations have been those of friendship and confidence and trust. And I believe that, as we get together more closely physically in the new building, our work will tend to become more efficient in the cause in which we are both so deeply interested.

Now, also, a word of hearty thanks to those who are going to entertain us this evening with music - Madame Koshetz, whom we all know and love; George Meader, who was at one time a member of our faculty until he had to leave us because of the great demands the opera made upon him; and the Edna White Quartet. Edna White was the first graduate from the wind instrument department of the Institute, and she has made a reputation for herself with a quartet of brass instruments. I heard them play

Speech by Dr. Damrosch - continued

not long ago and found it so charming that I asked her to let us hear a few selections tonight. I must not forget to mention our beloved former student, now a great artist of whom we are inordinately proud, Mischa Levitzki, who is also going to play for us this evening.

And finally, I want to say a word of thanks to our President. Mr. Erskine has not an easy position. I think it is easy for him because everything is easy for him, but for any ordinary individual, I think it would be a rather difficult position, not because he is responsible to the Board of Directors of the Juilliard School of Music for the planning of the school and the dispensation of the funds; but because of the fact that these schools have yet to be amalgamated into a whole, a whole whose parts fit closely together. Such a thing is not easily possible until the union has been made physically.

The time is too short for us to realize what the possibilities of this school are. We can see them dimly. We can run ahead of the actualities that we now see before us and imagine wonderful things. And I feel confident that under Dr. Erskine these wonderful things are sure to come to pass. He has vision, he has imagination, he has common-sense doubly underscored, and I do not see why, under his leadership, this great school, the Juilliard School of Music, should not develop into a benefi-



Speech by Dr. Damrosch - concluded

cent cultural institution that in twenty-five years will show a great advance upon what we are celebrating tonight.

May I now tell you a funny old story. I want to tell it because it has some bearing on this evening's celebration. You know about the two Irishmen; one says, "Mike, who commands the Company?" And Mike answers, "The Lieutenant, of course." "Well, who commands the Battalion?" "The Major, of course." "And who commands the Regiment?" "The Colonel, of course." "And who commands the Colonel?" "Begorra, the Colonel's wife." And so it is here. If I deserve any credit for the things that this regiment has accomplished, it is not the Colonel who is responsible, - it is the Colonel's wife.

And now, my dear friends, I want to thank you all from the bottom of my heart for the kindly, friendly spirit you have shown to me whenever we have come together, whenever we have met individually, and I hope that these relations between the faculty, the alumni, the students and myself will last for many, many years.

THE TOASTMASTER: Mrs. Damrosch will say a few words to us.

MRS. FRANK DAMROSCH: I can't make a speech - I never made one in my life, but I do want to thank you from the bottom of my heart for the appreciation and the affection which you have shown my husband.



Closing Remarks by the Toastmaster

Mrs. Damrosch and I had a word we wanted to add about the Doctor. I thought first to mention it in introducing him but perhaps it comes in better here. Mrs. Damrosch and I were talking of the beginnings of his career, which explain his later successes. I refer to the fact that Liszt was his god-father. Liszt had contacts with the religious world. Shortly after that he received his first glass of champagne from the hands of Richard Wagner. It is given to few of us to make so good a start, with a sort of double consecration, as it were, at once a child of God and a battleship. The Doctor has illustrated the way of Grace, and in good causes he has been ready for warfare.

Our thanks to the Alumni - to all of you. We will now listen to the charming offering by these artists who have been introduced to you by Dr. Damrosch.

