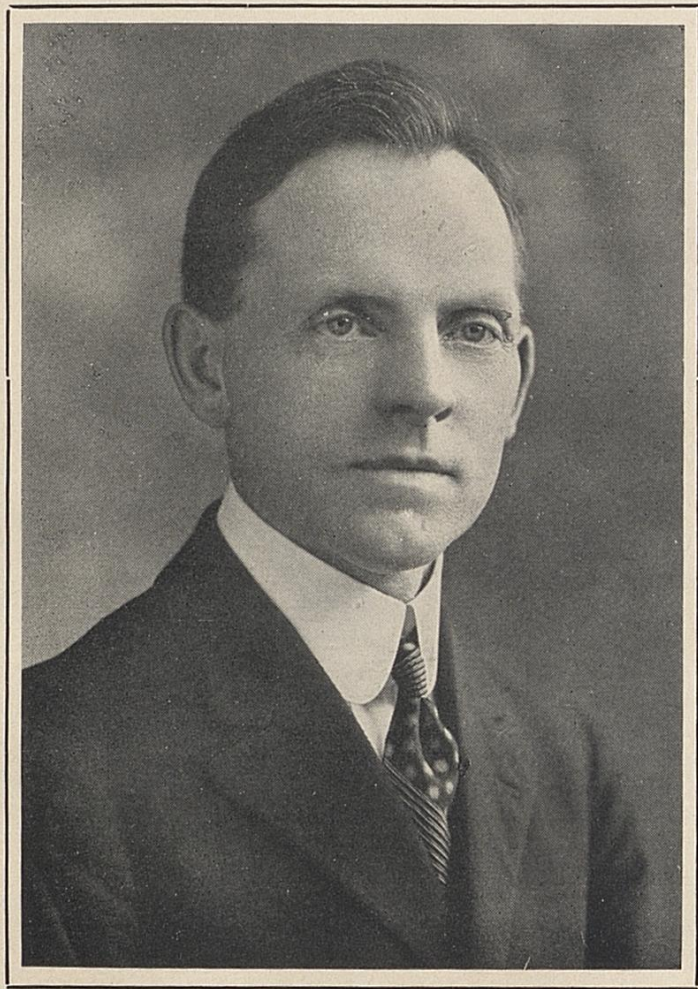


Peoria
Musical
College



FRANKLIN STEAD, DIRECTOR

ah 90

Peoria Musical College

Incorporated under the laws of the State of Illinois

Franklin Stead, Director

Annual Catalog

1916-1917

William H. Stead, Corporation President

Henry G. Gamber, Business Manager

College Building

Corner North Madison Avenue and Fayette Street

Peoria, Illinois

Telephone Main 4604

Contents

	PAGE
Advantages of Location.....	5
Affiliated Schools.....	7
Alumni.....	39
Calendar.....	32
Children's Department.....	10
Clarinet, Saxophone, Cornet and Trombone.....	19
College Growth.....	6
Concerts and Recitals.....	29
Courses of Instruction.....	12
Normal.....	20
Organ.....	13
Piano.....	12
Theoretical.....	18
Violin.....	15
Violoncello.....	16
Voice.....	14
Ensemble Playing.....	19
Examinations.....	29
Faculty.....	3, 41
Free Advantages.....	29
Graduates.....	39
Graduates and Diplomas.....	28
Modern Languages.....	24
New Pipe Organ.....	52
Physical Culture.....	38
Orchestra.....	19
Outline of Instruction.....	8
Peoria Musical College.....	5
Positions.....	29
Programs.....	47
Post Graduate Course.....	16, 23
Public School Methods.....	21
Registration.....	32
Room and Board.....	30
Rules and Regulations.....	31
Expression and Dramatic Art.....	22
Sight Singing and Chorus Work.....	19
Special Students.....	8, 22
Tuitions.....	33

ah. 90

The Peoria Musical College

Franklin Stead, Director

Henry G. Gamber, Business Manager

Announces
the Engagement of



C. Frederick Bonawitz

Soloist and Teacher
of Voice

Season 1916-1917

**Vacancy to be filled.

3

h
Chaffee
len
l
ily

V. Ulrich

sition

McCune
n Cooper

ggs Stead
hen

MR. BONAWITZ returned to America after six years of successes in Concert and Opera in France, Italy and Germany, where he has since been teaching and concertizing with great success.

