20M-2-20

93/1

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HENRY FLEISCHMAN
ADMINISTRATOR

NEW YORK. May 6, 1920

Mr. and Mrs. Maurice Lichtman,
730 Riverside Drive.

My dear Mr. and Mrs. Lichtman:

Mr. Leo Levy has told us of your very generous offer to give some of the beneficiaries of the Alliance the unusual privilege and advantage of receiving instruction from you during the coming fall and winter. I should like you to know that we of the Alliance are keenly appreciative of this proferred assistance, and at the next meeting of the Committee having jurisdiction and of the Board of Trustees, I shall ask them to take official recognition of your kindly endeavors.

Sincerely yours,

HENRY FLEISCHMAN
Administrator

DC/HF

93/2

THE THEATRE CLUB, INC.
CLUB ROOMS, HOTEL ASTOR
MRS. JOHN H. PARKER
PRESIDENT

"SUPPLYING EVERY STAGE WITH AN AUGMENTED GREETING."

July 29th, 1920.

Mrs. Maurice Lichtmann,
730 Riverside Drive, New York City.

My dear Mrs. Lichtmann;-

The Theatre Club, Inc., wish to thank you for the splendid programs which you have rendered during the past season, and have re-appointed you Chairman of Music, and have set aside a drawing account of $50. that you may have to draw upon for any artists that you deem wise. It will be impossible for the Club to pay our piano accompanist, Miss Mangum, any more than the $50. allotted last year. If she cannot do it for this, you might be able to find some one else, if not, the Board will assist you in securing one.

Thanking you and your good husband for the beautiful entertainment you gave here in the Hospital last Saturday evening. Your praises have been heard all over the place ever since; you not only brought joy to the shut-ins, but to the doctors and nurses as well. I personally appreciate your kind response to the call, and trust it may be in my power to do greater things to assist you and your husband in your splendid work this Fall.

With very best regards, I remain,

Sincerely yours,

Jennie S. Parker

President.

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The Educational Alliance

EAST BROADWAY AND JEFFERSON STREET

New York

Dr. Henry Fleischman,
Administrator

July 27th, 1921.

Mr. and Mrs. Maurice Lichtman,
29 Grant Avenue,
Glens Falls, New York.

Dear Mr. and Mrs. Lichtman:

I think you will be glad to know that I spent a very interesting and delightful afternoon yesterday with Professor and Madame Roerich. The particular purpose of my visit was to examine some anatomical models prepared by a Dr. Fortunato who had just arrived from Russia, via Constantinople. Dr. Fortunato's work is astonishingly fine and I propose to do whatever I can to be of service to him. It was a rare pleasure and privilege to meet Professor Roerich and I owe you a debt for the opportunity. I feel confident, now that I know him as well as you, that your association will prove a unique event in the cultural history of America.

As I wrote you yesterday, I would have been delighted to have been one of the first to greet Miss Lichtman on her arrival, and as a matter of fact it would perhaps have been proper for me to accompany you to the steamer, prepared for emergencies, but as I have already written you, I was prevented from doing so.

If I can possibly do so, I shall take advantage of your invitation for August 5th. It is impossible for me to say definitely now whether or not I shall be able to do so because my movements will be guided entirely by conditions beyond my control, but I shall communicate with you again in the early days of the coming week.

With most cordial regards and greetings,

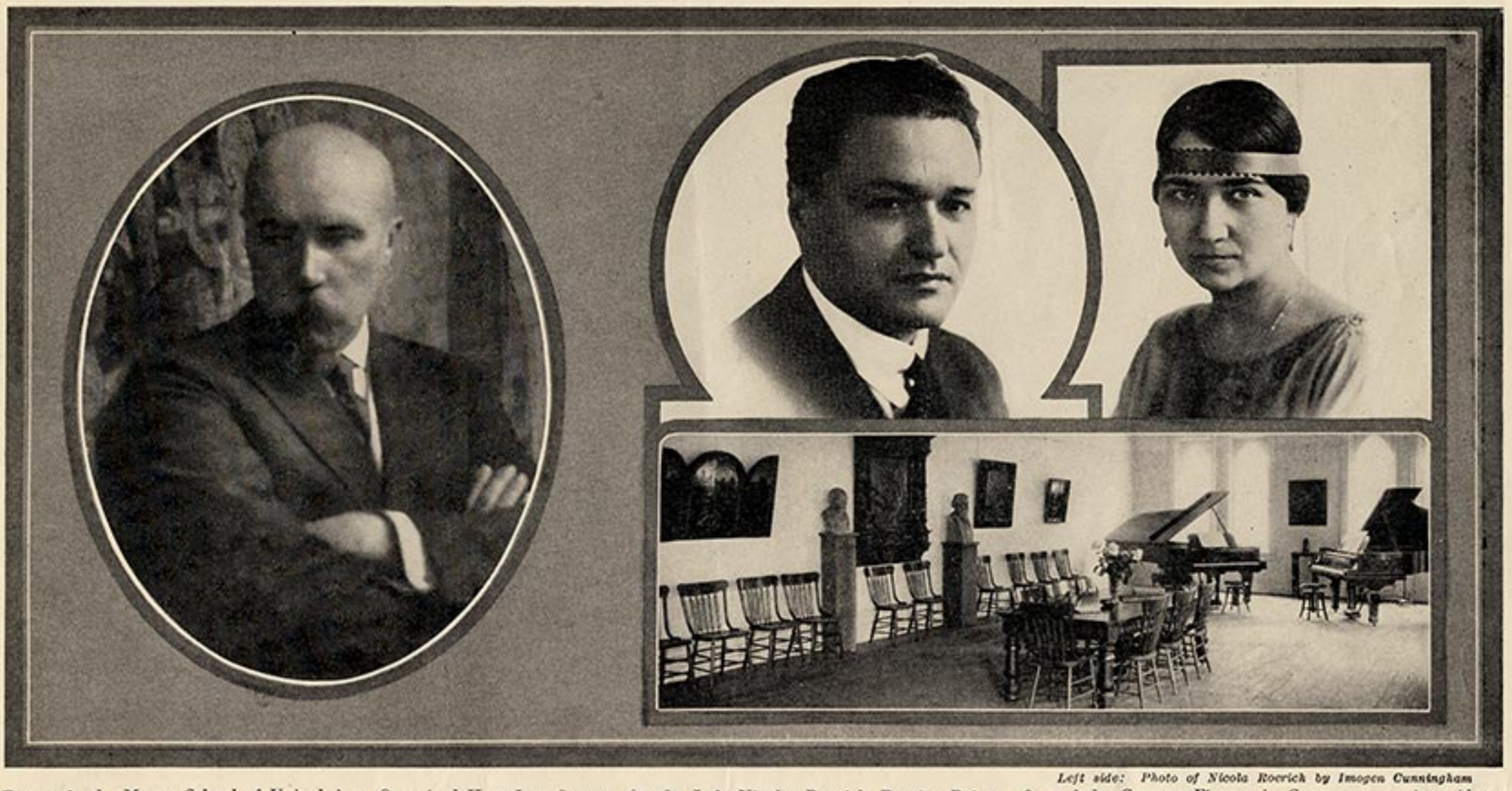
Sincerely yours,

HENRY FLEISCHMAN.

HF/H.

Reprinted From
MUSICAL AMERICA
June 10, 1922

Transforming America's Youth Into Apostles for Art



Left side: Photo of Nicola Roerich by Imogen Cunningham

Factors in the Master School of United Arts, Organized Here Last Season: On the Left, Nicolas Roerich, Russian Painter, One of the Greatest Figures in Contemporary Art; Above on Right, Morris and Sina Lichtman, Co-Organizers; Below, One of the Studios of the School.

ABOUT the kinship of the arts much is written. Few actual attempts are made, however, to bring the muses together, and, although they are reputed sisters, more often than not they are strangers, one to the other. The musician, immersed in his life of sound, knows little of the technique of the painter. The writer, absorbed in the plasticity of language, wonders at the craft of the composer. Sometimes supposed ministers of the spirit become in reality bigoted sectarians and delay that finer day when the arts, interwoven, will lead the cause of man's progress.

Partisans may delay the coming of the day, but they cannot prevent it. Already its heralds are heard. And in America is felt the new stirring toward that future apotheosis of art.

Last January, for the first time in the history of American art, a movement was inaugurated to unite all the arts under one roof and to found a temple where every branch might be taught. To this institution has been given the name of the Master School of United Arts, and although it started its career unobtrusively, the impetus lent by its inspired purpose has already made it an established influence.

The idea of the Master School was first set forth by Nicolas Roerich, the Russian painter and one of the greatest figures in contemporary international art. To him such a school was not merely a vision but a reality, for in Russia he had organized and directed the greatest of art schools under the patronage of the Czar—a school with an annual enrolment of 2000 free scholars.

In founding the Master School in New York, Professor Roerich had the assistance of Morris and Sina Lichtman, the well-known pianists and teachers, formerly assistants of Leopold Godowsky. Almost immediately there was enlisted a faculty of artists in every field, men and women who were able to appreciate the ideals of the school. In music, besides Mr. and Mrs. Lichtman, the faculty soon included Deems Taylor, composer and critic; Edward Kreiner, violinist; Felix Salmond, the English 'cellist, and others equally well known; in ballet, Adolph Bolm, head of the Ballet Intime; in painting, besides Professor Roerich, there was Henri Caro-Delvaille, the Basque artist; Norman Bel-Geddes, one of the best known of Americans, and the late Hamilton Easter Field. For sculpture, Robert Laurent was invited. In architecture, Alfred Bossom and W. E. Virrick; for drama, Ossip Dymow. Numerous other lecturers in every field were enrolled, including Oliver Saylor, Dr. Christian Brinton, Professor Alexis Kahl, Lazare Saminsky, Ridgley Torrence, Count Ilya Tolstoy and others. Already the school has found it necessary to increase its faculty and this season, by courtesy of the Cleveland Institute, of which he is director, Ernest Block, the Swiss composer, is to give a course of lectures on musical form.

Perhaps nothing so reflects the spirit of the school as its present home—its simple, great white studios, flooded with light and adorned only with priceless primitives, lent to the school by the Ehrich galleries.

Art as a Unifying Force

Of the purpose of the Master School, the most illuminating description is the statement from the "Paths of Blessings," by Professor Roerich, presented as the sole gospel of the school:

"Art will unify all humanity. Art is one—indivisible. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the 'sacred source' must be wide open for everybody and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness. And how many young hearts are searching for something real and beautiful! So give it to them. Bring art to the people, where it belongs. We should have not only museums, theaters, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

The aim is to establish eventually a great endowed institution where all may come and study free in every branch of art. In its first five months of existence the school taught forty-two scholars free of charge. Already, too, scholarships have been given to the school, the Letz Quartet last season having given a concert for the purpose of establishing a scholarship. Other artistic organizations have already expressed their willingness to contribute and a series of scholarship fund concerts is being planned for the coming year. This season more whole and partial scholarships are to be given.

It is the wish of the leaders in the movement to make the institution more than a school. Rather do they wish to see rise a great center of artistic intercourse, where the public, as well, may come and learn to love the loftiest types of art. A beginning of the realization of this purpose is the organization of the Master School Chamber Music Society under Mr. Kreiner, member of the Letz Quartet, formerly a member of the famous Marteau Quartet and assistant of Marteau at the Royal Conservatory in Berlin. The aim of the society is to give opportunity for serious students and lovers of chamber music to be trained in the essentials of its technique and interpretation. Free concerts will be given by the members to promote a love for this form of music. There will be active members who may participate in the playing, as well as associate members who may come and hear the works studied and analyzed. All forms of chamber music will be included. Another plan to be inaugurated this coming season will be the work in drama under Mr. Dymow and classes for régisseurs. Here new plays will be read and produced. Here, too, it will be possible to utilize the work of the art students who have achieved their technique under such masters in stage painting as Roerich, Bel-Geddes and Caro-Delvaille. It is also hoped to present exhibitions of the work of the painting students and recitals by the classes in musical composition and other departments. To these the public will be invited and especially other artists and critics who may give the students the help of their ripened counsel. In addition, the lecture courses are to be continued, and constant gatherings of the students will acquaint them with each other and with already successful creators, thus giving them that wider vision which must, of necessity, lend a broader aspect to their art.