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ANNIVERSARY DINNER

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Continued

MUSICAL PROGRAM

Early Spring . . . . . Mendelssohn  
Andante et Allegro (original for brass) : Guy-Ropartz  
Scherzo . . . . . Haydn

Edna White Quartet of Brass Instruments

"Old Russian Melody" . . . . . Glinka  
"Seguidilla" . . . . . Manuel de Falla  
"Miniature" . . . . . César Cui  
"Spring" . . . . . Rimsky-Korsakoff

Mme. Nina Koshetz  
Mr. Valentine Pavlovsky at the piano

"Nacht und Träume" . . . . . Schubert  
"Botschaft" . . . . . Brahms  
"A German Folksong" (humorous) . . . . .  
in manner of various composers

Mr. George Meader  
Mr. Celius Dougherty at the piano

Nocturne in C minor . . . . . Chopin  
Three Preludes, C major, A major, F major . . . . . Chopin  
Arabesque on the "Beautiful Blue Danube" . . . . .  
Strauss-Schulz-Evler

Mr. Mischa Levitzki

CLASS DAY EXERCISES

1 9 3 0

T H E 1 9 3 0 S H O W

" I O L A N T H E "

presented by

THE CLASS OF 1930

Friday evening, May 30th  
Saturday evening, May 31st  
and  
Sunday evening, June 1st  
at 8.15 o'clock.

at the Institute  
120 Claremont Avenue

I O L A N T H E

An Operetta in Two Acts

by

GILBERT and SULLIVAN

Directed by . . . . . Richardson Irwin

Staged by . . . . . William C. K. Irwin

Orchestra under the direction of

Carmine Coppola

CAST OF PLAYERS

Celia )	(	Mary Allison
Leila ) Fairies . . . . .	(	Violet Rubinooff
Fleta )	(	Anna Ruziak

Queen of the Fairies . . . . . Elizabeth Miles

Iolanthe, a Fairy . . . . . Margaretta Wright

Strephon, an Arcadian Shepherd . . . . . Richardson Irwin

Phyllis, an Arcadian Shepherdess . . . . . Allie Ronka

The Lord Chancellor . . . . . Guy Snell

Earl Tolloller . . . . . William Carrigan

Earl of Mountararat . . . . . Evander Preston

Private Willis of the Grenadier Guards . . . . . Lionel Johnson

Chorus of Dukes, Marquises, Earls, Viscounts

Barons and Fairies



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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

Monday evening, June 2, 1930

at a quarter after eight

at Carnegie Hall

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Overture to "The Bartered Bride" . . . Smetana

Orchestra of the Institute

Willem Willeke, Conducting

Burleske for Piano and Orchestra . Richard Strauss

Miss Catherine Carver

Concerto in D major for Violin . . Tschaikowsky

Allegro moderato

Mr. Fima Fidelman

- over -

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COMMENCEMENT      EXERCISES

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Continued

Concerto in C minor for Piano . . . . Rachmaninoff

Moderato

Miss Jeannette Epstein

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

Mr. Walter Damrosch

. . . . Presentation of Diplomas . . . .

Dean of the Institute

Hungarian Rhapsody No. 1 in F minor . . . . Liszt

Orchestra of the Institute

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Address . . . . Mr. Walter Damrosch  
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Graduates:

My dear young friends, - so soon to become my dear young colleagues - for in a few minutes (I won't keep you long) you are about to receive your diploma which will be your first step as a professional musician. And you will receive that diploma from the hands of a man whom I highly honor and respect as a musician and deeply love as a man and my brother. (Applause).

He founded this school just twenty-five years ago - I need not say with what marvelous results. But I might point out that when he started this school there was a great lack in our country for just such an institution. The principles upon which he founded it are best exemplified by this fine orchestra that we have heard this evening; in other words, it is an example of the underlying structural idea of the school, to educate musicians who shall become proficient on their respective instruments, proficient to the highest degree, proficient as singers, proficient as violinists or flute players or violoncellists, and so on. But that is not all. Besides this they are to become proficient all around musicians who will enter into the science of music, of harmony, of counterpoint, and who will gain a perspective of the characteristics of the great masters of music, structural as well as emotional. And that has demonstrated itself in the qualities that have charac-

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Address by Mr. Damrosch - continued  
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terized each graduating class during these long twenty-five years, and has again brilliantly demonstrated itself here by you, my young friends, tonight.

