

MICHIGAN STATE NORMAL COLLEGE BULLETIN

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NUMBER 1

Conservatory of Music



1914

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YPSILANTI, MICHIGAN

Conservatory of Music

STATE NORMAL COLLEGE

75432

Outline of Courses

Frederick Alexander
Director

Ypsilanti, Michigan
1914

Normal College Conservatory of Music

#92

CALENDAR

The year is divided into three terms of twelve weeks each, designated Fall, Winter and Spring, and they begin at the same date as the corresponding terms in the Normal College. See Year Book, which may be obtained by addressing the Secretary of the Normal College.

A part of the Conservatory courses are given during the six weeks' summer school. Special bulletins for these classes will be sent upon application.

AFFILIATION WITH THE COLLEGE

The Conservatory was organized in the year 1880 by the authority of the State Board of Education. It is affiliated with the College, and is under the general control of the President, and under the direct supervision of the Director, who is also the head of the Department of Music in the College.

On account of this connection with the College, Conservatory students may take class work in the Normal College free of charge, except the regular entrance fee paid by all college students. Normal College students may also take class work in the Conservatory free of charge, and receive credit in the College for their music studies. Conservatory students must observe all college requirements, as their diplomas are granted by the Board of Education. The instruction offered is two-fold in its purpose: first, the development of young musicians into artists for public service in concerts, recitals or church choirs; second, the preparation of teachers in the various fields of music whether Instrumental, Vocal or Public School departments of instruction.

LOCATION

The Conservatory enjoys the advantage of being established in an environment conducive to musical interests. A superb series of concerts is maintained at which appear the great orchestras of the

country, singers and instrumentalists of international reputation and a varied program of great choral music. Detroit and Ann Arbor are in easy reach and students desiring to avail themselves of the music offered in these cities are encouraged to do so, parties frequently being organized for this purpose under the chaperonage of teachers.

GENERAL SUBJECTS

Required for all students taking the diploma course in piano, organ or violin.

The diploma course in these subjects requires at least three years of study at the Conservatory. A more definite statement cannot be made, since various factors of great importance must determine the classification of the individual student. Such factors are: musical training previous to enrollment; talent for the instrument selected; industry; health. Students must be graduates of approved high schools or must lengthen their period of residence at the Conservatory so as to make up the courses lacking, in the Normal high school.

	FIRST YEAR	SECOND YEAR	THIRD YEAR
FALL	Harmony 1	Harmony 4	Composition 1
	Ear Training 1a	Ear Training 2a	Ear Training 3a
	History of Music 1	German 4	French 1
	German 1	Counterpoint 1	Psychology 1
WINTER	Harmony 2	Harmony 5	Composition 2
	Ear Training 1b	Ear Training 2b	Ear Training 3b
	History of Music 2	German 5	French 2
	German 2	Counterpoint 2	Psychology 2 Acoustics (6 wks)
SPRING	Harmony 3	Harmony 6	Composition 3
	Ear Training 1c	Ear Training 2c	Ear Training 3c
	History of Music 3	German 6	French 3
	German 3	Counterpoint 3	Pedagogy

Two individual lessons each week throughout the course.

Sight Reading twice a week throughout the course.

If the modern language has been taken in high school, an elective may be substituted.

PIANO COURSE

The following outlines of suggestive studies and masterpieces in piano composition indicate the nature and range of the literature studied:

FIRST YEAR

Studies: Czerny op. 299; Heller op. 46.

Sonatas: Mozart, Haydn, Beethoven op. 49, nos. 1 and 2.

Miscellaneous Compositions: Mendelssohn: Songs without Words; Grieg: Papillon; Chopin: Preludes, Waltzes; Schumann: Nocturne; Rubinstein: Barcarolles; Mozart: Fantaisie.

SECOND YEAR

Studies: Czerny op. 740; Bach: Inventions.

Sonatas: Beethoven

Miscellaneous Compositions: Schumann: Kinderscenen; Chopin: Nocturnes, Mazurkas, Etudes (if possible); Schubert: Impromptus; Gluck-Brahms: Gavotte; Mendelssohn: Scherzo; Liszt: Liebestraume.

THIRD YEAR

Bach: Prelude and Fugue.

Chopin: Etudes.

Concertos: Mendelssohn or Beethoven.

GRADUATING RECITALS

PIANO

The character of the requirements for the Graduating Recital is indicated by the subjoined programs given during the years 1911-1913.

MAY 2, 1911

MISS MABEL M. BARBOUR, Pianist

ASSISTED BY

MR. MARSHALL PEASE, Tenor

1. Concerto in A minor.....*Schumann*
Allegro affetuoso
At the Second Piano: MR. MINOR WHITE.
2. Gondolier Song*Mendelssohn*
Autumn*Albert Mallinson*
The Land of the Sky Blue Water.....*Cadman*

3. Aria in F *Bach*
 Fugue in D *Bach*
 Capriccio *Scarlatti-Tausig*
4. Recitative and Aria, from Judas Maccabeus..... *Handel*
 "Sound an Alarm"
5. Prelude in A flat..... *Chopin*
 Improvisation *MacDowell*
 Marche Mignonne *Poldini*
6. Serenade *Cadman*
 From the Song Cycle "The Morning of the Year"
7. Rondo Capriccioso *Mendelssohn*

MAY 24, 1912

MISS FLORENCE WATERMAN, Pianist

Assisted by

MR. ARCHIBALD JACKSON, Baritone

- I Sonata, Op. 10, No. 2..... *Beethoven*
 Allegro
 Allegretto
 Presto
- II Songs: a. Ich liebe dich..... *Beethoven*
 b. Die Lotosblume *Schumann*
 c. Aufenthalt *Schubert*
- III a. Gigue *Bach*
 b. Auf Fluegeln des Gesanges.... *Mendelssohn-Liszt*
 c. Capriccio *Paula Szalit*
 d. Romance sans paroles..... *Gabriel Faure*
 e. Valse chromatique *Benjamin Godard*
- IV Songs: a. I am thy harp..... *Woodman*
 b. At dawning *Cadman*
 c. Recompense *Hammond*
- V Capriccio Brillant, Op. 22..... *Mendelssohn*

Andante

Allegro con fuoco

At the second Piano: MISS FRANCES CROSSETTE

JUNE 2, 1913

MISS HELEN SHOWERMAN, Pianist

Assisted by

MR. LEWIS JAMES, Tenor

- I a. Bouree *Bach*
 b. Aufschwung Op. 12..... *Schumann*

- II Romance from "Carmen".....*Bizet*
 "La fleur que tu m'avais jetée"
- III Sonata Op. 27, No. 2.....*Beethoven*
 Adagio sostenuto
 Allegretto
 Presto agitato
- IV a. Boat Song.....*C. Villiers Stanford*
 b. From the land of the sky-blue water.....*Cadman*
 c. A Song of Waiting*Ellen Wright*
- V a. Melodie Op. 16, No. 2.....*Paderewski*
 b. Impromptu Op. 28, No. 3.....*Hugo Reinhold*
- VI Ah! Moon of my delight.....*Liza Lehmann*
 From the "Persian Garden"
- VII Concerto in D minor.....*Mendelssohn*
 At second piano: MISS MADGE QUIGLEY.