Roerich Talks of Education

It is Professor Roerich who thus sums up his conception of the purpose of the school:

"Our day threatens the work of art with special calamities. Art must nourish and the spiritual call of music must ring out independently of the state of the Stock Exchange and of the meetings of the League of Nations.

"In the education of children we still forget the development of the creative power. First, men seek to instill into the child a mass of conventional concepts. First, he is taken through a full course of fear. Then the child is acquainted with all the family quarrels. He is shown films, those criminal films in which evil is so inventive and brilliant and good so dull and ungifted. Then the child is given teachers who, unfortunately, being often without any love for their subject, reiterate only its deadening letter. Further, the child is shown all the vulgar headlines in the daily press. Next he is plunged into the sphere of so-called sport, that his young head may grow accustomed to blows in the face and his mind to physical blows and broken limbs. And this is how the youth's time is first occupied; he is given the most ignoble and perverted formulæ. And after that, besmirched and rusted, he may begin creative work.

"This is one of the deepest of crimes. Men treat any machine with greater care than they treat a child. Of course the machine has been paid for with 'almighty' money. It may not be allowed to grow dusty or be soiled with dirt. But no money is paid for the children.

"We are often astonished by the unexpected character of a child's drawing, by the melody of a child's song, or by the wisdom of a child's reasoning. Where everything is yet open, there things are always beautiful. But afterward we notice that the child ceases to sing, ceases to draw, and that his reasoning begins to remind one of so-called children's books. The infection of triviality has already sunk into him, and all the symptoms of this horrible disease have become evident. Something near, some ever-present, guiding principle, has therefore withdrawn, receded.

"But if even a machine suffers from dust and dirt, how destructively must spiritual grime be to the tender young soul. The little head seeks for light. It feels all the offensiveness of its surroundings. It suffers, weakens and sometimes lies in the dust forever. And the creative apparatus runs down and all its wires fall away.

"Open, in all schools, the path to creative effort, to the greatness of art. Replace banality and despondency by joy and seership. Develop the creative instinct from the earliest years of childhood. Preserve the child from the grimace of life. Give him a bold, happy life, full of activity and bright attainments.

"Those scourges of humanity, triviality, loneliness and weariness of life will thus pass by the young soul of him who creates."

Reprinted From
MUSICAL AMERICA
August 26, 1922

Kindly Post

93/5

MASTER SCHOOL of UNITED ARTS

MUSIC :: PAINTING :: SCULPTURE :: ARCHITECTURE
OPERA CLASS :: BALLET :: DRAMA :: LECTURES

Founded by NICHOLAS ROERICH

The Faculty

MUSIC

Piano—*MAURICE AND SINA LICHTMANN—Graduates of the Vienna Meisterschule and Associate Teachers with Leopold Godowsky in Vienna and America, and Assistants.*

Theory—*ERNEST BLOCH—Guest Lecturer, Famous Swiss Composer and Director of the Cleveland Institute.*

DEEMS TAYLOR—Eminent American Composer, Critic of the New York World; others to be announced.

Violin—*EDWARD KREINER—Assistant to Henri Marteau at Royal Conservatory in Berlin; Member of the Letz Quartet.*

WILLIAM COAD—Pupil of Thomson and Rivarde; Professor at the New South Wales Conservatory and Concertmaster under Henri Verbrugghen in Sydney, N. S. W.

'Cello—*FELIX SALMOND*, the Famous English *'Cellist.*

Voice—*ANNE STEVENSON—Pupil of Charles A. Rice and Exponent of the method of Emilio Belari, Teacher of Nordica.*

ALBERTO BIMBONI—Assistant in Florence with Vannuccini, Cortesi, Ceccherini (Teacher of Tetrazzini) and Vincenzo Lombardi, Associate Conductor with Polacco and in Oscar Hammerstein's Forces.

H. REGINALD SPIER, Coach and Accompanist of Werrenrath, Van Dresser, Cotogni, and others.

Ballet—*ADOLPH BOLM—Leading Dancer of the Russian Imperial Ballet and Director Bolm Ballet Intime.*

Chamber Music and Orchestral Classes—*MESSRS. KREINER, SALMOND, COAD and LICHTMANN.*

ART

Painting—*PROF. NICHOLAS ROERICH, MR. HENRI CARO DELVAILLE, NORMAN BEL-GEDDES.*

Sculpture—*ROBERT LAURENT.*

Architecture—*ALFRED BOSSOM, W. E. VIRRICK.*

Drama—*OSSIP DYMOW.*

Additions to Faculty to Be Announced Shortly

¶ The Privilege of Attending Lecture Courses in Sister Arts Will Be Extended to All Enrolled Pupils.

¶ To Stimulate Broader Artistic Endeavor, Concerts, Exhibitions of Paintings and Productions of Plays Will Be Given.

¶ Ensemble Work and Co-operation Between Students of the Different Arts Will Be Constantly Encouraged.

¶ Courses in Music Include Private Instruction and Classes in Piano, Voice, Opera, Violin, Viola, 'Cello, Chamber Music, Theory, Composition, Appreciation, Music Criticism and Normal Work.

For Detailed Information Address:
312 WEST 54th STREET

FRANCES R. GRANT, Executive Director
NEW YORK CITY

THE MASTER INSTITUTE OF UNITED STATES, INC., FAVORS THE ESTABLISHING OF ART CENTERS

The Master Institute of United Arts, Inc., New York, is hardly more than a year old, but it is a busy institution, with an enrollment already larger than the most sanguine of its founders anticipated. And the clientele is a mixed one. There are at least a dozen different nationalities represented in its classes, and almost as many among its faculty, which includes Americans, English, Russians, Swiss, French and Italians.

Prof. Nicholas Roerich, one of the foremost Russian painters, former director of the School for the Encouragement of the Fine Arts in Russia, is honorary president of the Institute, and its actual conduct is principally in the hands of Maurice Lichtmann, the vice president and head of the piano department, and Frances Grant, the executive director. The faculty list contains such well-known names as Felix Salmond, Deems Taylor, Ernest Bloch, Harry Spier, Professor Roerich, Adolf Bolm and Robert Edmond Jones, and the curriculum embraces music, painting and drawing, sculpture, architecture, the drama and the dance—the "Seven Arts," as James Gibbons Huneker used to call them.

Maurice Lichtmann—who turned out to be an old acquaintance of the writer's from the days, ten years or more ago, when he was studying with Leopold Godowsky in Vienna—spoke interestingly of the work of the school. "We like," said he, "to have the pupils studying more than one of the arts. Of course, each artist must have his special branch, but we feel that it broadens the pupil's view not to be entirely concentrated upon his one subject."

"But, I suppose," said the interviewer, "you refer to the co-related art study of rather intimately co-related arts.

Dushman Photo

MAURICE LICHTMANN,

vice president and head of the piano department of the Master Institute of United Arts, Inc.

You'll hardly have a pupil who, for instance, combines chamber music and sculpture?"

Mr. Lichtmann smiled. "Exactly a combination that we happen to have," said he. "It's an elderly gentleman, too, who at last has found the time to pursue the arts that have always interested him as a dilletant. The whole subject of art education is a tremendously important one today," he went on, waxing enthusiastic. "We owe it to children to educate them in the arts, for knowledge of art creates beauty in their hearts and beauty combats all the evil influences in the world. We are a private institution here, of course, but I really feel that a thoroughly grounded instruction in all the arts must eventually become a part of the public school system. Here are a few notes on that subject that I have just jotted down." And as these notes set forth so precisely the views of those who founded the Master Institute of United Arts and give so distinct an idea of the spirit in which it was founded, they will be included here:

"From what we know of the Stone Age, we can state that at that time art existed practically in every home. As a matter of fact art was a part of the daily work; every home had its own artist, who carved wood, chiseled stone figures, painted garments, pots, etc.; there was music, traces of which, to my sorrow, are very scarce, as the instruments were made of wood presumably, and therefore decayed. Gradually music was driven out of homes of the people, through culture—or rather through false culture. We are living at present at a time where it is of most importance to give the people art, and to give art as education, free to every child in public schools—or else to create special centers all over the cities and villages, where every child could get instruction in music, graphic, plastic and dramatic arts.

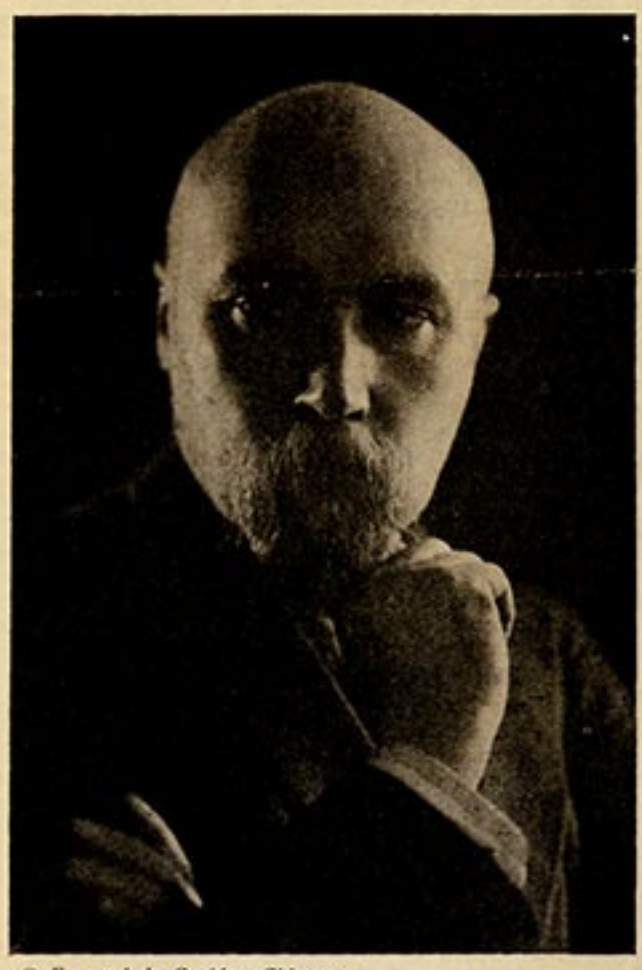
"Children must be prepared to meet the new era, purified through art. The present children are going to live in the near future in another world than that in which we lived and are living. Shall we deny them what was denied to us? Let us not commit an irreparable crime against the little ones. Art destroys hatred and creates beauty in our hearts. And if children be given spiritual beauty in harmony with their physical beauty, then war, hatred and sickness will disappear like darkness when the sun appears. We must start the great work at once. Probably many mistakes will occur, but it is a crime to delay it. Thousands of honest and true artists will answer a call which is so near to their hearts. What true artist has not dreamed of imparting his knowledge to the masses, especially to children? It is a question of organization, which is easily solved. A few community meetings will bring unheard-of results. Art centers can be temporarily established in public schools, churches, libraries and museums. Public school centers can be opened for instruction in music, graphic, plastic and dramatic arts, so arranged from 3 to 9 p. m. as not to interfere with the regular schedule—in other centers all day. Instruction in music will require only one or two private lessons weekly, besides class instruction. So, for example, the child can take two private lessons a week for piano or any other instrument, one class lesson in ear training, solfege and rhythm, one class lesson in modern plastic dances, and one class lesson in one of the graphic arts. In advanced classes, there should also be a class in dramatic art. If every child should spend only one hour every day in studying all arts, the result would be remarkable. Talent will be discovered, almost daily, and we will not have to wait two centuries for the birth of a genius. They will be born much oftener than we think. Arrangements should be made in schools to let children out one hour earlier, if they take courses in art.

"When a call for instructors is issued, thousands will come. A true artist will understand this spiritual message. He will come unselfishly, sacrificing, as he always does, and he will become a spiritual educator, which for centuries was the dream of his life. Such community centers of art will become in the near future the spiritual centers, where the children will show us the light.