In such manner this wonderful ship of the Institute of Musical Art has sailed up along the American coast of music, until now, since a few years, it finds itself in the prosperous harbor of the Bay of Fundy. I allude of course to the "Bay of Juilliard Fundy". (Applause and laughter). Thank you. Puns are to be deplored, but as we are en famille - nobody present except you and I - we can indulge ourselves.

Yes, this school has developed musicians and musical missionaries, and it teaches you first of all that it shall not be your only object to shine as virtuosi, to glorify yourselves, to revel in the applause of large cities, to start your musical career in New York - heaven forbid! Don't all stay here. New York, as you know, has several musicians already living here! (Laughter) And the country at large is starving for just what you can give them.

Of course you know that the life of a missionary is not an easy one. He must be to a great extent a pioneer - that means to begin where nothing has been before. And it is a beautiful profession, it is a beautiful vocation. If you can bring a taste, a love for music into a community that has not had it before, you will find



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Address by Mr. Damrosch - continued  
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yourselves richly rewarded. There can be no doubt about that.

Naturally, you will meet with rebuffs and misunderstandings, and to overcome them you must have the wisdom of the serpent and the guilelessness, the innocence of the dove. But through it all, if you preserve your faith and enthusiasm in what you have to bring, and if you have the authority of full knowledge within you, your influence will make itself felt. And please remember, it is far better to be the first musician in Elmira than the ten thousandth in New York. (Applause)

Yes, this is indeed a solemn moment for you, for this document that you are about to take from the hands of your Dean is in a way a marriage contract. (Laughter) For Apollo has chosen you. You may think that you have chosen Apollo, but it doesn't work that way. If Apollo sees in you what he desires, he puts his hand upon you and says, "I have chosen thee" - and then you enter into the holy state of marriage, and it must be a marriage without divorce. (Laughter)

Therefore, please, I implore you, ponder well before it is too late, and if you feel that some other god or goddess lures you, whether it is a desire to become a rich banker or a grocer or a successful bootlegger, (laughter) draw back from this marriage contract because it must be eternal and it must be an absolute giving of



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Address by Mr. Damrosch - concluded  
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self to the other. "I, Graduate, take thee, Apollo, for richer or poorer", and very likely it is poorer, for not all musicians become millionaires (laughter). "For better or for worse", because as I said before, although you will have much to reward you, much to gratify the finest part of you, you will have to meet misunderstanding, rebuffs, disappointments, failures in order to begin again and again. But through it all the joy that music gives you will richly reward you for everything.

Apollo has many brides but for that reason do not think that he is polygamous. Oh, no! Apollo may be polygamic, - he may be, he is polyphonic. You as musicians will understand the distinction, the people behind you do not know what I mean. (Laughter)

So I take my leave of you with many thanks for your patience in listening to this rather discursive discourse on the marriage of yourselves to Apollo. Please consider me one of your most enthusiastic well-wishers and that I believe that all of you who stand here tonight will enter into this sacred bond with full knowledge of what you are to give and to receive. I hope with all my heart that this union will be successful and will last all your lives. (Prolonged applause).