GRADUATING RECITALS

ORGAN

MAY 13, 1912

MISS FLORRIE R. UPHAM, Organist

Assisted by

MR. WILLIAM A. KERR, Baritone

- I Toccata et Fuga in D minor.....*Bach*
- II a. Adagio espressivo*Rheinberger*
 From Fantasie—Sonata
 b. Intermezzo *Alfred Hollins*
- III Lakme, ton doux regard se voile.....*Leo Delibes*
- IV Symphonic—Sonate Op. 42.....*Alexandre Guilmant*
 Largo e maestoso
 Allegro
 Pastorale
 Allegro assai
- V Songs: a. Where'er you walk*Handel*
 From the Opera "Semele"
 b. My Love's an Arbutus.....*Old Irish*
 c. Dedication *Robert Franz*
 d. Bring back the Sunshine.....*Allan Deane*

- VI Messe de Mariage.....*Théodore Dubois*
 Entree du Cortege
 Benediction Nuptiale
 Invocation
 Laus Deo

MAY 8, 1913

MISS RUTH SCOVILLE, Organist

Assisted by

MRS. ANNIS D. GRAY, Contralto

- I Toccata in F.....*Bach*
- II Sonata IV in D minor.....*Guilmant*
 Andante
 Menuetto
- III Songs:
 a. Liebeshymnus
 b. Ich trage meine Minne }*Strauss*
 c. Zueignung }
- IV a. Impromptu Op. II, No. I.....*Leschetizky*
 Transcribed by Clarence Eddy
 b. Cantilène*Salome*
 c. Tone Poem: The Holy Night.....*Dudley Buck*
 "There were shepherds in the field
 Keeping watch over their flocks by night"
- V Aria from "Samson et Dalila".....*Saint-Saens*
 Mon cœur s'ouvre a ta voix
- VI Magnificat. in D minor.....*Edmond Lemaigre*
 Allegro moderato
 Moderato
 Fughetta
 Allegretto (*Flute Solo*)
 Adagio
 Allegro vivo

ORGAN RECITALS

GIVEN UNDER THE AUSPICES OF THE MICHIGAN CHAPTER OF THE
AMERICAN GUILD OF ORGANISTS

Recitals were given in Normal Hall in 1913 by three colleagues of the American Guild of Organists, who were advance students in the Conservatory. These recitals were given Sunday afternoons.

MISS ELSIE V. ANDREWS

June 15, 1913

- Praeludium et Fuga in B minor.....*John Sebastian Bach*
 Sonata, Op. 80.....*Alexandre Guilmant*
 Allegro Appassionato
 Adagio
 Scherzo
 Recitativo
 Choral et Fugue
 Andante, in A flat.....*Felix Borowski*
 Fantaisie.....*Camille Saint-Saens*

MRS. J. FREDERICK REINHART

June 22, 1913

- Sonate in G minor, Op. 42.....*Gustav Merkel*
 Maestoso
 Adagio
 Allegro assai—Fugue
 Intermezzo.....*Alfred Hollins*
 Largo, from New World Symphony.....*Anton Dvorak*
 Gavotte, from "Mignon".....*Thomas-Westbrook*
 Grand Choeur, Op. 18.....*Alexandre Guilmant*

MISS FRANCES STRONG

July 13, 1913

- Passacaglia.....*John Sebastian Bach*
 Sonata No. 1.....*Felix Borowski*
 Allegro ma non troppo
 Andante
 Allegro con fuoco
 Canon, in B minor.....*Schumann*
 Prière a Notre-Dame from "Suite Gothique".....*Boëllmann*
 Concert. Overture, in C minor.....*Alfred Hollins*

VIOLIN

The Conservatory has a large class devoted to the study of the violin and its literature.

As early as possible, beginners are brought together, playing in public first in unison and later in orchestral parts so that the habit of ensemble playing may be developed from the beginning. The public recitals are very popular and are considered essential to the musical life of the student. Special care is devoted to the children's classes and many young musicians are here started in their careers.

April 18, 1911

PROGRAM

1. Petite Fantaisie Elegante.....*Dancla*
FELIX HOHEISEL
2. (a) Evening Song.....*Moffat*
(b) Champagne Song*Mozart*
DEAN AMENT
3. Entr' Acte Gavotte from "Mignon".....*Thomas*
JESSE MILLER
4. Daughter of the Regiment.....*Alard*
RAYMOND AUGUSTUS
5. Andante, for Two Violins.....*Wohlfahrt*
PHYLLIS SMITH, ALIWIN SCHNEIDER
6. Selection from Rossini's "William Tell".....*Blumenthal*
MATHEW STEIN
7. On the Road to Mandalay.....*Oley Speaks*
MR. REYER
8. Cavatina.....*Bohm*
MISS LILLIAN GOLF
9. Pantomime from "Les petites riens".....*Mozart*
SEWELL PLATT CHARLES SPARROW
HAROLD HOCHREIN JESSE MILLER
RAYMOND AUGUSTUS WILLIAM BLAIR
FELIX HOHEISEL MATHEW STEIN
10. Fantaisie—The Merry Wives of Windsor.....*Blumenthal*
HARRY HOCHREIN

11. Serenade.....*Pierne*
MISS MILDRED WALKINSHAW
12. Concerto No. 1 A minor.....*Accolay*
CHARLES SPARROW
13. (a) Theme from Sonata, Op. 47.....*Beethoven*
(b) Gypsy Rondo from Trio, No. 1.....*Haydn*
MISS GWENDOLYN WEBSTER
14. On Thy Dreams.....*Dudley Buck*
MR. REYER
15. Perpetuo Mobile.....*Bohm*
SEWELL PLATT
16. Slumber Song.....*Schumann*
MISS JUANITA STEVENSON
17. Hungarian Rhapsodie.....*Hauser*
MISS GRETA FORT
18. Balletmusik aus Rosamunde.....*Schubert*

MAR 10 1912 W

First Violins

- LOUIS KILIAN
LILLIAN GOLL
JUANITA STEVENSON
GRETA FORT
MILDRED WALKINSHAW
MARGUERITE KERNS

Second Violins

- GWENDOLYN WEBSTER
SEWELL PLATT
CHARLES SPARROW
EDITH FOX
HAROLD HOCHREIN
RAYMOND AUGUSTUS
JESSE MILLER
MATHEW STEIN

- E. A. SHAEBERLE, *Viola*
HAZEL FORT, WILBUR POE, *Violoncello*
H. S. FOX, *Bass*
WALDO SCHLEEDER, *Flute*
R. W. CLEWELL, *Clarinet*
MISS LOWDEN, MR. WHITE, *Piano*

MARCH 18, 1912

PROGRAM

1. Marsch Rondo*Fritsche*
HARLEY ENSIGN JESSE MILLER
SEWELL PLATT WELLMAN PARSONS

2. (a) Melody in D.....*Busch*
 (b) For Guitar*Reinecke*
 KARL WURSTER
3. Slavonic Cradle-song*Neruda*
 FELIX HOHEISEL
4. Tarantella*Sitt*
 DEAN AMENT
5. Resolution for four violins.....*Dancla*
 MARSHAL, BRYN FRANCIS ARMSTRONG
 JULIA RUST GWENDOLYN WEBSTER
6. Songs
 (a) On the Wild Rose Tree.....*Rotoly*
 (b) Love in May.....*Parker*
 MISS MURPHY
7. (a) The Alpine Maid's Sunday.....*Ole Bull*
 (b) Giga*Corelli*
 MILDRED WALKINSHAW
8. Air Melodieux*Bohm*
 CLYDE WENRICK
9. Mazurka*Friml*
 SEWELL PLATT
10. Ave Maria, Violins in unison*Bach-Gounod*
 MILDRED WALKINSHAW ELIAS ZOLUDOCK
 GWENDOLYN WEBSTER SEWELL PLATT
 JUANITA STEVENSON MATHEW STEIN
 FRANCIS ARMSTRONG DEAN AMENT
 JULIA RUST JESSIE MILLER
 MARGERY ARMSTRONG RAYMOND AUGUSTUS .
 MARSHAL BYRN CHARLES SPARROW
 CLYDE WENRICK FELIX HOHEISEL
 ORLA GILLETT' HAROLD HOCHREIN
 CLAUD GILL HARLEY ENSIGN
 WILLIAM CONRAD KARL WURSTER