"The expense for the upkeep of such centers should be borne by the communities at first, later by the State or Federal governments. Billions are spent for the education in art by the people. In the beginning it is advisable to have every community share the expenses. Every family will pay gladly for the instruction of their children, such a share as is decided in their meetings. It will be always far less than what they pay at present for private instruction. In the poor neighborhood, the city should pay the difference collected between what might be and the actual expenses necessary for the upkeep of such a center. Representatives in the State Senate should be immediately urged to get provisions for this work through taxation. For example, a person who has three children, under fifteen and above six, and who pays a Federal tax of $5,000, should pay art education taxes in proportion to this amount, and to the number of children, who will receive free instruction in all branches of art, which would cost a fortune if given by private teachers. Until such a law is passed, which will doubtless take a long, long time, an immediate call for meetings in all communities should be issued, where all questions could be solved easily and instruction start without delay."

Mr. Lichtmann's notes also detailed his schedule of instruction to be given in such community centers, which is interesting in itself, but may be reserved for some future time when the existence of such centers has been assured. The Master Institute of United Arts is, in the meanwhile, an example of what such a center can be made under ideal conditions. Its pupils range from beginning children up through to adults of more than middle age. Of course it would rarely happen that a center could offer so distinguished a faculty as the Institute has, through which it is able to provide for its pupils the best instruction that can be had at fees which are not so small as to suggest charity, but still are distinctly within the reach of the general public.

H.



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PROFESSOR NICHOLAS ROERICH,

honorary president of the Master Institute of United Arts, Inc.

Maestro A. SEISMIT-DODA
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Successful exponent of the real Italian vocal method
Phone 4045 Fitz Roy
(Composer, member Royal Academy of St. Cecilia of Rome, Italy; formerly of the faculty vocal and coaching department National Conservatory of Music of New York, and of New York German Conservatory of Music. Chevalier of the Crown of Italy.)

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Fine Concert by Erie Festival Chorus.

Under the direction of Morris G. Williams, the Erie Festival Chorus gave the first of a series of choral concerts at the First Presbyterian Church, Erie, Pa., December 14, and scored a brilliant success. Mr. Williams has worked unceasingly to make the chorus a vital part of the musical life of the community, and this concert proved that his efforts have taken effect. The chorus is well balanced, the tone good and there is plenty of volume. The next concert will take place the end of February. The Spring Festival of this organization, with Mr. Williams at the helm, is assured, and much enthusiasm is being shown in the forthcoming event.

Yost in Second Pittsburgh Recital

Gaylord Yost, violinist, appeared in his second recital at the Pittsburgh Musical Institute on December 12. His program was: sonata in D (Handel), concerto in B minor (Saint-Saëns), Six Pictures: Distance, Rocks, Ripples, Hills, a Mirage and Murmurings (Cecil Burleigh), Humoresque (Palmgren), Slavonic Dance in G (Dvorak-Kreisler), Waves at Play (Grasse), and rondino (Vieuxtemps). William H. Oetting supplied the accompaniments.

Middleton Busy All of January

Arthur Middleton, now singing in California, will start the new year by singing in Oakland, Cal., today, January 4; January 5 he will appear in Medford, Ore.; 10, Tacoma, Wash.; 12, Pullman, Wash.; 15, Lewiston, Mont.; 18, Cheyenne, Wyo., and 20, Grand Junction, Colo. Other cities where he will sing during the month are Houston, Port Arthur, and Dallas, all in the State of Texas.

Metropolis Club Musicale a Big Success

It was unanimously agreed that the musicale held at the Hotel Biltmore by the Metropolis Club was the most successful and most thoroughly enjoyable of the annual musicales in their thirty years of existence. John Charles Thomas, Beniamino Gigli, Suzanne Keener and Lucile Orrell were at their best and gave a splendid program.

Gerhardt at Carnegie Hall

Elena Gerhardt, at her second recital of the season in New York at Carnegie Hall on the evening of January 16, will present a popular program of classic, English and American songs.

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HENRY FLEISCHMAN
MANAGING DIRECTOR

NEW YORK, Sept. 9th, 1923.

Mrs. Sina Lichtmann,
Idylhurst,
Moriah, N. J.

Dear Mrs. Lichtmann:

I was very glad indeed to hear from you and Mr. Lichtmann. I regret most sincerely that I have been able to see so little of both of you in the past months. For myself, I shall try to make amends during the coming winter.

I note with a great deal of interest the progress of the Master Institute. I feel sure that some day it will be the most important organization of its kind in the country. With your ideals and energy, nothing else could possibly result, and I know that recognition will come.

My daughter sends her very best regards to you both.

Sincerely yours,

HENRY FLEISCHMAN.

HF/GK

93/8

(Copy of carbon copy)

March,
Fifth,
1924.

To the President of These United States,
The Honorable Calvin Coolidge,
Washington,
D.C.

Dear Mr. President,

It is my great privilege to announce to you, honored sir, the gift of a new monument of art to America--the Roerich Museum. This Museum, dedicated to a permanent collection of three hundred works of this international master, has been founded through the association of the Master Institute of United Arts and Corona Mundi, International Art Center and through the efforts of the many lovers of this artist in America.

In establishing this permanent home to Roerich's art, the founders have been inspired not only by the creative genius of Roerich, but as well by the faith in American art which he demonstrated to Europe twenty-five years ago, and by the great creative force he has been in America's artist life since his coming to this country.

May this monument, which is a free and perpetual gift to our native land, attest its honor to a great creative and spiritual artist.

Permit me to take the occasion of its opening March 24th, 1924, to announce this gift to you, as the highest representative of the American people, and to cordially invite you to be present at its dedication on that date.

Believe me,

Very respectfully yours,

President.

93/9

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12 Dec.

Dear Mrs and Mr Lichtmann,

The above are giving at the Armory of 34 Street on february 25. a masked ball, and as I mentioned both your kind sympathy with the woes of Russia to our committee , and your absolute view point which corresponds with our own , that charity must and shall be kept free from all questions of either cre d , race , politifal or artistic or class prejudices , they are naturally most anxious to obtain your actual collaboration .

The entire run of the ball has been given into my hands. I am to devise the idea , and also to carry it through .
I am thinking now of making an artistic feature of this ball and I believe that if we call it " The Snow maidens - Ball " that this would be a very good title indeed , which allows an unli= mited number of groups and costumes .

The Greenwich Villagers have already promised to supply an entire ly orga nised body of their own. The Yiddish Actors also will come in full number .
The Irish will be headed by Mr Whitford Kane and their poets and painters.
Mr E. Reicher will have one group , Mr Payne will head an English group .
Further I have not got , as I am only three days on the job.

The most urgent and most important thing will be to obtain Professor Roerichs consent to figure as the President of the Patrons of the Bal . He can take my word that the affair will be strictly non partisanly and on a wort hy artistic level , althoug it will be a popular thing . Tha Armory holds lo ooo people .
We have sufficient money to undertake the task and we have a group of experienced organised workers now .
I now want to enlist under Professor Roerichs presidency a body of well known Russian patrons : Zimbalists , Gabrilowitschs , Heifetz, Mrs Koschats, Baklanoff, and a number of others , whose names I shall beg you to suggest .

My request to yourselves shall be :
That you both comsent to become our artistic patrons and helpers.
I shall beg you , to advise the names of the patrons and to assist me in approaching them , directly or indirectly .
I want about ten well known musicians to give their names .

I would much wish you and Mr Lichtmann to head this group .
I woild wish you to have a bopth at the ball : the Lichtmann-Dchool. It will not be bringing any expenses to you , of that we shall absolutely take care .

I know how much your time means to you and so I shall not take much of it away from you - but I also know how anxious you are to help these poor little ones - and this ball will mean wuite a lot, since we calculated that we can realsise around 15 ooo $.

I need not say that we should be most anxious to give a great publicity to your cnarity and art , and all the big news papers have already promised me most generous interest .

Please let me hear from you therfor at your very earliest convenience and , please , write to me Professor Roerichs kind acceptance of the presidency at once, as I want the whole thing to go under his flag - even the name " Snow Maidens - Ball " .

With very kind regards , yours most sincerely

Frida Strindberr.

93/10

FREDERICK JACOBI

COLORADO SPRINGS, COLO.

Cragmor

December 24

Dear Mr Lichtman-

Thanks so much for your kind lines.I had just written to Miss Grant so you will have had news of me before this reaches you.I am glad to know that the school is doing well and I hope that the New Year will be a suc cessful one for it and for you and Mrs Lichtman.I do not know when I shall be in New York,but I shall let you know, ofcourse,and shall look forward to seeing you.I have written nothing new for piano,as I have been busy on other things.

I am glad that Nikita is well and is coning along nicely.He is such a sweet boy.

My little girl is about the same.She seems to have an inexhaustable store of vitality and is standing these months of fever in a remarkable way.

With renewed good wishes,believe me to be most sincerely

Yours Frederick Jacobi

ORLD

THE ONLY JEWISH DAILY PUBLISHED IN PENNSYLVANIA

PRICE THREE CENTS

NICHOLAS ROERICH

By MAURICE LICHTMANN

Bearing his torch, Nicholas Roerich, painter and prophet, now turns his steps eastward. For he has already departed from America for an extended trip to the Orient, and will arrive in Bombay by fall.

For India Roerich's visit is undoubtedly portentous, for this trip means a new step in the progress of a master spirit which knows no boundaries and whose vision transcends a single nationality.

It seems incredible that Roerich's stay in America was but a scant two years, for during that time his influence was tremendous, and the impress left by his luminous personality upon the spiritual and artistic life of this country cannot be forgotten.

The results of his rotary exhibition of some two hundred paintings, which was seen in twenty-eight cities in America, has been felt in the great response from the people and from the younger artists, who have found in his work a new goal toward which to strive. The personal tributes and distinctions to him, as man and artist, are too numerous to cite, but all attest reciprocal tribute to the artist who first welcomed to Russia American art and who proved his belief in our artistic future. Roerich's own artistic creation was also augmented in America, for in his most recent works, "Sancta" series and "Messiah" series, he reached perhaps his most ennobled expression.

Roerich leaves to America several monuments. First, the two institutions which he founded and of which he is honorary president, the Master Institute of United Arts and Corona Mundi, Inc. Then there stands the remembrance of his visit in the Roerich Museum, founded by his American devotees, which possesses some three hundred of his paintings. This is the first time a contemporary artist has been so honored as to see during his lifetime the foundation of a permanent museum devoted entirely to his art. Of the institutions founded by Roerich the first of these is one of the greatest departures in the teaching of all creative work and promises for the future the demolishment of the barriers which have been raised between the various arts. For its motto the Master Institute has gone to the writings of Roerich: "Art will unify all humanity. Art is one—indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everybody will enjoy true art. The gates of the 'Sacred Source' must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness. And how many young hearts are searching for something real and beautiful! So give it to them. Bring art to the people—where it belongs. We should have not only museums, theatres, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons." And, again, it is the demolishment of barriers—those between public and artist—that is the aim of Corona Mundi, Inc., International Art Center, which is protecting the results of art. Roerich has also given the tenets for the organization from his writings: "Humanity is facing the coming events of cosmic greatness. Humanity realizes that all occurrences are not accidental. occurences The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless banknotes mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim Love, Beauty and Action we know verily that we pronounce the formula of the international language, and this formula, which now belongs to the museum and stage, must enter everyday life. The song of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words: Not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality we greet with a happy smile the future."

And already these institutions have wrought into a vital actuality these idols. For the Master Institute has enlisted the most representative of the younger artists in America. With Nicholas Roerich, honorary president, we find Louis L. Horch, president, Maurice Lichtmann, vice president, and Frances R. Grant, executive director, as the officers, and among the faculty are Alfred Bossom, Albert Bimboni, George Bellows, Claude Bragdon, William Coad, Frederic Jacobi, Robert Edmund Jones, Sina Lichtmann, Nicola Montani, Dhan Gojal Mukerji, Carlos Salzado, Lee Simonson, Albert Sterner, Deems Taylor and Stark Young and many others of similarly wide international standing. And under its roof classes in all branches of art are flourishing.