For three years Mr. Bonawitz was head of the Vocal Department and Opera School at the Conservatory of Atlanta, Georgia.

As a teacher of Voice Culture, Mr. Bonawitz has made a reputation that places him among the first teachers of this country.

MR. C. Frederick Bonawitz, attributes his success as a teacher, to his long experience with the most distinguished masters of Austria, Germany, France and Italy. Having had unusual advantages and experience in this country in concert and in church work, and as first baritone of the Royal Opera of Detmold, Germany, besides seasons of concert work throughout Europe, he is able to give to his pupils, first:—the correct ideas—those of the Old Italian School on the important fundamental principles of singing and voice liberations; and, second:—to bring to the more ambitious (without the expense of European study) the necessary assurity, knowledge of traditions, correct interpretations, mise-en-scene and style for the stage, and all that is essential for appearance in concert, recital and oratorio.

Mr. Bonawitz has an extraordinary knowledge of the song and operatic literature, through his acquaintance with, and ability to speak fluently all the modern European languages, and as well as through his work with Europe's greatest interpreters. He has the approval of such men as Phillip Dalmas, the great master of tone production, Sbriglia, the teacher of the great Jean de Reszke; Madam Regina de Sales of Paris and New York; Archinbaud, the French teacher of Mary Garden; Dr. Carl Gille, Director of the Royal Court Opera of Hanover, Germany; Dr. Hans Pless, orchestral director, Breslau, Germany; Chevalier Bracci, director, voice department of the famous Rossini Conservatory, of Pesaro, Italy; Manuel Stern, Hanover, Germany; Herr Gabler, Royal Court Opera, Hanover, Germany; and many prominent musicians in America.

Press Comments

Royal Court Opera, Germany—

"One must call Mr. Bonawitz a master of the art of bel canto and warmly commend him on his interpretation of Valentine in 'Faust.' His voice is of a wonderful warm, rich quality. His excellent pronunciation of German is the result of much earnest and sincere endeavor."

Royal Court Opera—

"Mr. Bonawitz in the principal role (Prince Regent, 'Nachtlager von Granada') was a great success. His well placed voice was sympathetic, and created much enthusiasm. He was heartily recalled."

Dr. Carl Gille, Royal Court Opera, Vienna—

"Mr. Bonawitz has an exceptionally well placed baritone voice of a beautiful quality, and I desire to most heartily recommend his method of singing as well as his artistic abilities."

Herr Magnus Stern, Eminent Pupil of the Famous Manuel Garcia—

"After having heard Mr. Bonawitz, I heartily recommend his methods of singing."

Buffalo, New York—

"Mr. Bonawitz has voice and temperament enough, as demonstrated in last night's concert, to make his musical career a lasting success."

Rochester, New York—

"Mr. Bonawitz is a baritone of exceptional ability, and a remarkable voice."

Pittsburg, Pennsylvania—

"Mr. Bonawitz's songs were excellent selected. His voice is rich and true, and he sings with great style and expression."

Reading, Pennsylvania—

"In this concert one could appreciate the breadth and color of his voice. He is wonderfully sympathetic and uses his mezza voice exceptionally well for a baritone. His shading and phrasing were handled well, and his climaxes were met with surety."

Wheeling, West Virginia—

"Mr. Bonawitz has a voice of wonderful quality and pureness. Not for many a day will a Wheeling audience listen to a singer with more pleasure."

Casino, Dieppe, France, Symphony Concert—

"Mr. Bonawitz was very enthusiastically received and was obliged to reappear five times. He sings with a fine style and uses to every advantage his beautiful baritone voice."

SINGERS and students desiring a correct method of singing, interpretation and artistic finish as well as beginners in the study of voice production, will find that Mr. Bonawitz is a teacher of the first rank.

For appointments or further information call or address

Peoria Musical College

Corner N. Madison Avenue
and Fayette Street.

Peoria, Illinois.