11. Gavotte*Popper*
 CHARLES SPARROW
12. Sacred Song: The Light from Heaven.....*Gounod*
 Accompaniment for Violin, Piano and Organ
 MISS MURPHY
 MISS OWEN MISS ANDREWS
 PROFESSOR ALEXANDER at the Organ
13. La Cinquantaine*Gabriel-Marie*
 HAROLD HOCHREIN
14. Encore, Petite Valse*Sary*
 MATHEW STEIN MARGERY ARMSTRONG
 CHARLES SPARROW
15. (a) Elegy of the Erinny.....*Massenet*
 (b) Gavotte*Gretry*
 GWENDOLYN WEBSTER
16. (a) Abendlied*Schumann*
 (b) Overture, "Die Hochzeit des Figaro.....*Mozart*

First Violins—

LOUIS KILLIAN
 JUANITA STEVENSON
 MILDRED WALKINSHAW
 CHARLES SPARROW
 GWENDOLYN WEBSTER
 CLYDE WENRICH

Second Violins—

MARSHAL BYRN
 JULIA RUST
 FRANCIS ARMSTRONG
 MARGERY ARMSTRONG
 HAROLD HOCHREIN
 RAYMOND AUGUSTUS
 FELIX HOHEISEL
 MATHEW STEIN

VIOLAS—

SEWELL PLATT
 JESSE MILLER

Bass—

M. STANLEY

Violoncello—

HAZEL FORTE
 WILBUR POE

Piano—

HELEN GARDNER

SINGING COURSE

	FIRST YEAR	SECOND YEAR	THIRD YEAR
FALL	Elements of Music 1	Harmony 4	Composition 1
	Harmony 1	Ear Training 11a	Ear Training 111a
	Ear Training 1a	German 4	Psychology 1
	History of Music 1	French 1	French 4
	German 1		
WINTER	Elements of Music 2	Harmony 5	Composition 2
	Harmony 2	Ear Training 11b	Ear Training 111b
	Ear Training 1b	German 5	Psychology 2
	History of Music 2	French 2	French 5
	German 2		
SPRING	Advanced Sight-Sing.	Harmony 6	Composition 3
	Harmony 3	Ear Training 11c	Ear Training 11c
	Ear Training 1c	German 6	Pedagogy
	History of Music 3	French 3	French 6
	German 3		

Two individual lessons in singing each week throughout the course.

If the modern language has been taken in high school an elective may be substituted.

GRADUATING RECITALS

SINGING

May 9, 1911

MR. WILLIAM F. REYER, *Tenor*

Assisted by

MR. MINOR E. WHITE, *Pianist*

I. Italian Songs

- a. La Rosa.....*Mercadante*
- b. Santa Lucia.....*Neapolitan Air*
- c. Lungi dal caro bene.....*Secchi*

2. Aria: Che gelida manina.....*Puccini*
From "La Boheme"
3. Piano Solos
 - a. Prelude in E flat minor.....*Stojowski*
 - b. Nocturne in G.....*Chopin*
4. Modern Songs in German
 - a. Weil' ich wie einstmal allein.....*Tchaikovsky*
 - b. Zur Johannisnacht }
 - c. Ein Traum }*Grieg*
5. Piano Solo
Staccato Etude in C.....*Rubinstein*
6. American Ballads
 - a. A Banjo Song }
 - b. Uncle Rome }*Sidney Homer*
 - From "Bandanna Ballads"
 - c. A Little Dutch Garden.....*Harvey W. Loomis*

MAY 27, 1913

MISS ERNESTINE MILLS, *Soprano*

MISS ETTA GLAUSER, *Contralto*

Assisted by

MISS ABBA OWEN, *Violinist*

MISS ALICE M. LOWDEN, *Accompanist*

FREDERICK ALEXANDER, *Organist*

1. a. My mother bids me bind my hair.....*Haydn*
- b. Nymphs and Shepherds*Purcell*
2. a. La Sere'nata*Tosti*
- b. La Cloche*Saint-Saens*
3. Air from "The Messiah": Rejoice Greatly.....*Handel*
4. a. Fruhlingsglaube*Schubert*
- b. Connais-tu le pays.....*Thomas*
From the Opera: "Mignon"
- c. The night has a thousand eyes.....*Arthur Foote*
- d. Four-leaf clover.....*Whitney Coombs*

5. a. Love in a cottage.....*Rudolph Ganz*
 b. O happy day*Carl Götze*
 c. Boat Song.....*Harriet Ware*
 d. Spring-tide*Reinhold Becker*
 Violin Obligato: *Miss Owen*

6. Sacred Song: O, Divine Redeemer.....*Gounod*
 Miss Owen, Violin
 Miss Lowden, Piano
 Professor Alexander, Organ

Miss Mills will sing numbers 1, 3, 5

Miss Glauser will sing numbers 2, 4, 6

JUNE 10, 1913

MISS ANNA REINE COMPTON, *Contralto*

Assisted by

MISS FLORENCE WATERMAN, *Pianist*

- I a. Le Portrait*Parkyns*
 b. C'est mon ani.....*Old French*
 c. Der Nussbaum }
 d. Widmung }*Schumann*
- II a. On Wings of Song.....*Mendelssohn-Liszt*
 b. Czardas*MacDowell*
- III Aria: Farewell Ye Hills.....*Tchaikovsky*
 From "Joan of Arc"
- IV Valse in A flat Op. 42.....*Chopin*
- V Agnus Dei*Bizet*
 Accompaniment for Violin, Piano and Organ
 Miss Owen, Miss Lowden
 Professor Frederick Alexander

PUBLIC SCHOOL MUSIC COURSE FOR SUPERVISORS

There is an increasing demand for teachers qualified to supervise the subject of Public School Music. Only students of marked musical ability combined with a vigorous artistic personality and a good general education may elect this course. The following qualifications are essential for classification as a junior:

1. Student must be a graduate of an accepted high school.
In case the student is not a high school graduate, the course may be completed here by lengthening the time of residence.
2. A good singing voice.
It is not expected that the applicant shall be a finished singer but the possibilities of the voice must be good:—of good quality, range and power and with the intuitions of rhythm and pitch that are inherent in all musical natures. It is thought necessary to phrase this condition in view of the fact that many students come to the school with the hope of specializing in music who have no other qualifications than an ardent love for the subject. A dilettante has an absorbing love for his art but a professional musician must have this devotion plus aptitude or talent.
3. Practical ability in piano playing.
Sufficient technique to accompany school songs and choruses and to play simple marches and other compositions suitable to the school room.
4. Students are expected to pursue the study of voice placing, singing and piano playing under Conservatory teachers throughout their course. Only those students may be exempt from private lessons who, by reason of training previous to enrollment, are found to be efficient in these arts. At classification all students must present themselves to the Director of the Conservatory who will test them in singing and piano playing and determine courses and teachers for private work.

TWO YEARS' PUBLIC SCHOOL MUSIC COURSE

	First Year	Second Year
FALL	<ol style="list-style-type: none"> 1. Elements of Music 1 2. Harmony 1 and Ear Training 1a 3. Junior Composition 4. Psychology 1 5. *Voice Culture 1a 	<ol style="list-style-type: none"> 1. History of Music 1 2. Principles of Criticism 1 3. Teaching Music in Training School 4. *Voice Culture 2b
WINTER	<ol style="list-style-type: none"> 1. Elements of Music 2 2. Harmony 2 and Ear Training 1b 3. Primary Music Methods 4. Psychology 2 5. *Voice Culture 1b 	<ol style="list-style-type: none"> 1. History of Music 2 2. Principles of Criticism 2 3. Teaching Music in Training School
SPRING	<ol style="list-style-type: none"> 1. Advanced Sight-Singing 2. Harmony 3 and Ear Training 1c 3. Grammar Music Methods 4. Pedagogy 5. *Voice Culture 2a 	<ol style="list-style-type: none"> 1. History of Music 3 2. Literature for Primary Grades 3. High School Music and Conducting

*Private lessons may be substituted.