Through Corona Mundi, Inc., which is arranging exhibitions and lectures the simpler souls of America, to whom formerly art was remote and unapproachable, are beginning to walk intimately with beauty. Corona Mundi has welcomed the expressions of all races and has sought to show America the strength of creative art in every field.

And in his work for America India must find also tremendous hope in Roerich's coming. Towering figure as he was in Russia, wielding the highest influence upon her art life, Roerich came to America. Here again he kindled new fires. Their blue flames are mounting skyward already. He goes to the East with joyful step, for he has a special kinship with the Orient. Years ago, it will be remembered, that Roerich was one of those who assisted in the building of the Buddhist Temple in Petrograd, and his soul is filled with the spirit of the ancient teaching. It is also remembered that the father of Mme. Roerich gave the project for the building of the most beautiful synagogue in Petrograd. Thus, besides their great understanding of beauty, both Professor and Mme. Roerich have within them the great understanding of the unifying truths of all faiths. And it is this star which urges them to further quests.

What he has done for America and Russia undoubtedly Roerich shall do for India. His spirit has quaffed from the springs of yesterday and tomorrow, and his presence is a summons to achievement. In him undoubtedly the Orient shall find its inspiration and her ancient beauties shall be stirred to new life. For he comes verily bearing his torch, and in the darkness of our present day it brings a prophetic light—the promise of international peace through beauty, through art.

Palestine in Arab Zone, [illegible] Unchanged

Copeland Sees Ford as Powerful Candidate

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159 1/2 East 83d Street
Wednesday night

Dear Mr. Lichtmann:

I am sorry to have delayed returning you the copy for the prospectus, but I have been trying to get Mr. Fischer and Mr. Henderson definitely to consent to join the staff of the school. I expect, however, to get word from bothm by Friday. Of Mr. Fischer I am quite confident, and have included his name; Mr. Henderson is not quite so certain, but if I get his permission by Friday we can include his name among the list of lecturers.

Here is the revised copy. I took the liberty of writing a brief introduction, explaining the aims and principles of the school as I understand them to be. If anything is wrong, you will of course change it. The four typewritten pages are laid out about as they should be for a four-page folder.

As for my own subjects, I added "Music in the Theatre" as a title that would enable me to talk about opera forms, theatrical orchestration, incidental music, theatre orchestras, or anything else connected with the practical side of writing for the theatre. I also called my courses "Structure of Music" to distinguish them from Mr. Saminsky's courses in pure theory.

I will try to telephone you Friday as to Mr. Henderson and Mr. Fischer. Mrs. Taylor joins me in sending our very best, Grade-A regards both to you and Mrs. Lichtmann and Mr. and Mrs. Roerich, whom it was a great privilege to meet.

Sincerely yours,

Deems Taylor

THE ROERICH MUSEUM ANNIVERSARY

The Roerich Museum, the only institution inthe world dedicated to the permanent exhibition of pain tin gs by a living artist, has just completed the first year in its new building.

The formal opening of this sky-scraper museum was held on October 17, 1929, a date which coincided with the fortieth anniversary of the artistic activity of Nicholas Roe ich. In honor of his noteworthy cultural achievements, the dedicatory program, in which many significant speeches were made, culminated in the present ation to Professor Roerich of a beautiful bronze medal designed and executed by the well-known French artist, Henry Dropsy, especially to commemorate this important event in the world's artistic endeavors. Thousands of people attended the opening. So vast, indeed, was the crwd, that ver 10,000 had to be turned away.

Thus splendidly launched, the first year of the museum's manifold a ctivities has exceeded even the enthusiastic and spirited projects of its founders and friends. The thirty-story building of del cately shaded brick, growing ever lighter and brighter as it rises from the materialistic earth and towers loftily towards the clear swiip of the skies, symbolizes perfectly the idealism and spiritual aims of the many institutions cooperating under one roof to synchronize art with living and to make the appreciaton of art and of the Living With Art universal .

In the course of the past twelve months, the Roerich Museum has given 269 lectures, recitals and other entertainments for the benefit of its friends patrons and the general public, through the auspices of the Society of Friends of Roeridh Museum In this same short space of time, there have been 153,361 visitors to the museum, including groups from 8 schools and

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54 clubs and societiew, to each of wh om a special lecture onNicholas Roerich and his art was giv.en by a Trusteeof the Museum. Among these special groups may be mentioned: Women's clubs fom Jersey City, Richmond Hill, Newark, Upper Montclair, Brooklyn, Englewood, Forest Hill, Morsem mern, New Jersey; also from Washin ton Heights; the American Laboratory Theatre; th e Columbia Dames; the Rosicrucian Center; the Brooklyn Writers' Club; the Music Club of Elizabeth, N. J.; the Delphian Club; the Jamaica Y.M.C.A.; the Five Arts Club; the Ixia Society; many groppps from near-by cities in New Yrok State and in New Jersey, as well as two from North Carolina and California respectively. In additi on, four spe.ial lectures were given to the students of the Columbia University Summer School by the Vice-Presid ent of the museum. Groups from the Spence School, the Birch Wathen School, the Fox Meadow School, the Emerson High School of Union City, N. J., andthe Wadleigh High School also visited the mus eum.

The original collecioj of over 1000 paintings presented to the museum by Nicholas Roerich has been added to through the purchase of several of his canvassas which had formed a part f the first Roerich exhibition in America, at the St. Louis Exposition in 1904. These paintingx were executed in 1903,-one of the most interesting and important periods of Roerich's work, during the course of an extensive trip through Russia. A number of other Roerich paintings, from the Collection of Princess Tenisheff, were donated to the Paris Branch of the Roerich Museum by Princess Sciatopolk-Czetwertinska.

The Roerich Musum Library, a spacious and airy room overlooking Riverside Drive, has thousands of volumes on its shelves, donated by the many ~~frie~~ friends of the museum andits affiliated organizati ns. These books areon all subjects, but the art and philosophy sections are especially fine. The public has free access to these volumes, which are conveniently catalogued for easy reference.

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The Roerich Museum through its affiliated institutions, keeps ij touch with all fields of artistic and many fields of intellectual endeavor. The Master Institute unites in one school the teaching of all a4ts, so that expert instruction in music, painting and dancing is available to students of all ages. The Roerich Museum Press publishes works on philosophy, art and biography. The International Art Center arranges for the exchange of art exhibitions, and presents from time to time the works of internationally known artists of all countries. The Urusvati Himalayan Research Institute through its scientific base in India, is constantly contributing to the world's knowledge. The Society of Friends of Roerich Museum, with its many branches in European countries, fosters unceasingly the spirit of international unity in art,-the final aim and aspiration of the museum's founders.

Paramount among the museum's activities for international good will through harmonious cultural endeavors may be cited the project originated by Professor Nicholas Roerich and put into definitive form by the eminent French Jurist, Dr. Albert de la Pradelle, and Dr. George Chklaver, Doctor of International Law, Political Science and Economics,-the adoption of a special flag to be flown by museums, art galleries, universities, scientific institutions, and all educational and cultural centers. The flag would be accepted by all nations as indicating neutral territory and would therefore preserve for the world the treasures of art and science which past generations and our own have created for the delight and for the betterment of humanity.

The Roerich Museum has devoted a great deal of time and energy towards spreading this doctrine of art protection in time of war, and has succeeded in reaching the heads of all governments, important institutions and people of influence in all the countries of the world. As a result of its tireless and purposeful diligence, this remarkably altruistic idea has grown from the idealistic conception of one man to a definite advance

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the idealist conception of one man to a definite project internationally demanded and with the probability of an early realization. The universal adoption of the Roerich Pact hasbeen made practically certain through its unanimous acceptance by the International Commission of Intellectual Cooperation of the League of Nations.

International good will and cooperation is being fostered by the Roerich Museum in quite another way, through the efforts of Miss Frances Grant, Vice-President. Miss Grant has spent the 1st six months visiting the countries of South America, where she has been arranging an exchange of art exhibitions, as well as an interchange of students and teachers. She has presented a number of Professor Roerich's paintings in the leading South American capitals and has delivered many lectures on art and on pan-American unity. Appreciations of her accomplishments in this line have appeared in numerous important Latin-American publications.

In line with the successful endeavors of the Roerich Museum representative in South America, may be mentioned the reception held on May 31st in honor of the then President-Elect, now President of Colombia, Dr. Enrique Olaya-Herrera, who throughout his career has shown an unceasing interest in the cultural development of his country. The thousands of persons who were present at this reception, carried away with them a strong impression of the value of art as a unifying force between nations.

The Roerich Museum, embodying as it does in one corporate structure all branches of cultural actigity, has become a Mecca for art lovers throughout the continent, and though it is still so new, has already attracted world-wide and vivid attention. Whether the seeker be interested in the

scientific discoveries of the Urusvati Himalyan Research Institute, or desire cultural self-development through the art and music classes of the Master Institute of Roerich Museum, whether his quest be an acquaintance with the world's old and new masters of painting, which the International Center will give him, whether it is the philosophical publications of the Roerich Museum Press that attract him, or whether he desires to aid in the work of international peace and understanding of art as a bringer of Peace by joining the Society of Friends of Roerich Museum, he will find the object of his search in the thirty story edifice overlooking theHudson. The inspiration of Nicholas Roerich, his personality and his achievments may indeed be said to have wrought a miracle of world advancement in the fields of science, of art and of peace.

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THE LICHTMANN PIANO INSTITUTE

REQUESTS THE HONOR
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AT THE

CONCERT

BY THE PUPILS OF

MR. AND MRS. MAURICE LICHTMANN

SUNDAY AFTERNOON JANUARY 16TH, 1916

AT THREE O'CLOCK

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COR. 150TH STREET
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Mr. Moritz Lichtmann and Mrs. Zina Lichtmann

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93/20

EIGHTH

ANNUAL CONVENTION

—OF—

TEACHERS AND PUPILS

—OF—

GLENS FALLS AND VICINITY

BRANCH OF LICHTMANN PIANO INSTITUTE
OF NEW YORK CITY

MRS. HARVEY D. INGALSBE, DIRECTOR

AT THE PARISH HOUSE

JUNE THIRD AND FOURTH

NINETEEN HUNDRED TWENTY-ONE

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MRS. HARVEY D. INGALSBE, DIRECTOR

AT THE PARISH HOUSE

JUNE THIRD AND FOURTH

NINETEEN HUNDRED TWENTY-ONE

PURPOSE OF CONVENTION

The purpose of this convention is to strengthen the great interest already manifested and to create a feeling of fellowship among its members.

This work was commenced by Mrs. Ingalsbe in nineteen hundred and ten. The school now consists of nearly one thousand members. Mrs. Ingalsbe has become a member of the faculty of the Lichtmann Piano Institute, of New York City, and has made this school a branch of the Institute. Mrs. Ingalsbe will return to Glens Falls every third week of the school year to teach and direct in this Branch School.

The directorship of this branch is an unalterable decision of the teachers.

MRS. HARVEY D. INGALSBE

TEACHER OF

Piano—Leschetizky Method

Harmony, Theory, Musical History, Teachers' Methods, Analysis and Interpretation

Director of Glens Falls Music School

Assistant Teacher to Mr. and Mrs. Maurice Lichtmann, of the Lichtmann Piano Institute, N. Y. City

REFERENCES AS TO STUDY

EDWIN KLAHRE, NEW ENGLAND CONSERVATORY, BOSTON

MR. SHERWOOD, CHAUTAUQUA

MME. BERTHA MAAS TAPPER, NEW YORK CITY

LEOPOLD GODOWSKY, BERLIN, GERMANY

MR. MAURICE LICHTMANN

MME. SINA LICHTMANN

SUMMER SCHOOL

JULY 5 TO AUGUST 15, 1921

HEADQUARTERS, 29 GRANT AVE., AND EMPIRE BLDG., SOUTH STREET

This School will be held by Mr. and Mrs. Maurice Lichtmann, of the Lichtmann Piano Institute, New York City.