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

- 1 9 3 0 -

ARTISTS' COURSE IN PIANO

Miss Terrilia Catherine Carver

Miss Jeannette Epstein

ARTISTS' COURSE IN TROMBONE

Mr. Victor Owen Weeks

CERTIFICATE OF MATURITY IN PIANO

Mr. Russell Whitney Kline

Miss Romola Singer

Mr. Gerald Tracy

CERTIFICATE OF MATURITY IN VIOLIN

Mr. David Mankovitz

RECIPIENTS OF CERTIFICATES

- In Practical Theory -

Mr. Hall Dwight Axtell

Mr. Victor Owen Weeks

- over -

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

Continued

TEACHERS' COURSE IN PIANO

Mrs. Suzanne Hotkine Avins

Miss Bertha V. Eggers

Miss Ida Mary Iacapraro

Miss Jean Kaplan

Mr. Russell Whitney Kline

Mrs. Edna Stricker Mason

Miss Marlon Frances Olive

Miss Edna V. Schafer

TEACHERS' COURSE IN VIOLIN

Miss Leslie Taylor

TEACHERS' COURSE IN SINGING

Miss Virginia Walker

\* \* \* \* \*

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

- 1 9 3 0 -

- Department of Piano -

Mr. John Ahlstrand  
Miss Mary Amanda Allison  
Miss Dorothy Bachman  
Miss Mildred Ann Becker  
Mr. Henry Dreyfuss Brant  
Miss Leah Brown  
Miss Cinnabelle Burzinsky  
Miss Mary Margaret Cawley  
Miss Lorenza Jordan Cole  
Miss Arline Frances Florschutz  
Miss Lorena Olivia Smith Gildner  
Miss Theresa Ann Gramigna  
Miss Charlotte Louise Graul  
Miss Gladys Helfman  
Miss Clare Helmer  
Miss Inda Saxby Howland  
Miss Arnetta France Jones  
Miss Margaret Julch  
Mr. Bernard Kirshbaum  
Miss Marilla Koháry  
Miss Beatrice M. Kroll  
Miss Vestilla A. Lassiter

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

- Department of Piano -

Continued

Miss Isabel N. Lehmer  
Miss Fay Lewis  
Mr. Abraham Lipshutz  
Miss Mary Frances Lynch  
Mr. Wallace Magnani  
Miss Novella Elizabeth McCrorey  
Miss Dorothy McLemore  
Miss Jeanne Mills  
Miss Maud Alice Moore  
Miss Hannah Neviasky  
Mr. Norman S. Plotkin  
Miss Doris M. Quinn  
Miss Grace Rabinowitz  
Miss Jean Radle Robertson  
Miss Violet Regina Rubinoff  
Mr. Solomon Sax  
Mr. Irving Schlein  
Miss Anna G. Schlessel  
Miss Miriam Shields  
Mr. Guy Miller Snell  
Miss Thyra Cecilia Sundberg  
Miss Mina Sussman



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

- Department of Piano -

Continued

Miss Helen Carlisle Thomson

Mr. Bernhard Weiser

Mrs. Leah Rappaport Williams

- Department of Organ -

Miss Charlotte Louise Graul

Miss Anna Elizabeth Hopkins

Mr. Everett V. Spawn

Mr. Sidney Yussim

- Department of Violoncello -

Miss Mary Denison Hill

Mrs. Rozella Ziegler Hinton

Miss Sara Lou Howland

- Department of Orchestra -

Mr. Jacob Tillinger, French Horn

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

- Department of Violin -

Miss Agnès Virginia de Blasiis

Mr. Santo Caserta

Mr. Arthur Edward Cohen

Miss Betty Etkin

Mr. Fima Fidelman

Mr. Samuel Gurevitch

Mr. Joseph Habergritz

Miss Ruth Jeannette Howell

Mr. Lionel Johnson

Miss Irma Leigh Johnstone

Miss Evelyn Klein

Mr. Josef F. Knitzer

Mr. Harry Needle

Mr. Louis R. Riemer

Miss Ida T. Rosen

Mr. David Sackson

Miss Rose Maria Wolf

- Department of Public School Music -

Miss Helen McPherson

Miss Helen Day Tilly

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

- Department of Singing -

Miss Florence Adelaide Ahrling

Mr. Carl Rossini Diton

Mr. Richardson Irwin

Mrs. Elizabeth Kellogg Miles

Miss Allie Ronka

Miss Anna Sylvia Ruziak

Miss Elizabeth Patterson Stutsman

Miss Mary Stanly Woodson

Miss Margaretta Arline Wright

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