NOTE—All students are required to classify in Normal Choir, which assembles Tuesdays and Thursdays, 7-8 P. M., throughout the college year. The first year's work must be completed before entering the Training School.

PUBLIC SCHOOL MUSIC AND DRAWING

The current systems of public schools create a demand for Supervisors of Music in connection with some other subject—the popular other subject, from the standpoint of the demand, has come to be drawing. The Normal College is unable to fill the positions that come to the notice of its offices each year for Supervisors of these two subjects. The frequency of these opportunities to our graduates for excellent positions has created a popular desire to enter this double course—a desire that is sometimes not justified

by sufficient latent ability in both subjects in the student. Normal Conservatory opens its doors for the purpose of instruction, encouragement and inspiration to all ambitious workers in the arts but it enrolls upon its roster of prospective Supervisors only those who have special talent for both subjects elected. Sometimes students prepare in both subjects and after a teaching experience drop one subject, becoming specialists in either music or drawing, as talent and circumstances determine.

The various drawing subjects presented serve as a preparation for teaching art in the grades and in the high school. The aim is to furnish the student not only with material of a practical nature, but also with a background of general artistic knowledge.

TWO YEARS' MUSIC AND DRAWING COURSE

	First Year	Second Year
FALL	1. Elementary Drawing 1	1. Advanced Drawing
	2. Elements of Music 1	2. History of Music 1
	3. Junior Composition	3. Harmony 1 and Ear Training 1a
	4. Psychology 1	4. Teaching Music in Training School
	5. *Voice Culture 1a	5. *Voice Culture 2b
WINTER	1. Elementary Drawing 2	1. Applied Design
	2. Elements of Music 2	2. Harmony 2 and Ear Training 1b
	3. Primary Music Methods	3. Pedagogy
	4. Psychology 2	4. Teaching Music in Training School
	5. *Voice Culture 1b	
SPRING	1. Teachers' Drawing	1. Life Sketching
	2. Blackboard Sketching	2. Instrumental Drawing
	3. Advanced Sight Singing	3. High School Music and Conducting
	4. Grammar Music Methods	4. Teaching Drawing in Training School
	5. *Voice Culture 2a	

*Private lessons may be substituted.

All first year students are required to take History of Painting, Mondays 4-5, throughout the year. If a satisfactory course in free hand drawing has been taken in high school previous to college entrance, Supplementary Hand Work should be substituted for Elementary Drawing I.

The first year's work must be completed before entering the Training School.

PRACTICE TEACHING

The Normal Training School provides a field for practice teaching to all prospective Supervisors. Daily teaching under the direct supervision of the heads of the departments of Public School Music and Drawing is required of all seniors in these subjects.

THREE YEARS' MUSIC AND DRAWING COURSE

It must be frankly admitted that two years is a brief period of study for thorough preparation as a Supervisor of Public School Music and Drawing. The range of these subjects and their artistic possibilities are great. They demand maturity of thought and practice.

A three-year course is therefore offered to students who desire to pursue a longer period of study with the hope of obtaining the school's recommendation for a more advanced type of position than can be offered to those whose preparation has been more limited.

The course offers an opportunity for ambitious students to become more proficient as singers and accompanists by remaining a year longer in the Conservatory. It also prepares the young teacher more thoroughly through the study of a wider range of related topics.

	FIRST YEAR	SECOND YEAR	THIRD YEAR
FALL	1. Elementary Drawing 1	1. Blackboard Sketching	1. Harmony 3 and Ear Training 1c
	2. Supplementary Hand Work 2	2. Teachers' Drawing	2. Literature in the Grades
	3. Elements of Music 1	3. Psychology	3. Teaching Music in Training School
	4. History of Music 1	4. Artistic Singing	
	5. *Voice Culture 1a	5. *Voice culture 2b	
WINTER	1. Elementary Drawing 2	1. Applied Design	1. Instrumental Drawing
	2. Elements of Music 2	2. Primary Music Methods	2. Interpretation of Musical Masterpieces
	3. History of Music 2	3. Harmony 1 and Ear Training 1a	3. Teaching Music in Training School
	4. Junior Composition	4. Psychology 2	
	5. *Voice Culture 1b		
SPRING	1. Advanced Drawing	1. Grammar Music Methods	1. Life Sketching
	2. Advanced Sight-Singing	2. Harmony 2 and Ear Training 1b	2. Greek Art
	3. History of Music 3	3. Pedagogy	3. High School Music and Conducting
	4. *Voice Culture 2a	4. Teaching Drawing in Training School	4. Teaching Drawing in Training School

*Private lessons may be substituted.

All students are required to take History of Painting, which is given throughout the first year on Mondays, 4-5 P. M.

DESCRIPTION OF COURSES IN MUSIC

ELEMENTS OF MUSIC 1

For Supervisors of music in Public Schools. The course discusses the development of musical theory, elements of notation, ear training and phrase writing, time sub-divisions, scale and interval singing, and sight reading. Fall term, 8-9. Summer term, 8-10.

ELEMENTS OF MUSIC 2

For Supervisors. Must be preceded by Elements I. Advanced forms of melody and rhythm, chromatics, minors, modulations and part-singing, in combination with work of the preceding course. Winter term, 2-3.

ADVANCED SIGHT-SINGING

For Supervisors. Must be preceded by Elements I and II. The course aims to develop fluency and rapidity in music reading of the various voices in different clefs. Advanced part-singing as a preparation for chorus conducting, interpretation and analysis. Spring term. 11-12.

ELEMENTS A, B, AND C

A required course for college students extending through fall, winter and spring terms, class meeting twice a week. Seventy-two lessons required for credit. This course prepares the grade teacher to give music instruction in the various grades and offers practical work in sight reading. Methods of presenting music emphasized in Elements C. Elements A, fall term. Elements B, winter term. Elements C, spring term.

PRIMARY MUSIC METHODS

For college students, who have passed Elements A, B, C. Fall and spring terms, 8-9; summer term, 10-12. For Music Supervisors, winter term only, 8-9. It aims to consider the subject of primary music teaching under the following topics, with emphasis upon suggestive methods of presentation: child voice—its protection and development; training of monotones; rote songs and how to teach them; the observation song—its purpose; melodic and rhythmic development; notation through the song; music reading. A sequence

of songs for the year, correlated with the seasons, is memorized. Some ability in piano playing is required as an aid in the development of rhythm.

GRAMMAR MUSIC METHODS

Supervisor's only. Spring term, 8-9. A continuation of Primary Music Methods and must be preceded by it. The work includes tone production and voice development in grammar grades; song interpretation; advanced work in melody and rhythm with emphasis upon the basic principles involved in presenting subject matter in the grades and discussion upon the professional phases of music education.

TEACHERS' MUSIC

For college students. Fall term, 2-3; winter term, 11-12; summer term, 7-9. Must be preceded by Elements A, B, and C, or Primary Music Methods or an equivalent. Work similar to course in Grammar Music Methods.

METHODS IN HIGH SCHOOL MUSIC AND CONDUCTING

Devoted largely to theory and professional work for advanced or high school grades. It is a continuation of Primary and Grammar Music Methods which must precede it. Spring term, 11-12.