These two great artists have been co-workers with Leopold Godowsky in Vienna and New York and their School is held by musical critics to be the progressive music school of the future.

Mrs. H. D. Ingalsbe, who has been called to be a member of the faculty of this school, has directed all the preparatory work for the Summer School.

Mrs. Ingalsbe will hold a Method Class each morning of the Summer School.

Artists from New York will illustrate at the lectures given by Mr. and Mrs. Lichtmann.

TEACHERS' METHODS

Classes in Teachers' Methods conducted by Mrs. Ingalsbe every third week.

Senior Class
Junior Class
Preparatory Class

PROGRESSIVE SERIES

The progressive series has its headquarters in St. Louis, U. S. A., Vienna, London, Berlin.

The Editorial Staff has for its head Leopold Godowsky, assisted by Joseph Hoffman, Stillman, Kelley, and other noted artists.

Mrs. Harvey D. Ingalsbe has passed the Progressive Series examinations with high honors and is the authorized teacher for examinations.

PREPARATION OF TEACHERS

The constant study of the teachers in methods and higher artistic piano forte work has already passed them beyond any Conservatory Course of this country. They have passed all theoretical work in the progressive series and with the Summer Course in Piano and Methods they will be fully prepared to carry on the standardization work left by Mr. and Mrs. Lichtmann to prepare any pupil for any college or conservatory in the United States.

RECITALS—1920-1921

June 28, 1920. Katherine Fielding.
Sept. 7, 1920. Helen Rowe.
Sept. 9, 1920. Cornelia Dunn.
Nov. 6, 1920. (Pupils.) Myrtle Howe.
Dec. 18, 1920. (Pupils.) Mabel Tefft.
Dec. 20, 1920. (Pupils.) Mrs. Ingalsbe.
Feb. 12, 1921. (Pupils.) Helen Gilchrist.
Feb. 26, 1921. (Pupils.) Vera Weisbach.
Mar. 5, 1921. (Pupils.) Ruth Lebrecht.
Mar. 18, 1921. (Pupils.) Mrs. Pike.
Mar. 19, 1921. (Pupils.) Laura Brayton.
April 18, 1921. Mr. Moses and Mr. Quinn.
April 22, 1921. (Pupils.) Ruth Sumner.
May 21, 1921. (Pupils.) Marion Wolcott.
May 21 and 28, 1921. (Pupils.) Evelyn Kelley.
June 3-4, 1921. Convention.
June 10, 1921. Group Pupils of Mrs. Ingalsbe.
June 11, 1921. (Pupils.) Laura Kinney.
June 13, 1921. (Pupils.) Mrs. Ingalsbe.
June 16, 1921. Carrol Measack.
June 20, 1921. Henrietta Rosenberg.
June 22, 1921. Laura Peabody.
June 23, 1921. Pauline Richardson.
June 25, 1921. Ruth Tedford.
June 27, 1921. Mr. Eugene Moses
June 28, 1921. Group Pupils of Mrs. Ingalsbe.
June 30, 1921. Howard Williamson.
Sept. 8, 1921. Dorothea Ackley.
Sept. 15, 1921. Alma Bayle.

STUDIOS OF TEACHERS

Mrs. Harvey D. Ingalsbe, 730 Riverside Drive, New York City; Empire Theatre Building, South Street, Glens Falls.

Miss Helen Gilchrist.....106 Oak St., Hudson Falls
Assistant, Miss Emma Lewis, 23 Pine St., Hudson Falls

Miss Ruth Vera Sumner,.....7 Grove Ave., Glens Falls
South Glens Falls
Assistant, Miss Hazel Bates, 22 Fulton St., Glens Falls

Miss Vera Weisbach.....Empire Theatre Building,
1 Rogers St., Glens Falls
Assistant, Miss Dora Hartman, Broad St., Hudson Falls

Miss Mabel Tefft..... Schuylerville, Corinth
Assistants, Miss Maxine Hinckley.....Schuylerville
Miss Nellie Leeret.....Clarks Mills

Miss Bessie Merriam..... .....Fair Haven, Vt.

Miss Laura Kinne ..... 11 Eddy St., Fort Edward
Assistant, Miss Elsa Peterson, Lower Broadway,
Hudson Falls

Mrs. Charles Pike.....112 Crandall St., Glens Falls
Assistants, Miss Rose Unger, 19 Ogden St., Glens Falls
Miss Agnes Brady....Oliver St., Glens Falls

Mrs. Harry Cheesborough..... Greenwich

Mr. Eugene Moses..... .....Chestertown
35 Main St., South Glens Falls
Organist Community Church, Chestertown
Teacher of Organ and Piano

Miss Evelyn Kelley, 87 Main St., Hudson Falls, Whitehall,
Fort Edward

Miss Laura Brayton.....Glens Falls, Hartford

STUDIOS OF TEACHERS

Miss Ruth Lebrecht, Empire Theatre Building, South St.,
140 Bay St., Glens Falls
Assistant, Miss Beatrice Jordan, 9 Coleman St.,
Hudson Falls

Mr. Raymond Rogers.....72 Oak St., Hudson Falls
Organist Baptist Church, Teacher of Organ and Piano

Miss Mary Swift .....Corinth

Miss Marion Wolcott.....3 Nelson St., Glens Falls
South Glens Falls, Hudson Falls

Miss Beatrice Lovejoy.....Corinth, Luzerne

Miss Ruth Buck.....Plattsburgh

Mrs. Emmet Slavin.....22 Orville St., Glens Falls

Miss Myrtle Howe, West Glens Falls, Hudson Falls,
Warrensburgh

Miss Ethelinda Duell.....15 Fifth St., Glens Falls
West Glens Falls, South Glens Falls

Miss Ruth Scofield.....21 Elizabeth St., Glens Falls
Miss Edythe Duell.....New York City
Miss Anna Clark.....1 Cortland St., Glens Falls
Miss Emma Ogden.....Corinth
Miss Helen Eddington.....Corinth, Stony Creek
Mrs. David De Blasiis.....1 Morgan St., Glens Falls
Miss Rachel Brooks.....11 Poplar St., Hudson Falls
Miss Helen Brown.....Main St., Hudson Falls
Miss Eleanor Thomas.....36 Willow St., Hudson Falls
*Miss Edith Hawley.....83 South St., Glens Falls

*Deceased

This school has always been exempt from taxation and always will be.

MUSICAL SOCIETY FOR STUDY AND CRITICISM

The Musical Society for Study and Criticism is federated under the New York State Federation of Women's Clubs. It meets the second Tuesday of each month.

OFFICERS

Honorary President—Mrs. Harvey D. Ingalsbe.
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First Vice President—Mrs. Charles Pike.
Second Vice President—Miss Laura Kinne.
Third Vice President—Mrs. Harry Cheesborough.
Recording Secretary—Miss Laura Brayton.
Corresponding Secretary—Miss Helen Gilchrist.
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Treasurer of Literature Class—Miss Vera Weisbach.
Asst. Treasurer of Literature Class—Ethelinda Duell.

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Mrs. Fred H. Bullard
Mrs. J. W. Walters
Mrs. D. L. Robertson
Mrs. Helen Brown Bridge

LITERATURE CLASS—1921-1922

SOME MODERN DRAMAS AND DRAMATISTS

Oct. 17—What is a Play?

Oct. 31—Reading—"Abraham Lincoln," Drinkwater.

Nov. 14—John Drinkwater.

Nov. 28—Reading—"The Golden Doom," Dunsany.

Dec. 12—Lord Dunsany.

Jan. 16—Reading—"What Every Woman Knows," Barrie.

Jan. 30—James M. Barrie.

Feb. 13—Reading—"The Piper," Peabody.

Under the direction of Mrs. C. O. Judkins.

AN EXPLANATION OF THE WORK GIVEN BY MRS. INGALSBE AND HER TEACHERS

Mrs. Ingalsbe has not only had the best instruction from Conservatories in the United States, but also has had the best European training and the growth of this organization has been due to the treating of music as a science taught from principles.

These principles, practically applied, meet every problem in the artistic career of the pupil: a clear conscience; perfect concentration; a steady mind controlling all muscular development of finger, wrist and arm; a mastery of notation, rhythm and fingering; a classical sense of phrasing; discrimination as to pedaling; correct measurements of dynamics; a keen discernment of the idea of the composer, which brings out true interpretation. All these principles are brought out in the work of Mrs. Ingalsbe and her teachers.

FIRST YEAR

Formation exercises for the hand.

Repeating notes, mordents, three, four and five finger exercises.

Seven forms for scales.

Phrasing exercises with single notes.

Preparatory exercises for chords, arpeggios and octaves.

Studies from Kohler, Krogmann, Faelton and Porter, Kuhlau, Heller, Loeschhorn, Schumann and Clementi.

SECOND YEAR

Scales, arpeggios, chords and octaves for speed.
Preparatory exercises for double thirds.
Phrasing exercises in double notes.
Studies from Bach's "Easy Preludes," Gurlitt, Heller, Czerny, Cramer, Haydn and Mozart.

THIRD YEAR

Speed in double thirds.

Phrasing in chords and octaves.

Scales and arpeggios studied for dynamics.

Studies and pieces from Bach, Clementi, Czerny, Moscheles, Handel, Haydn, Mozart, Beethoven, Schumann, Schubert, Chopin and Grieg.

FOURTH YEAR

Practical uses of all the exercises.

Combination exercises of arpeggios, chords and octaves.

Special exercises for tone color.

Studies from Philipp.

Studies and pieces from Bach's "Preludes and Fugues," Czerny, Thalberg, Mozart, Beethoven, Schumann, Schubert, Chopin and Grieg.

The Lecture Course on Musical History and Aesthetics of Music.

Bach and Handel
Mozart and Haydn
Beethoven
Schumann
Mendelssohn
Chopin
Liszt
Grieg
Verdi and Italian Opera
The National Dances
Rubinstein
Norwegian Music
Song and song writers
Women in Music
Bach Festival
Wagner
Lohengrin
Tannhauser
Parsifal
Venice and Its Music
Expression in Music

NOTICE

The musical school year commences September 7th and ends July 1. Every pupil is registered for the year and all missed lessons must be paid for. Vacations allowed within this year are: Christmas, one week; January Regents, one week; Easter, one week; June Regents, one week.

FREE STUDIO WORK

The Musical Society for Study and Criticism in March, 1919, started a free studio for musical children who desire to study and might otherwise be unable to do so. During the past year this community class has been held in Mrs. Ingalsbe's studio, Saturday afternoons, Miss Edythe Duell having charge of it. The coming year it will be held in the studio, Empire Theatre Building, South Street, and will be conducted by the Misses Hazel Bates, Beatrice Jordan, Dora Hartman, Rose Unger and Agnes Brady.

CONVENTION COMMITTEES

Finance Committee
Mrs. Chas. Pike

Program Committee
Miss Ruth Sumner

Assistant, Miss Edythe Duell

Audience requested not to leave hall except during intermissions between classes.

The number of pupils playing at this convention does not represent the number of pupils in the classes.

PROGRAMS

Rendered by Pupils During the Convention

Friday, 9:00 A. M.

PUPIL OF COMMUNITY CLASS

DIRECTOR, EDYTHE DUELL

1. Echoes of the Ball .....Gillet
   Violet Benedict

PUPILS OF AGNES BRADY

1. March of the Tin Soldiers .....Gurlitt
   Frank Briggs
2. Pastorale .....Bachman
   Ernestine Porter
3. The Soldiers' Parade .....Otto Hackh
   Doris Shippey

PUPIL OF RAYMOND ROGERS

1. Joyous Farmer .....Schumann
   Stanley Granger

PUPIL OF ROSE UNGER

1. The Return .....Burgmuller
   Robert Barber

PUPIL OF NELLIE LEERET

1. Villagers' Waltz .....Kohler
   Mary Gay

PUPILS OF MAXINE HINCKLEY

1. Melody ..... Kohler
   Eleanor Boyce
2. Under the Tree ..... Terry
   Clyde Hinckley

PUPIL OF RUTH SCHOFIELD

1. Humoresque ..... Dvorak
   Florence Litchfield

PUPILS OF EUGENE MOSES

1. Melody ..... Kohler
   Roger Barton
2. Melody ..... Kohler
   Katherine Riordan

PUPIL OF ELSIE PETERSON

1. Waltz ..... Gurlitt
   Alice Patee

Friday, 10:00 A. M.

PUPILS OF MRS. HARVEY D. INGALSBE

1. Waltz ..... Kohler
   Ruth Eva Palmer
2. Soldiers' March ..... Kohler
   George William Palmer
3. Avalanche ..... Heller
   Alice Ardelle Acker
4. Red Riding Hood ..... Swift
   Eleanor Louise Seagle
5. The Donkey Cart ..... Swift
   George Tait Hall
6. The North Wind Blows ..... Swift
   Marjorie Elizabeth Bates

7. Arabesque ..... Burgmuller
   Hilma Bell Anderson
8. The Princess ..... Swift
   Lillian Margaret Gibbs
9. The Chatterbox ..... Hollaender
   Margaret Catherine Bohrer
10. The Harp ..... Burgmuller
    Mary Ruth LaHaise
11. Annette ..... Swift
    Katherine Nichol Haines
12. (a) Shepherdess ..... Burgmuller
    (b) Morning Prayer ..... Kohler
    Evelyn Trimby
13. Humoresque ..... Dvorak
    Elizabeth Pauline Imrie
14. Dorothy ..... Smith
    Jane Stannard
15. Spinning Song ..... Ellmenreich
    Sarah Tremaine Mosher
16. Echoes From the Ball Room ..... Gillet
    Helen Catherine Huppuch
17. Trio in D Major ..... Haydn
    Piano—Martha Juliet De Blasiis
    Violin—Agnes Virginia De Blasiis
    Violin-Cello—Elizabeth Anna De Blasiis
18. Scarf Dance ..... Chaminade
    Evelyn Mertens
19. Butterfly ..... Merkel
    Charlotte Harriet Bates
20. Sylvia ..... Delibes
    Frances Jennings Hall
21. (a) Minuett ..... Beethoven
    (b) Barcarolle ..... Burgmuller
    Harry Le Verne Mattice

22. (a) Joyous Farmer ..... Schumann
(b) Chivalry ..... Burgmuller
Arthur William Clatworthy

23. Sonatina ..... Clementi
Francis Henry Mastrangelo

24. Barcarolle ..... Scharwenka
Lee Philip Bayle

25. Idilio ..... Lack
Catherine Ellen Dyke

26. (a) Thema ..... Schubert
(b) Scherzo ..... Schubert
Regina Celeste Mastrangelo

27. Second Mazurka ..... Godard
Clara Elizabeth Dickinson

28. Alla Mazurka ..... Nemerowsky
Alice Marie Conlin

29. Etude ..... Wollenhaupt
Ruth Elizabeth Acker

30. Barcarolle ..... Jensen
Elsbeth Elsie Burdett

31. Menuet ..... Paderewski
Ruth Barker Varney

32. Valse Brillante ..... Durand
Mary Clarkson Burdett

33. La Fileuse ..... Raff
Dorothy Virginia Pike

34. (a) Etude ..... Heller
(b) Prelude ..... Chopin
Martha Juliet De Blasiis

Friday 11:30 A. M.

PUPILS OF ETHELINDA DUELL

1. The Children's Ball ..... Kohler
Rhoda Kingsley

2. The Spanish Dance ..... Kohler
Edna Crippen

3. Minuet ..... Kohler
Irving Bush

4. The Horse Race ..... Swift
Dorothy Corbett

5. The Gypsy Dance ..... Dutton
Onida Kingsley

6. L'Arabesque ..... Burgmuller
Evalide Kingsley

7. Tender Blossom ..... Burgmuller
Leona Potter

8. The Whip-Poor-Will ..... Dutton
Althea Kingsley

9. The Return ..... Burgmuller
Viola Rivers

10. Spirit of Chivalry ..... Burgmuller
Lewis Kingsley

11. (a) Boat Song ..... Heller
(b) Spinning Song ..... Ellmenreich
Mary Granger

Friday, 1:00 P. M.

Corinth Class

PUPILS OF ALDA SCOTT

1. Cuckoo ..... Kohler
Edith Platt

2. Boat Song ..... Kohler
Agnes Feeney

3. Flower Song ..... Kohler
George Platt

4. Under the Rose Arbor ..... Dutton
Fanny Guiles

5. Tag Waltz .....Swift
Lena Gould

6. Joyous Farmer .....Schumann
Billy Mayhew

7. Solfeggietto .....Bach
Helen Denton

8. The Chase .....Burgmuller
Ruth Dayton

9. Avalanche .....Heller
Helen Johnston

10. Morning Song .....Streabbog
Dora Guiles

11. Curious Story .....Heller
Bertran Grey

12. Spinning Song .....Ellmenreich
Mary O'Connell

13. Gavotte .....Tours
Ruth Melville

14. Arabesque .....Burgmuller
Ruth Platt

15. Dorothy .....Smith
Genevieve Shorey

16. Butterfly Dance .....Friml
Irving Densmore

17. Dwarf Dance .....Grieg
Harold Mills

18. Bohemian Dance .....Rubinstein
Mary Daly

19. Aragonaise .....Massenet
Elliott Melville

20. Spanish Dance .....Moskowski
Agnes Daly

21. Flatterer .....Chaminade
Margaret Seigle

22. Pizzicati .....Delibes
Evelyn Shorey

23. Narcissus .....Nevin
Virginia Hawkins

24. Waltz in E Flat .....Durand
Leah De Groff

25. Sympathy .....Friml
Ethel Yorke

26. Les Sylphes .....Burgmuller
Gertrude Grass

27. Twilight .....Friml
Emma De Groff

28. Idilio .....Lack
Bertha Ogden

29. Waltz in D Flat .....Chopin
Nettie Corlew

30. Serenata .....Moskowski
Elizabeth McLaren

31. Butterflies and Roses .....Thome
Dorothy Peterson

32. Spanish Dance I .....Moskowski
Leah Miller

33. Arabesque .....Meyer-Helmund
Hope McLaren

34. Simple Confession .....Thome
Waneta Chesney

35. Dance .....Tours
Ronald Folts

36. Etude .....Wollenhaupt
Helen Mason

37. Polish Dance .....Scharwenka
Ruth Katy

38. Gondolieri .....Nevin
Luella Winslow

39. Valse Coquette ..... Friml
Alice Williams

40. Prelude ..... Rachmaninoff
Adelaide Hollister

41. C Sharp Minor Polonaise ..... Chopin
Leola Swift

42. Valse de Concert ..... Friml
Irene Jackson

43. Sonata ..... Beethoven
Charlotte Brown

44. Valse Chromatique ..... Leschetizky
Edra Costello

45. Witches Dance ..... MacDowell
Margaret Fraser

46. Marche de Concert ..... Wollenhaupt
Helen Eddington

47. Violin Solo—Waltz ..... Brahms
Dorothy Peterson

48. Etude ..... Chopin
Evelyn Dodge

Friday, 2:30 P. M.

Group I

PUPILS OF MRS. INGALSBE

1. Hunting Song ..... Spindler
John Hagen

2. (a) Intermezzo ..... Fradel
(b) Capriccioso ..... Fradel
Mildred Bradley

3. Spring Song ..... Henselt
Margariette Hamelin

4. Adagio ..... Haydn
Pauline Richardson

5. Polonaise ..... Chopin
Margaret Betts

Friday 2:45 P. M.

Schuylerville Class

PUPILS OF MABEL B. TEFFT

1. Merry-Go-Round ..... Muller
Lillian Brown

2. Rock-a-bye Baby ..... Gaynor
Ruth Hammond

3. Church Bells ..... Muller
Lillian Ward

4. Melody ..... Kohler
Helen Reed

5. Villagers' Waltz ..... Kohler
Lela Ward

6. Dolly's Dream ..... Oesten
Marie Smith

7. Woodland Waltz ..... Dutton
Mary Brewer

8. Hunting Song ..... Gurlitt
Jack Burns

9. (a) Youth of Courage ..... Gurlitt
(b) Minuet ..... Rohde
Ina Dantz

10. Shepherds' Dance ..... Moszkowski
Reba Towns

11. Fairy Polka ..... Spindler
Katrina Harris

12. Minuet from Don Juan ..... Mozart
Bernice Peck

13. Cavaliers' Song ..... Burgmuller
Julia Wanmer

14. Butterfly ..... Merkel
Nellie Wilcox

15. Marche Facile ..... Rummel
Julia Harris

16. Trumpet Song ..... Jensen
Beth Carhart

17. Merry Month of May ..... Merkel
Irene Mac Laren

18. Album Leaf ..... Kirchner
Margaret Carscadden

19. In the Woods ..... Heller
Beatrice Hunt

20. Hunting Song ..... Mendelssohn
Helen Dickenson

21. Butterfly ..... Gregh
Janet Clark

22. Aragonaise ..... Massenet
Nellie Hatch

23. (a) Serenata ..... Moszkowski
(b) Reverie ..... Strauss
Maxine Hinckley

24. Gondoliera ..... Nevin
Nellie Leeret

Friday, 3:45 P. M.

Group II

PUPILS OF MRS. INGALSBE

1. (a) Minuet ..... Grieg
(b) Barcarolle ..... Raff
Ruth Scofield

2. Song Without Words ..... Mendelssohn
Ruth Tedford

3. Valse Brilliante ..... Chopin
Henrietta Rosenberg

4. Alla Mazurka ..... Nemerowsky
Elmer Raymond

5. Nocturne ..... Chopin
Laura Peabody

6. Prelude in C Sharp Minor ..... Rachmaninoff
Carrol Measack

Friday, 4:00 P. M.

PUPILS OF MRS. CHARLES A. PIKE

1. Little Jack Horner ..... Jas. H. Rogers
Ethel Sawn

2. Marche Facile ..... Joseph Rummel
Charles Howe

3. Mary, Mary, Quite Contrary ..... Rogers
Elizabeth Sellingham

4. The Pixies Out Hunting ..... Brown
George Moore

5. Under the May Pole ..... Gurlitt
Elizabeth Briggs

6. Boat Song ..... Heller
Gertrude Gersten

7. Petite Scene de Ballet ..... Edward Schutt
Ida Paulberg

8. Old English Dance, "Dorothy" ..... Smith
Ella Almquist

9. Farewell to the Piano ..... Beethoven
Grace Gamble

10. Curious Story ..... Heller
Helene Merritt

11. Dialogue ..... Fradel
Ruth Esther Selleck

12. The May Day Dance ..... Kroeger
Bernice White

13. Barcarolle ..... Astenius
Evelyn Perkett

14. Valse in E Flat ..... Durand
Evelyn Breslaw

15. Snow Flake Mazurka ..... Von Wilm
Verna Lance

16. Tyrolienne ..... Rummel
Mae Brown

17. Sonatina Op. 55 No. 1.....Kuhlau
Sam Mischle

18. La Petite Amourette .... Cowles
Geneva Katz

19. Pierette .....Chaminade
Dorothy Lance

20. Canzone Amorosa .....Nevin
Bessie Unger

21. Papillons Roses Impromptu .....Thome
Sylvia Tripp

22. A Scottish Tone Picture .....MacDowell
Elizabeth Keyes

23. Narcissus .....Nevin
Sarah McEchron

24. To Spring .....Grieg
Venetta Briggs

25. Second Valse .....Durand
Rita Pratt

26. Pas de Amphores .....Chaminade
Bernice Sellingham

27. Valse Impromptu .....Gebhardt
Kenyon Briggs

28. Au Matin .....Godard
Lillian Merritt

29. Les Sylvanes .....Chaminade
Sadie Silverman

30. A La Bien Aimee .....Schuett
Lucile Vaughan

31. Grande Marche de Concert .....Wollenhaupt
Helen Ostrander

32. Valse Caprice .....Josef Hofmann
Lucretia Cusson

33. Morning Serenade .....Henselt
Lillian White

34. Valse Poetique .....Friml
Elizabeth Harsha

35. Valse Brilliante .....Chopin
Catherine Brady

36. (a) Military Polonaise in A Major .....Chopin
(b) Rustle of Spring .....Sinding
Laura Thompson

37. La Fileuse .....Raff
Dorothy Virginia Pike

38. Romance .....Sibelius
Agnes Brady

39. Valse Brillante .....Moskowski
Marion St. Clair

40. Prelude .....Rachmaninoff
Rose Unger

41. Military March .....Schubert-Tausig
Ruth Van Deusen

Friday, 5:15 P. M.