DEPARTMENT TEACHING

24 WEEKS

Required in Public School and Music and Drawing Courses. Teaching done under the Supervisors in these subjects.

HISTORY AND LITERATURE OF MUSIC—36 WEEKS.

A course giving an outline of music and musicians, with reading relating to musical literature. Text-book: History of Music by Waldo Seldon Pratt. Fall, winter and spring terms, 10-11.

EAR TRAINING

The first two years of Ear Training alternate with Harmony and the third year with Musical Composition and must be taken to receive full credit in these subjects. First year: the recognition

and writing of all major and minor intervals, the augmented fourth and diminished fifth. The recognition and writing of all triads and the dominant-seventh chord with inversions. Second year: Harmonic dictation including all triads, incomplete dominant-seventh and ninth, and some secondary seventh chords with inversions. Modulation. Third year: Recognition of all diatonic and chromatic intervals, altered and mixed chords in both major and minor modes.

HARMONY 1 AND EAR TRAINING Ia

Fall term, 8-9, 9-10, 1-2. Winter term, 1-2. Spring term, 1-2. Summer term, 10-12. Major and minor scales; intervals. Principal triads in major and minor modes and connecting of same. Harmonization of given melodies and bases four and eight measures in length. Melody writing.

HARMONY 2 AND EAR TRAINING Ib

Fall term, 11-12. Winter term, 8-9, 2-3. Spring term, 8-9. Subordinate triads in major and minor modes. Inversions. Five-seven with inversions and resolutions and practical use of these chords. Melody writing.

HARMONY 3 AND EAR TRAINING Ic

Spring term, 11-12, 2-3. Winter term, 11-12. All other seventh chords. Five-nine and incomplete five-seven and five-nine. Diminished seventh in minor. Melody writing.

HARMONY 4 AND EAR TRAINING IIa

Fall term, 10-11. Direct modulations. Altered and mixed chords in major and minor modes. Melody writing.

HARMONY 5 AND EAR TRAINING IIb

Winter term, 10-11. Extraneous modulations. Special treatment of diminished and dominant seventh chords in both modes. Inharmonic tones. Melody writing.

HARMONY 6 AND EAR TRAINING IIc

Spring term, 10-11. Inharmonic tones continued. Harmonization of embellished melodies and figured basses. Analysis. Melody writing.

MUSICAL COMPOSITION

Form and analysis with original work. This course requires one year's work and comprises the following: The simple phrase; period; double-period; two, three and five-part song-forms. Much attention is given to the analytical side, constant reference being made to the works of Beethoven, Mozart, Haydn, Schubert, Schumann, Mendelssohn, Chopin, Brahms and others.

COMPOSITION 1 AND EAR TRAINING IIIa

Fall term, 2-3.

COMPOSITION 2 AND EAR TRAINING IIIb

Winter term, 9-10.

COMPOSITION 3 AND EAR TRAINING IIIc

Spring term, 9-10.

COUNTERPOINT

This course requires one year's work and covers the following: The conduct of the single melodic part; various modes of imitation; the invention forms; chorale figurations; fugue and canon. The work alternates with advanced ear training. Fall, winter and spring terms.

VOICE CULTURE 1a and b

Fall term, 2-3. Winter term, 3-4. Summer term, 7-8, 1-2.

VOICE CULTURE 2 a and b

Winter term, 3-4. Spring term, 7-8. Summer term, 7-8, 1-2.

CLASS IN ARTISTIC SINGING

A study of the interpretation of masterpieces. Meets twice a week. Fall and winter terms, 11-12. For advanced pupils only.

NORMAL CHOIR

Normal Choir is a chorus of two hundred mixed voices singing under the direction of Professor Alexander. Rehearsals are held twice a week, Tuesdays and Thursdays, in Normal Hall from seven to eight p. m.

The repertory for the year is selected with reference to the public appearances of the Choir at two of the concerts in the Normal Concert Course and at certain functions of Commencement week. A varied literature of musical masterpieces is therefore studied throughout the year, consisting of *alla cappella* carols and old church pieces for the Christmas concert; modern part-songs and an oratorio or an opera for the spring concert.

MEMBERSHIP.—Conservatory students are required to become members of the Choir, the experience of ensemble singing being considered invaluable in developing a finely balanced musicianship. Students of the College and citizens of Ypsilanti are eligible to membership. College students, who are not Conservatory students, are allowed one credit for faithful attendance at all rehearsals and services scheduled for the season.

During the year 1912-1913 the following programs were presented:

APRIL 29, 1913.

PROGRAM OF UNACCOMPANIED PART SONGS:

1. Two Sea Pieces.
 - a. Kyrie at Sea.....*Johannes Duerrner*
Men's Voices
 - b. Ave Maris Stella.....*Edvard Grieg*
For a Double Choir, Mixed Voices
2. Part Songs for Men's Voices
 - a. The Hunter's Farewell.....*Mendelssohn*
 - b. Lützow's Wild Chase.....*C. M. von Weber*
3. Contralto Aria from "La Reine de Saba".....*Gounod*
Plus grand dans son obscurite
MRS. GRAY
4. Part Songs for Mixed Voices
 - a. Drink to me only with thine eyes.....*Old English*
Arranged by R. G. Cole
 - b. Cherry-ripe!*Leopold Damrosch*
5. Two Pieces for Women's Voices
 - a. Summer Evening.....*Wilhelm Berger*
For three voices
 - b. Sweet and Low.....*Barnby-Spicker*
For four voices

6. Part Song for Men's Voices
Dearest, farewell!.....*German Folk Song—17th Century*
Arranged by Hugo Jungst
7. Piano Solos
a. Noctette*MacDowell*
b. Poem*Dubois*
c. Valse in A flat.....*Chopin*

MISS CROSSETTE

8. Motet: Judge me, O God.....*Mendelssohn*
For a Double Choir, *alla cappella*

DECEMBER 11, 1913.

PROGRAM OF CHRISTMAS CAROLS.

Sung unaccompanied in German, French, Italian and English.

1. (a) Weihnachtslied }*German Folk Songs*
(b) Stille Nacht }
Men's Voices
2. Landi alla Vergine Maria*Verdi*
Women's Voices
3. Contralto Solo: Geistliches Wiegenlied.....*Brahms*
MRS. ANNIS D. GRAY
Viola obbligato: MR. FLOYD EVANS
4. A Legend: Christ when a Child..... *Tchaikovsky*
5. Soprano solo: Weihnachtslied*Schumann*
With refrains by women's chorus
MISS ALICE E. BIVINS
6. (c) Le Sommeil de l'Enfant Jesus }*Old French*
(b) Chanson Joyeuse de Noël }
7. An Old Sacred Lullaby*17th Century*
MISS ALICE E. BIVINS
8. Contralto Solo: Christmas.....*Humperdinck*
With three-part chorus for women's voices
MRS. ANNIS D. GRAY
9. Christkindlein's Wiegenlied*A. von Othegraven*
Semi-Chorus with full choir finales
10. Hallelujah Chorus*Handel*
From "The Messiah"

WORKS, MAINLY ALLA CAPPELLA, FROM THE REPERTORY OF THE NORMAL CHOIR (200 SINGERS)