Group III

PUPILS OF MRS. INGALSBE

1. Berceuse from "Jocelyn" .....Godard
Hilda Bennett

2. Valse Brilliante .....Moszkowski
Alice Shapera

3. Prelude .....Chopin
Doris Burdett

4. (a) Berceuse .....Ilyinsky
(b) Waltz .....Brahms
Ruth Thomas

5. (a) Erotik .....Grieg
(b) Alla Mazurka .....Nemerowsky
Anna Clark

6. On Holy Mount ..... Dvorak
Emma Ogden

7. La Fileuse ..... Raff
Hazel Bates

Friday, 5:30 P. M.

Hudson Falls, Warrensburgh and Glens Falls Class

PUPILS OF MYRTLE HOWE

1. Peri Waltzes ..... D'Albert
Geneva Rhodes

2. German Air ..... Kohler
Minnie French

3. Invitation to the Dance ..... Weber
Martha Bryant

4. Melody ..... Kohler
Ruth Putnam

5. (a) Morning Song ..... Gurlitt
(b) The Festive Dance ..... Gurlitt
Myrtle Ovitt

6. Waltzes ..... Jensen
Sarah Hill

7. Scarf Dance ..... Chaminade
Beatrice Yattaw

8. Annette ..... Swift
Katherine Lawrence

9. Hunting Song ..... Gurlitt
Basil Durkee

10. (a) If I Were Princess ..... Swift
(b) A Bird in an Apple Tree ..... Swift
Ruth Riley

11. (a) Joyous Farmer ..... Schumann
(b) L'Arabesque ..... Burgmuller
Myrtle Farrar

Friday, 7:00 P. M.

PUPILS OF RUTH M. LEBRECHT

1. March ..... Kohler
Stanley Scoville

2. Smile of Spring ..... Oesten
Elinor Holley

3. Dance Lightly ..... Gaynor
Gertrude Pratt

4. Mistress Mary, Quite Contrary ..... Swift
Dorothy Bates

5. Dance of the Elves ..... Spindler
Orletta Chamberlain

6. Shower of Roses ..... Streabbog
Dorothy Stone

7. Under the Rose Arbor ..... Dutton
Marion Johnson

8. Doll's Dream ..... Oesten
Gertrude Joslyn

9. Forest Horns ..... Dutton
Walter Bushman

10. Canzonetta ..... Hollaender
Gladys DeCora

11. Song of the Buglers ..... Dutton
James Palmer

12. Waltz in E. Flat ..... Tschaikowsky
Mae Johnson

13. Anvil Chorus ..... Verdi
Orville C. Smith

14 LaCacucha ..... Frim
Dorothy Nason

15. March Militaire ..... Schubert
Howard Holley

16. Dorothy ..... Smith
Ruth Everts

17. Twilight ..... Friml
Elizabeth Sovereign

18. Watchman's Song ..... Grieg
Joseph Harris

19. Humoresque ..... Dvorak
Helene Lautrop

20. Idyl ..... Rhode
Dorothy Bromley

21. Shepherd's Dance ..... Moskowski
Dorothy Stevens

22. Cradle Song ..... Grieg
Huldah Brown

23. Scarf Dance ..... Chaminade
Dorothy Sovereign

24. Etude ..... Wollenhaupt
Luraine Montgomery

25. Cabaletta ..... Lack
Betsy C. Smith

26. Waltz Naila ..... Delibes
Eleanor Hammond

27. Siver Elves Caprice ..... Heins
Margaret Lautrop

28. Water Nymph ..... Nevin
Beatrice Rhodes

29. Serenata ..... Moskowski
Ruth Barnes

30. Evening Star ..... Wagner-Liszt
Esther Davison

31. Prelude in C sharp minor ..... Rachmaninoff
Gladys Vaughn

32. Kamenoi Ostrow ..... Rubinstein
Dorothy McAlley

Friday 8:00 P. M.

PUPILS OF VERA H. WEISBACH

1. Flower Song ..... Kohler
Elizabeth Dean

2. Dolly's Delight ..... Rogers
Alice De Grush

3. Tag Waltz ..... Swift
Gladys Noonan

4. March of the Tin Soldiers ..... Gurlitt
Kenneth Fairman

5. Alice Waltz ..... Straebbog
Helen Winslow

6. Frolics ..... Von Wilm
Gabrielle Buckley

7. Italian Song ..... Tschaikowsky
Elizabeth LaHaise

8. Rain Pitter-Patters ..... Dutton
Anna MaGinn

9. Crossing the Bridge ..... Friml
Virginia McCabe

10. Elfin Dance ..... Grieg
Ruth Conley

11. Hunting Song ..... Spindler
Cecil Floyd

12. Primrose Polka ..... Spindler
Nathalie LaPointe

13. Young Soldiers ..... Dutton
Newcombe Stainsby

14. The Whip-Poor-Will ..... Dutton
Alice Herrington

15. The Knight Errant ..... Burgmuller
Curzon Howe

16. Flora Waltz ..... Spindler
Gertrude McCabe

17. The Knight and the Nuns ..... Dutton
Anna Olesky

18. Under the Rose Arbor ..... Dutton
Doris Atwell

19. Turkish Rondo ..... Clementi
Basil LaPointe

20. Venetian Boat Song ..... Mendelssohn
Amelia Olesky

21. Bird's Chorus ..... Dutton
Julie DeLong

22. Watchman's Song ..... Grieg
Jack McCabe

23. Twilight ..... Gurlitt
Marjorie Green

24. Chaconne ..... Durand
Alfred Hamelin

25. Gertrude's Dream Waltz ..... Beethoven
Isabelle Kennedy

26. Spring Song ..... Spindler
Erma Lord

27. Frolics of a Fairy Night ..... Heller
Mary Neron

28. Scarf Dance ..... Chaminade
Edna Reed

29. Pizzicati ..... Delibes
Doris Fairman

30. Berceuse ..... Godard
Harriet Hoague

31. Narcissus ..... Nevin
Evelyn Bibby

32. Chant Poetique ..... Friml
Florence Tibbitts

33. Valse ..... Durand
Beatrice Ducharme

34. Serenata ..... Moszkowski
Frances Hannan

35. Boat Song ..... Scharwenka
Grace Aubrey

36. Valse Arabesque ..... Lack
Pauline Broomell

37. In the Merry Month of May ..... Merkel
Eleanor O'Connor

38. Valse Coquette ..... Friml
Bertha Carlisle

39. Fifth Waltz ..... Tschaikowsky
Helen Montgomery

Saturday, 9:00 A. M.

Group IV

PUPILS OF MRS. INGALSBE

1. The Harp ..... Burgmuller
Ernestine Doty

2. Second Mazurka ..... Godard
Milicent Riley

3. Valse Lente ..... Schutt
Mildred Crawford

4. (a) The Organ ..... Heller
(b) Butterfly ..... Fradel
Charlotte Hagen

5. Alla Mazurka ..... Nemerowsky
Hilman Ward

6. Serenata ..... Moszkowski
Eloise Scofield

7. Barcarolle ..... Jensen
Eleanor Condit

8. Pierrette ..... Chaminade
Marjorie Williams

9. Romancé .....Sebelius
Meribah Chappel

10. Valse Brilliante .....Moszkowski
Lucille Vaughn

11. Tannhauser March .....Wagner
Celia Kaplan

Saturday, 9:45 A. M.

Hudson Falls Class

PUPILS OF HELEN L. GILCHRIST

1. (a) Swinging .....Swift
(b) The Dancing Lesson .....Dutton
Marjorie Parker

2. Melody . .....Kohler
Paul MacLenithen

3. (a) The Jolly Workman .....Gaynor
(b) Dance Lightly .....Gaynor
Gilbert Mellon

4. Rock-a-Bye . .....Gaynor
Joan Feeney

5. Little Bo-Peep .....Swift
Esther Farrell

6. Dream Waltz .....Dutton
Irma Mix

7. The Little Prince .....Krogman
Dorothy Campbell

8. German Song .....Tschaikowsky
Esther Blake

9. Dance of the Elves .....Grieg
Mildred Sherman

10. (a) Hunting Song .....Schumann
(b) The Wild Rider .....Schumann
Loren Barlow

11. The Happy Miller .....Dutton
Martin Bell

12. The Little Dancer .....Dutton
Florence Walling

13. The Wagtail .....Burgmuller
Rosalind Ford

14. Sunshine . .....Gurlitt
Ruth Moore

15. Parade . .....Lichner
Doris Sumner

16. Gipsy Dance .....Dutton
Irene McCall

17. Rondo Burlesque .....Kuhlau
Elinor Godshalk

18. Waltz . .....Gaynor
Ruth Wilbur

19. Onward .....Gurlitt
Norman Parker

20. Spinning Song .....Ellmenreich
Elizabeth Carpenter

21. Humoresque .....Dvorak
Oliver Campbell

22. Slumber Song .....Gurlitt
Doris Breeson

23. The Lotus Lake .....Dutton
Leona Pattee

24. The Butterfly .....Merkel
Marion Wiltsey

25. Minuet in G .....Beethoven
Howard Ramsdell

26. Melody .....Weber
Regina Collins

27. Morning Prayer .....Straebbog
Ruth Ingraham

28. Canzonetta .....Hollaender
Mary Elizabeth Black

29. La Pastoral .....Hitz
Grace Grant

30. The Rose Arbor .....Dutton
Kathryn Breeson

31. The Curious Story .....Heller
Ruth Greene

32. Cabaletta .....Lack
Margaret Floyd

33. Slumber Sweetly .....Beaumont
Ethel Blasdell

34. Dorothy (Old English Dance) .....Seymour Smith
Lillian Nichols

35. Dance of the Dolls .....Poldini
Madelene Smith

36. Narcissus .....Nevin
Dorothy Greene

37. Berceuse .....Schytte
Helene Walling

38. Scarf Dance .....Chaminade
Ruth Fisher

39. To a Wild Rose .....MacDowell
Louise Rogers

40. Pas de Amphores .....Chaminade
Helen Wright

41. (a) Thema .....Moszkowski
(b) Spring Song .....Merkel
Helen Duers

42. Barcarole .....Jensen
Erma Stewart

43. (a) Traumerei .....Strauss
(b) Prelude .....Chopin
Jean Wait

44. Second Mazurka .....Godard
Mary Farrell

45. Romance .....Sibelius
Marjorie Whittemore

46. The Flatterer .....Chaminade
Florence Yattaw

47. Dance of the Hours .....Ponchielli
Florence Cuthbert

48. In My Neighbor's Garden .....Nevin
Elizabeth Smith

49. Evening Star .....Wagner
Adelaide Aubrey

50. To Spring .....Grieg
Gladys Loveland

51. Hungarian .....MacDowell
Craig Thomas

Saturday 11:15 A. M.
Hartford Class
PUPILS OF LAURA E. BRAYTON

1. (a) Cradle Song .....Dale
(b) Waltz in G..... Streabbog
Qua Morse

2. Mazurka..... ..... Rogers
Doris McKernon

3. Little Piece..... Schumann
Margaret O'Dell

4. (a) Rose Petals.....Lawson
(b) Minuetto ..... Haydn
May McGan

5. (a) In the Rose Garden..... .....Perry
(b) Last Night's Party.....Dutton
Harriet Mary Norton

6. Signs of Spring ..... Rowe
Marion Kelly

7. (a) Hunting Song ..... Gurlitt
(b) Fairy Polka ..... Spindler
Anna LeVarn

8. (a) Keeping Step ..... Dutton
(b) scherzo ..... Gurlitt
Gertrude Griffing

9. (a) Marche Facile ..... Rummel
(b) Spinning Song ..... Ellmenreich
Edna Morse

10. (a) Barcarole ..... Burgmuller
(b) March ..... Johnson
Gladys Martin

11. Cabaletta ..... Lack
Margaret Reynolds

12. (a) Springtime Dance ..... Dutton
(b) Skating ..... Kullak
Dorothy Griffing

13. Curious Story ..... Heller
William Wright

Saturday, 1:00 P. M.