DURING THE SEASONS 1909-1914

FREDERICK ALEXANDER, Conductor

Arcadelt, Jacques:	Kremser, Eduard:
Ave Maria	Serenade
Barnby, Joseph:	Leslie, Henry:
Sweet and Low	Up, up ye Dames
Berger, Wilhelm:	Macfarren:
Summer Evening	You stole my Love
Berlioz, Hector:	Ye Spotted Snakes
The Shepherd's Farewell	Mendelssohn:
to the Holy Family	Hear my Prayer
Brockway, Howard:	Judge me, O God
Wings of a Dove	The Hunter's Farewell
Cornelius, Peter:	Moellendorff, W. Von
The Adoration of the Magi	Night Whispers
Damrosch, Leopold:	Othegraven, A. von:
Ring Out, Wild Bells	Christkindlein's Wiegenlied
Cherry Ripe	Palestrina:
Dürrner, Johannes:	Adoramus te
Kyrie at Sea	Parker, Horatio:
Elgar, Edward:	Now sinks the sun
As Torrents in Summer	O Lord, I will exalt Thee
Ave Verum	The Lord is my Light
Franck, César:	Praetorius, Michael:
La Vierge à la Crèche	Lo, how a Rose e'er blooming
Psalm 150	To us is born Immanuel
German, Edward:	Sødermann:
O Peaceful Night	Swedish Peasants' Wedding
Gounod, Charles:	March
By Babylon's Wave	Tchaikovsky, Peter Ilich:
Gallia	A Legend
Grieg, Edvard:	Verdi, Giuseppe:
Ave Maris Stella	Laudi alla Vergine Maria
Handel:	Vogt, A. S.:
Hallelujah Chorus	An Indian Lullaby
d'Indy, Vincent:	Weber, C. M. von:
Saint Mary Magdalene	Lützow's Wild Chase
Jungst, Hugo:	West, J. E.:
Dearest, farewell	In Bethlehem's Ancient City
Wayfaring Men	

FOLK SONGS

FRENCH :

Brunette de XVII Siècle
Chanson Joyeuse de Noël
Le Sommeil de l'Enfant Jésus
Les Rois Mages
Noël de XVIII Siècle

GERMAN :

O du Fröhliche
Stille Nacht
Weihnacht

BOHEMIAN :

Hail, all Hail the Glorious Morn
The Angels' and the Shepherds

ENGLISH :

Coventry Carol
Drink to me only with thine eyes

ITALIAN :

Alla Trinita Beata (XV century)

NORMAL, CONCERT COURSE

FREDERICK ALEXANDER, Director

A series of eight concerts running throughout the College Year brings to Ypsilanti many of the most distinguished artists and musical organizations of the world. Since the year 1909 the list includes:

- Orchestras: Russian Symphony. Modest Altschuler, Conductor.
New York Symphony (2 seasons). Walter Damrosch, Conductor.
Minneapolis Symphony. Emil Oberhoffer, Conductor.
The Barrere Ensemble—Wood-wind instruments from the New York Symphony.
The Longy Club (2 seasons)—Wood-wind instruments from the Boston Symphony.
- Singers: Florence Hinkle, Corinne Rider-Kelsey, Janet Spencer, Gertrude Rennyson, Eleanor Hazzard-Peacock.

- Pianists: Harold Bauer, Georgia Richardson, Clara Mannes.
 Violinists: Maude Powell, David Mannes.
 Violoncellist: Elsa Ruegger.
 Miscellaneous: Mme. Liza Lehmann and Vocal Quartet from England.
 Mr. and Mrs. Arnold Dolmetsch—Harpichord and Clavichord Recital.
 The Fuller Sisters from England in Old English Ballads and Folksongs.
 The Orpheus Club of Detroit.

FACULTY RECITALS

Ideals of artistic singing and playing are brought to the student by means of two series of public concerts: the Faculty Recitals occurring frequently throughout the college year and the programs of the Normal Concert Course.

MARCH 16, 1910

MRS. ANNIS D. GRAY, Contralto
 FREDERICK ALEXANDER, Organist

PART I

1. Symphonie-Sonate *Guilmant*
 Largo e maestoso
 Allegro
2. Aria—O Don Fatale.....*Verdi*
 From the Opera "Don Carlo"
3. a. Andante Cantabile*Widor*
 b. Spring Song*Mendelssohn*
 Arranged by Clarence Eddy
4. Song Cycle: Love's Epitome.....*Mary Turner Salter*
 Poems by the composer of the music
 I. Since First I Met Thee
 II. In the Garden
 III. She is Mine
 IV. Dear Hand, Close Held in Mine
 V. Requiem

PART II

5. Ave Maria*Arcadelt*
 Transcribed by Franz Liszt 1514-1570
6. A Ballad of Trees and the Master.....*Chadwick*
 Poem by Sidney Lanier
7. Easter Morning*Otto Malling*
 From Suite for Organ:
 "The Death and Resurrection of Christ"

Oct. 25, 1910

ARCHIBALD JACKSON, Baritone

At the Piano

FREDERICK ALEXANDER

- I. German Songs: *a.* Busslied *Beethoven*
b. Die Lotosblume *Schumann*
c. Der Tod und das Mädchen } ...*Schubert*
d. Die Forelle }
- II. Folk-Songs: *a.* All through the Night.....*Old Welsh*
b. Drink to me only with thine eyes
Old English
c. Molly*Modern Irish*
- III. Sacred Song: God My Father.....*Dubois*
 From "The Last Words of Christ"
- IV. Two Opera Airs: *a.* Where'er You Walk.....*Handel*
 From "Semele"
b. Toreador Song*Bizet*
 From "Carmen"
- V. English Songs: *a.* Serenade
b. With Rue My Heart
*Branscombe*
c. Memory *Park*
d. The Sunshine of Thine Eyes...*Metcalf*
e. Invictus*Huhn*
f. Jest Her Way.....*Aitken*

APRIL 6, 1911

MISS VIVIAN GILPIN, Contralto

MISS ALICE LOWDEN, Pianist

Assisted by

MISS ABBA OWEN, Violinist

MRS. ANNIS D. GRAY, Contralto

At the Piano

FREDERICK ALEXANDER

1. Duet for Equal Voices: Un ange est venu.....*Bemberg*
MISS GILPIN, MRS. GRAY
2. Songs: a. The Violet*Mozart*
b. Good Night*Rubinstein*
c. Du meines Herzens Krönelein }
d. Wie sollten wir } *Richard Strauss*
3. Piano Solo: Sonata, Op. 42.....*Schubert*
First movement
MISS LOWDEN
4. Two Excerpts from the Opera "Mignon".....*Thomas*
a. Romance: "Connais-tu le pays"
b. Gavotte-Rondo: "Me voici dans son boudoir"
5. Duet: Nuit d'Azur*Beethoven-Magner*
MISS GILPIN, MRS. GRAY
6. Piano Solo: Valse in E major.....*Moszkowski*
MISS LOWDEN
7. Magic Song*Meyer-Helmund*
Violin Obbligato: MISS OWEN
8. Bird Songs: a. The Woodpigeon*Liza Lehmann*
b. The Starling
c. The Yellowhammer
d. The Owl
9. Duet: It was a lover and his lass.....*Edward German*
MISS GILPIN, MRS. GRAY

JULY 11, 1911

MRS. ELEANOR HAZZARD PEOCOCK, Soprano

MISS ALICE M. LOWDEN, Pianist

MISS ABBA OAVEN, Violinist

FREDERICK ALEXANDER, Organist

- I a. Danza, Danza *Durante*
Arietta 1685-1755
b. Bois epais *Lully*
Aria from "Amadis" 1633-1687
c. Deh vieni, non tardar..... *Mozart*
Air from "Le Nozze di Figaro" 1756-1791
d. The Mermaid's Song *Haydn*
1732-1809
- II Duet for Piano and Organ: Kamiennoi-Ostrow... *Rubinstein*
Arranged by William Mason
- III Aria: Vissi d'arte *Puccini*
From "La Tosca"
- IV Organ Solos:
a. An Eighteenth Century Gavotte..... *Padre Martini*
b. Cradle Song *Delbruck*
c. Pilgrims' Chorus *Richard Wagner*
Transcribed by Dubois
- V a. Der Asra *Rubinstein*
b. Gute Nacht *Franz*
c. Serenade *Wekerlin*
d. As the dawn *Otto Cantor*
- VI Trio: Meditation on a Bach Prelude..... *Gounod*
For Violin, Piano and Organ
- VII Villanelle *Dell' Acqua*

A MAY DAY FACULTY RECITAL

MAY 1, 1912

MISS VIVIAN GILPIN, Contralto
 MISS MADGE L. QUIGLEY, Pianist
 FREDERICK ALEXANDER, Accompanist

Early Eighteenth Century Music

- | | | | | |
|------|---|---|-------|---|
| I. | a. Arie | } | | <i>Bach</i> |
| | b. Gavotte in E | | | |
| II. | a. Menuet d'Exaudet | } | | <i>Old French</i> |
| | b. Bergerette: Maman, dites moi | | | |
| | c. Chanson: Venez, agreable printemps | | | |
| III. | a. Siciliano | } | | <i>Domenico Scarlatti</i> |
| | b. Gigue | | | |
| | | | | 1685-1757 |
| | c. Preludio | } | | <i>Corelli</i> |
| | d. Gavotta | | | |
| | e. Sarabancia | | | |
| | f. Giga | | | |
| | | | | 1653-1713 |
| IV. | a. Fruehlingsglaube | } | | <i>Schubert</i> |
| | b. Du bist die Ruh | | | |
| | c. Hark! Hark the Lark | | | |
| | | | | <i>Child Life from Famous Modern Tone Poets</i> |
| V. | Two Songs from "Haensel and Gretel"..... <i>Humperdinck</i> | | | |
| | a. Sand-Man's Lullaby | | | |
| | b. Song of the Dew-Fairy | | | |
| VI. | Kinderscenen Op. 15--Scenes from Childhood | | | |
| | <i>Robert Schumann</i> | | | |
| | From far-away lands and people. Catch me if you can. | | | |
| | Entreating Child—Happiness enough. Important | | | |
| | event. Dreaming. By the Fireside. The Knight of | | | |
| | the Hobby-Horse. Almost too serious. Frightening. | | | |
| | Child falling asleep. The Poet Speaks. | | | |
| VII. | Two Nursery Rhymes..... <i>Brahms</i> | | | |
| | Dedicated to the children of Robert and Clara | | | |
| | Schumann | | | |
| | a. The Little Dustman | | | |
| | b. The Lost Chickabiddy | | | |
| | A Child's Prayer..... <i>Harold</i> | | | |

MAY 28, 1912

MRS. ANNIS D. GRAY, Contralto
MISS FRANCES CROSSETTE, Pianist
FREDERICK ALEXANDER, Accompanist

- I German Songs: a. Auf Fluegeln des Gesanges. *Mendelssohn*
b. Die Nachtigal *Brahms*
c. Das Wandern
d. Wohin
e. Der Doppelgaenger } *Schubert*
f. Ungeduld
g. Du bist wie eine Blume } *Schumann*
h. Widmung
- II French Songs: a. La Cloche *Saint-Saens*
b. Elegie *Massenet*
Violin obbligato: MISS OWEN
- III Piano Solos: a. Valse, Op. 64, No. 2 *Chopin*
b. Nachstuecke *Schumann*
c. Rhapsodie Hongroise No. VIII *Liszt*
- IV Arioso: Ah! mon fils *Meyerbeer*
From "Le Prophete"
- V Songs in English: a. Hindu Slumber Song *Harriet Ware*
b. The loveliest of all *Henschel*
c. Oh! that we two were maying... *Gounod*
d. Ecstasy *Rummel*

JULY 8, 1912

MRS. FLEANOR HAZZARD PECOCK, Soprano
MISS MARY DICKINSON, Pianist
MISS ALICE M. LOWDEN, Accompanist

- I German Songs: a. Gute Nacht
b. Willkommen, mein Wald } *Franz*
c. Aus meinen grossen Schmerzen
d. Vergebliches Staendchen }
e. Der Schmied } *Brahms*
f. Folk Song }

- II Piano Solos: a. Pastorale *Scarlatti*
 b. Gavotte in B minor... *Bach—Saint-Saens*
- III Suicido Aria *Ponchielli*
- IV Piano Solos: a. Berceuse }
 b. Etude, Op. 10, No. 5 } *Chopin*
- V Songs in English: a. Love in May..... *Horatio Parker*
 b. Invocation to the Sun God... *Zuni Indian*
 c. The Little Red Lark..... *Old Irish*
 d. Kitty Wells *Folk Song*
 Arranged for Mrs. Peacock by
 Gena Branscome
 e. Haymaking *Adelaide Needham*

SEPTEMBER 29, 1913

MRS. ELEANOR HAZZARD PEACOCK, Soprano

MRS. ANNIS D. GRAY, Contralto

MISS ABBA OWEN, Violinist

MISS MARY DICKINSON, Pianist

MR. ARCHIBALD JACKSON, Baritone

PROFESSOR ALEXANDER }
 MISS ALICE M. LOWDEN } Accompanists

1. Nobil Signon, from "Les Huguenots" *Meyerbeer*
 MRS. GRAY
2. Sonata in G minor *Schumann*
 Presto—Andantino
 Scherzo—Rondo
 MISS DICKINSON
3. a. Verborgtheit *Wolf*
 b. The Wooing *Sieeking*
 c. The Garden I Love *Nutting*
 MR. JACKSON
4. a. Abendlied—For Violin and Organ *Merkel*
 b. Minuet *Beethoven*

MISS OWEN

5. a. Hark, Hark the Lark*Schubert*
 b. Nur Wer die Sehnsucht Kennt*Tschaikowsky*
 c. The Robin Sings in the Appletree*McDowell*
 d. Fussreise*Wolf*
 e. Dost Thou Know That Sweet Land, from "Mignon"
 *Goring-Thomas*
 MRS. PEACOCK

NOVEMBER 8, 1913

MISS VIVIAN GILPIN, Contralto

MISS ALICE E. BIVINS, Soprano

MISS ABBA OWEN, Violinist

FREDERICK ALEXANDER, Accompanist

- I. Bergerette: Maman, dites moi }*Old French*
 Chanson: Venez, agreable printemps }
 Morgen }
 Du meines Herzens Kronelein }*Richard Strauss*
 Liebeshymnus }
 Ave Maria*Schubert*
 MISS GILPIN
- II. Recitative and Air from "St. Paul"*Mendelssohn*
 I will sing of Thy great mercies
 MISS BIVINS
- III. Prayer from "The Jewels of the Madonna".....*Wolf-Ferrari*
 MISS OWEN
- IV. Cavatina from "Der Freischutz"*Weber*
 Und ob die Wolke sie verhulle
 Gavotte-Rondo from "Mignon"*Thomas*
 Me voici dans son boudoir
 MISS GILPIN
- V. Violin Solo: Le dernier Sommeil de la Vierge....*Massenet*
 MISS OWEN
- VI. An Irish Noel*Augusta Holmes*
 MISS GILPIN
- VII. Moorish Lullaby }*Edward German*
 Roses in June }
 With Violin Obligato
 MISS BIVINS

CONSERVATORY REHEARSALS

All students having private lessons are given frequent opportunity to appear in public recitals. For this purpose Conservatory Recitals are held Thursdays at four o'clock during the winter and spring terms. Specimen programs selected from the year 1913 illustrate the range and character of the literature studied:

MARCH 6, 1913

1. Organ Sonata in C minor.....*Mendelssohn*
Grave-Adagio
Allegro maestoso e vivace
Fuga
MISS GOLDA CONNELL
2. Air from "The Messiah": He shall feed His flock.....*Handel*
MISS META DANIEL
3. Piano Solo: Le Coucou*Daquin*
MISS GRACE EMORY
4. Song: Invictus*Bruno Huhn*
MR. VERNE PETTY
5. Piano Solos: a. Serenade*Sinding*
b. Le Papillon*Lavallee*
MISS ALICE M. LOWDEN

MARCH 20, 1913

1. Song: In the Garden of my Heart.....*Balt*
MISS RUTH SCOVILL
2. Melodie a la Mazurka.....*Leschetizky*
MISS MARIE SHAFER
3. Song: Down the Vale*Moir*
MISS GEORGIANA STANLEY
4. Polish Dance*Scharwenka*
MISS MARGARET WEST

5. Song: Calm as the night.....*Bohm*
MISS HAZEL FOX
6. Song: Spring Song *Lynes*
MISS IRMABELLE MASKEY
7. Spinning Song*Mendelssohn*
MISS VERA RICHARDSON
8. Sacred Song: Like as the hart desireth.....*Allitsen*
MR. ERNEST MILLER
9. Etude, Op. 25. No. 7.....*Chopin*
MISS MADGE QUIGLEY

APRIL 24, 1913

1. Organ Solo: Toccata in F.....*Bach*
MISS RUTH SCOVILL
2. Sacred Solo: My Redeemer....*Dudley Buck*
MISS RUTH BALDWIN
3. Contralto Aria: Farewell ye Mountains.....*Tschaikowsky*
MISS ANNA RENE COMPTON
4. Soprano Air: Voi, che sapete*Mozart*
MISS MARVEL GRACE
5. Piano Solo: Bergers et Bergeres.....*Godard*
MISS BERTHA WILLIAMS
6. Canzonet for Soprano: Shepherd's Song.....*Haydn*
MISS ERNESTINE MILLS
7. Contralto Solos: a. La Serenata*Tosti*
b. La Cloche*Saint-Saens*
MISS ETTA GLAUSER
8. Organ Solo: Fantasie in E flat.....*Saint-Saens*
MISS ELSIE V. ANDREWS

MAY 1, 1913

1. Organ Solo: Fantasie—Sonate*Josef Rheinberger*
Grave—Allegro
Adagio espressivo
Finale
MR. HAROLD RIEDER

2. Sacred Solo: In the night shall my song be of Him.....*Buck*
MISS NELLE JOHNSON
3. Two Part Inventions, Nos. 6 and 8.....*Bach*
MISS AGNES WARDROPER
4. Songs: a. My Task*Ashford*
b. Sunbeams Kiss*Gaynor*
MISS META DANIEL
5. Rondo Capriccioso, Op. 14*Mendelssohn*
MISS MADGE QUIGLEY
6. A Song of Ruth.....*Gounod*
MISS VROMAN
7. Organ Solo: Sonata Op. 42.....*Gustav Merkel*
Adagio
Maestoso
MRS. FREDERICK REINHART

ORGAN MUSIC

DECEMBER 8, 1913

- I Organ Concerto*Handel*
Andante Maestoso
Allegro
Adagio
Allegro, ma non presto
MISS FRANCES STRONG
- II Allegro Cantabile, Symphony V.....*Widor*
MISS ELSIE V. ANDREWS
- III Fantasia et Fuga, in G minor*Bach*
MR. HAROLD RIEDER
- IV Sonate Pontificale*Lemmens*
Allegro moderato
Adagio
Marche Pontificale
Fuga-Fanfare
MISS GOLDA CONNELL

Miscellaneous Information

SCHOOL FEES

All students taking class work in the Conservatory are required to pay the regular entrance fee.

For residents of Michigan, \$5 for each regular term of twelve weeks and \$3 for the summer term of six weeks.

For non-residents of Michigan, \$10 for each regular term of twelve weeks and \$5 for the summer term of six weeks.

Fees are not returnable because of withdrawal after the student has once regularly entered.

Every student is required to pay fifty cents per term for athletic and gymnasium privileges.

At the Girls' Gymnasium a deposit of 25 cents is required for the use of a locker key, upon return of which the money is refunded.

REGULATIONS

All bills for lessons are payable strictly in advance, at the beginning of each term of 12 weeks. All terms consist of 12 weeks, but students may enter at any date, and will be charged only from the time of the first lesson.

Students may begin lessons at any time, and may leave at any time after 12 consecutive lessons, upon giving notice. Sickness is a misfortune which must be borne by the one so afflicted. For this reason, no deduction will be made for lessons missed by pupils, except in cases of illness so serious as to cause more than one week's absence at one time from lessons, when the loss will be equally shared by the Conservatory and the pupil, and a proportionate amount of the money will be refunded. Lessons missed by the teacher will be deducted. According to this contract teachers are not obliged to make up lessons missed by pupils.

All matters of business connected with the Conservatory, including tuition, selection of teachers, courses to be taken, etc., must be arranged with the Director.

Pupils of the Conservatory are required to attend all recitals, whether they take part or not, as it is for their benefit such recitals are given.

Conservatory students are required to become members of the Normal Chorus, unless excused by the Director.

VACATIONS.—Pupils are required to return after the end of any vacation in time for the first lesson, and lessons will be charged from that date.

DIPLOMAS

A diploma is issued to students who complete any of the Conservatory Courses. Graduates of the Public School Music Course and the Music and Drawing Course also receive, from the Superintendent of Public Instruction, a legal certificate entitling them to teach in the schools of Michigan. Fee for diploma, \$3.00.

RECOMMENDATIONS

Students of the Conservatory who have shown ability will be recommended as teachers, and the Director and Faculty will use their influence in securing positions for those who desire to teach, or to make concert or church choir engagements.

THE ORGAN FOR PRACTICE

The rental for the use of the organ is at the rate of \$3.00 for one hour each day in the week for 12 weeks. This must be paid to the Secretary of the College.

PIANOS FOR PRACTICE

Students are advised to bring their own pianos with them, if it is practicable to do so. Pianos, however, can be had in this city for practice at the rate of \$3.00 for one hour each day for 12 weeks, or pianos may be rented here from local dealers at the rate of \$4.00 per month and placed in the student's room.

ROOM AND BOARD

The college provides no dormitories. Abundant and usually convenient rooms may be had at reasonable rates in the homes of the citizens of Ypsilanti. Rooms may be rented, furnished or un-

furnished, by persons who wish to board themselves. Board may be had in numerous clubs situated within easy reach of the College and rooming places. A booklet of officially approved rooming places will be sent on application to the Secretary Registrar.

Rooms alone, furnished for two, may be rented for \$1.00 to \$1.50 each per week. Students rooming alone pay double rent or nearly so. Board in clubs may be had for \$2.50 to \$3.00 per week.

ESTIMATED TOTAL EXPENSES PER TERM OF TWELVE WEEKS

Where economy is practiced, necessary expenses, including room, meals, school fees and laundry may be estimated as follows:

1. Amount for lessons according to teacher chosen and number of lessons each week.

Cost of piano or organ for practice.

Board, twelve weeks	\$30.00 to \$36.00
Room	12.00 to 18.00
Laundry	3.00 to 6.00
Books and stationery.....	4.00 to 7.00
Registration and other fees.....	6.00 to 9.00

TUITION FOR LESSONS

In order that prospective students may have exact information concerning teachers and rates for private vocal and instrumental lessons, a special announcement is issued yearly by the Conservatory which may be had upon application. For this announcement or any further information, address

CONSERVATORY OF MUSIC,

Ypsilanti, Michigan.