Hudson Falls and Glens Falls Class

PUPILS OF MARION C. WOLCOTT

1. Swinging ..... Swift
Mary Sullivan

2. Little Red Riding Hood ..... Swift
Viola Lozo

3. Soldiers' March ..... Schumann
Francis Stoddard

4. If I were a Princess ..... Swift
Grace Lozo

5. Grandmother ..... Swift
Hilda Lynes

6. Annette ..... Swift
Ruth Hogle

7. At the Party ..... Dutton
Anna Lowrey

8. Mignonette ..... Heins
Grace Vaughn

9. Melodie ..... Paderewski
Helen Purinton

10. Cradle Song ..... Heller
Charlotte Hill

11. Pizzicati ..... Delibes
Bertha Satterlee

12. (a) Arabesque ..... Burgmuller
(b) Joyous Farmer ..... Schumann
Eleanor Betts

13. Curious Story ..... Heller
Madge Jackson

14. L'Avalanche ..... Heller
Nettie Bankroft

15. Forest Horns ..... Dutton
John Hogle

16. Valse Lente ..... Delibes
Elsie Bonney

17. Venetian Boat Song ..... Mendelssohn
Mildred Lynes

18. (a) Little Romance ..... Schumann
(b) Jovial Gipsy ..... Dutton
Nellie Barber

19. Dorothy ..... Seymour Smith
Ruby Towne

20. LeMarche . .....Burgmuller
Marie McGovern

21. Album Leaf .....Lichner
Marjorie Waters

22. Prelude . .....Chopin
Anona Gurley

23. Farewell to the Piano .....Beethoven
Jean McComb

24. Military March .....Schubert
Ralph Woodbury

25. In the Merry Month of May .....Merkel
Lillian Hill

26. Pleasures of Spring .....Merkel
Margaret Barber

27. Idilio .....Lack
Katherine Woodbury

28. (a) Morning Bell .....Burgmuller
(b) Sonata in A .....Mozart
Alice Bonney

29. The Butterfly .....Merkel
Elizabeth Moynihan

30. Love's Greeting .....Elgar
Irene Inglee

31. Valse Poetique .....Friml
Virginia Murray

Saturday, 1:45 P. M.

Group V

PUPILS OF MRS. INGALSBE

1. Etude .....Chopin
Alma Bayle

2. Dance of the Gnomes .....Liszt
Dora Hartman

3. Marche Funebre .....Chopin
Howard Williamson

4. Rondo Capriccioso .....Mendelssohn
Edythe Duell

Saturday, 2:15 P. M.

Whitehall Class

PUPILS OF EVELYN L. KELLEY

1. Wild Rider .....Schumann
Louis Miller

2. Children's Song .....Kohler
Charles Belanger

3. Little Waltz .....Kohler
Alfred Belanger

4. The Secret .....Donizetti
Helen La Tour

5. Spanish Dance .....Kohler
Edith Chadwick

6. General Bum-Bum .....Poldini
Allen Forbush

7. Minuet .....Mozart
Ida Bakst

8. Polish Dance .....Kohler
Reva Bakst

9. King's Gavotte .....Burgmuller
Louise Leonard

10. Joyous Farmer .....Schumann
Henry Riley

11. (a) Italian Song .....Tschaikowsky
(b) French Melody .....Tschaikowsky
Jane Forbush

12. Happy Secret .....Dutton
Catherine Ryan

13. Curious Story .....Schumann
Ethel Tilford

14. The Village Musicians .....Von Wilm
Elizabeth Goodrich

15. (a) Longing ..... Beethoven
(b) Spirit Waltz ..... Beethoven
Dorothy Thomas

16. Spanish Dance ..... Moszkowski
Josephine Daniels

17. Curious Story ..... Heller
Dorothy White

18. Polka ..... Rubinstein
Vera Scism

19. Butterfly ..... Merkel
Ruth Hyatt

20. Cradle Song ..... Grieg
Arlene Gibson

21. Shepherd Boy ..... Wilson
Donald Frazier

22. In the Merry Month of May ..... Merkel
Helen Hughes

23. Invitation to the Dance ..... Weber
Bertha Tinsley

24. Venetian Boat Song ..... Mendelssohn
Hazel LaTour

25. Second Valse ..... Godard
Esther Steele

26. To a Wild Rose ..... MacDowell
Marjorie Bartholomew

27. Scarf Dance ..... Chaminade
Eva Duhamel

28. Second Mazurka ..... Godard
Margaret Bartley

29. Anitra's Dance ..... Grieg
Lorraine Aiken

30. Minuet ..... Beethoven
Rose Tinsley

31. To the Spring ..... Grieg
Catherine Clossen

32. Souvenir ..... Drdla
Louise Gully

33. Minuet ..... Paderewski
Anna Potter

34. Spring Song ..... Mendelssohn
Florence Compton

35. Traumerie ..... Schumann
Rita Vermett

36. Two Larks ..... Leschetizky
Eva Johnson

37. Polonaise ..... Fradel
Eileen Parker

38. Hungarian Dance ..... Brahms
Charlotte Potter

39. Military Polonaise ..... Chopin
Eleanor Guay

40. Evening Star ..... Wagner
Althea Mason

Fort Edward Class

PUPILS OF EVELYN L. KELLEY

1. Melody ..... Kohler
Billy Holler

2. Tag Waltz ..... Swift
Bobby Laughlin

3. Butterfly ..... Merkel
Derry Holler

Saturday, 3:00 P. M.

Group VI

PUPILS OF MRS. INGALSBE

1. (a) Souvenir ..... Drdla
(b) Characteristic ..... Sinding
Dorothea Hogan

2. Prelude C Sharp Minor ..... Rachmaninoff
Rachel Brooks

3. Witches Dance ..... MacDowell
Helen Brown

4. La Fileuse ..... Raff
Eleanor Thomas

5. Etude ..... Chopin
Dorothea Ackley

6. Campanella ..... Liszt
Beatrice Jordan

Saturday, 3:15 P. M.

Fort Edward Class

PUPILS OF LAURA EVELYN KINNE

1. (a) Baby-bye ..... Gaynor
(b) Ding-dong-dell ..... Gaynor
Ralph Marks

2. Cradle Song ..... Kohler
Helen Danahy

3. Vacation Is Here ..... Dutton
Abbie Stuart

4. Villager's Waltz ..... Kohler
Leola Molton

5. Blue Eyes, Brown Eyes ..... Erb
Evelyn Stevens

6. The First Waltz ..... Kohler
William La Rose

7. The Return ..... Burgmuller
Hazel Ellis

8. (a) Grandmother ..... Swift
(b) Fairy Folk ..... Swift
Betty Brown

9. Shepherd's Song ..... Burgmuller
Kenneth Gates

10. Under the Maypole ..... Gurlitt
Arline Lindsay

11. Cradle Song ..... Heller
Lillian Vaughn

12. (a) At School ..... Reinhold
(b) Russian Dance ..... Reinhold
Rosella Damon

13. Triumph March ..... Spindler
Oramel Haff

14. Spinning Song ..... Ellmenreich
Alice Shiggins

15. Farewell to the Piano ..... Beethoven
Marion Bradley

16. Loin Du Bal ..... Gillet
Louise Newton

17. Melody ..... Heller
Calista Jane Haff

18. Evening Bell ..... Kullak
Dorothy Wicks

19. Polonaise ..... Kullak
Ruth McDougall

20. The Rider's Song ..... Schumann
Evelyn Sleight

21. Chatterbox ..... Burgmuller
Elizabeth McDougall

22. Sonatina ..... Clementi
Mildred Vaughn

23. Aragonaise ..... Massenet
Anna Danahy

24. The Knights and the Nuns ..... Dutton
Pauline La Farr

25. Pizzicati ..... Delibes
Eileene Gavin

26. Sonatina ..... Clementi
Elizabeth Brown

27. Second Waltz ..... Godard
Nellie Pecue

28. Narcissus ..... Nevin
Mildred Gavin

29. Sonatina ..... Kuhlau
Ethel Bennett

30. Invitation to the Dance ..... Weber
Lillian Streeter

31. Minuet ..... Paderewski
Evelyn Elder

32. Colombine ..... Delahaye
Elsie Peterson

Saturday, 4:15 P. M.

PUPILS OF RUTH V. SUMNER.

1. Villager's Waltz ..... Kohler
Donald Klapper

2. Cradle Song ..... Smith
Marion Carter

3. Cradle Song ..... Oesten
Eleanor Ross

4. A Little Dance ..... Rogers
Alicia Mitchell

5. Airette ..... Rogers
Margaret Stewart

6. The Little Drummer Boy ..... Swift
Marion Gravlin

7. The Merry Farmer ..... Schumann
Mildred Wiley

8. Fairy Polka ..... Spindler
Theresa O'Connell

9. The Spirit of Chivalry ..... Burgmuller
Raymond Anderson

10. Peri Waltzes ..... D'Albert
Annette Bigelow

11. Spinning Song ..... Ellmenreich
Naomi Carter

12. Valse Lente from Ballet "Sylvia" ..... Delibes
Mary Minor

13. Will'O' the Wisp ..... Jungmann
Elma Coyle

14. Cabaletta ..... Lack
Dorothy Hartman

15. Aragonaise ..... Massenet
Leona Kenison

16. Narcissus ..... Nevin
Ella Kingsley

17. (a) Prelude in C minor ..... Chopin
(b) Anitra's Dance ..... Greig
Margaret Williams

18. Gondoliera ..... Moszkowski
Edith Rockwell

19. Shadow Dance ..... McDowell
Marjorie Hartman

THE FOLLOWING PUPILS HAVE HONORS IN PRACTICE

Doris Atwell
Grace Aubrey
Margaret Barber
Ethel Bennett
Marion Bradley
Mary Brewer
Pauline Bromell
Betty Brown
Elizabeth Brown
Gabrielle Buckley
Walter Bushman
Beth Carhart
Margaret Carscadden
Janet Clark
Ruth Conley
Helen Dickenson
Alice DeGrush
Beatrice Ducharme
Evelyn Elder
Doris Fairman
Marjory Green
Dorothy Griffing
Gertrude Griffing
Frances Hannan
Julia Harris
Katrina Harris
Joseph Harris
Nellie Hatch
Charlotte Hill
Lillian Hill
Maxine Hinckley
John Hogle
Curzon Howe
Beatrice Hunt
Ella Kingsley
Basil LaPointe
Nathalie LaPoint
Nellie Leeret
Florence Litchfield
Ruth McDougall
Elizabeth McDougall
Sarah McEchron
Irene MacLaren
Gladys Martin
Mary Miner
Luraine Montgomery
Elizabeth Moynihan
Virginia Murray
Dorothy Nason
Gladys Noonan
Eleanor O'Connor
Amelia Olesky
Anna Olesky
James Palmer
Elsie Peterson
Edith Rockwell
Eleanor Ross
Bertha Satterlee
Elizabeth Sovereign
Dorothy Sovereign
Evelyn Stevens
Margaret Stewart
Florence Tibbitts
Reba Towns
Lillian Vaughn
Mildred Vaughn
Julia Wanmer
Dorothy Wicks
Margaret Williams