Telephone Main 4604

The Peoria Musical College

Franklin Stead, Director

Henry G. Gamber, Business Manager

Announces
the Engagement of



C. Frederick Bonawitz

Soloist and Teacher
of Voice

Season 1916-1917

Faculty

FRANKLIN STEAD, Director

Piano

Franklin Stead	Mabel Riggs Stead
Ethel Clara McCune	Lois Baptiste Harsch
Bertha F. Todd	Mrs. Dudley Chase Chaffee
Ruth Lillian Cooper	Blanche Morgan Allen
Elizabeth Perry Meek	Mary Frances Read
*Ruth L. Balcke	*Gertrude Shook Baily
	*Adelaide Jansen

Voice

Mary Holmes Thompson **

Violin

Sol Cohen May V. Ulrich

Violoncello

Joseph H. Munroe

Organ

Franklin Stead

Ear Training, Harmony, Counterpoint, Composition

Franklin Stead Ethel Clara McCune

Fundamental Training for Children

Mrs. Dudley Chase Chaffee	Ethel Clara McCune
Bertha F. Todd	Ruth Lillian Cooper
Blanche Morgan Allen	

Fundamental Training for Adults

Mrs. Dudley Chase Chaffee

Normal Department

Franklin Stead	Mrs. Dudley Chase Chaffee	Mabel Riggs Stead
Mary Holmes Thompson		Sol Cohen

*Teachers in affiliated school.
 **Vacancy to be filled.

Musical History

Sol Cohen

Ensemble Playing

Franklin Stead

Sol Cohen

General Theory and Analysis

Franklin Stead

Clarinet and Saxophone

Raymond Rheaume

Cornet, Trombone and Other Orchestral Instruments

Joseph H. Munroe

Chorus Work

Franklin Stead

Orchestra

Sol Cohen

Public School Methods

Charlotte Scoones

Expression and Dramatic Art

Estelle Van Horne Sutherland

Laura Freidinger

Modern Languages

FRENCH, SPANISH, ITALIAN

Naomi Lagron

GERMAN

Karl M. Chworowsky

English

Naomi Lagron

Physical Culture

Laura Freidinger

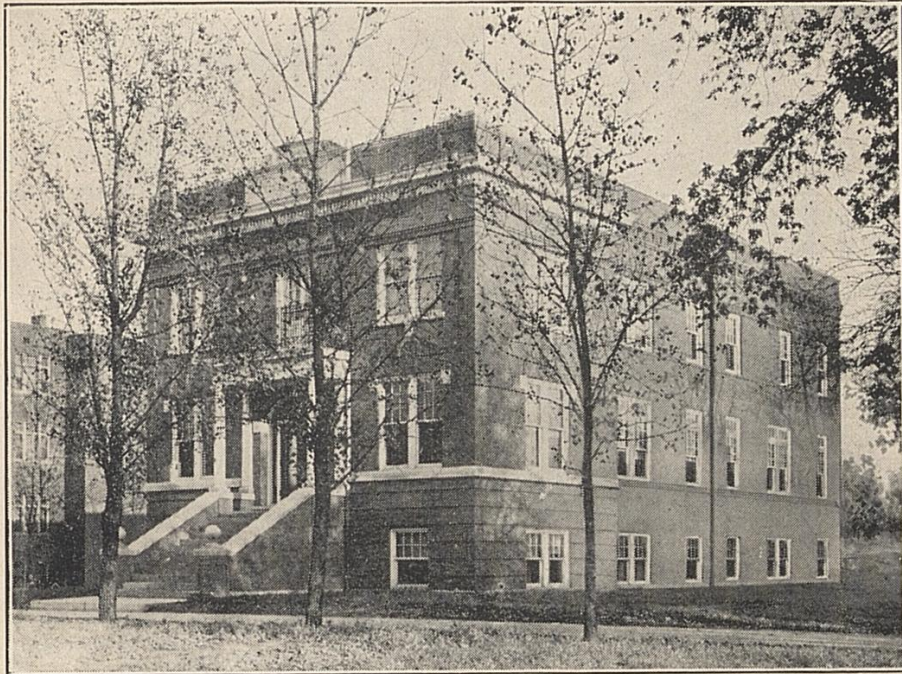
Secretary

Henry G. Gamber

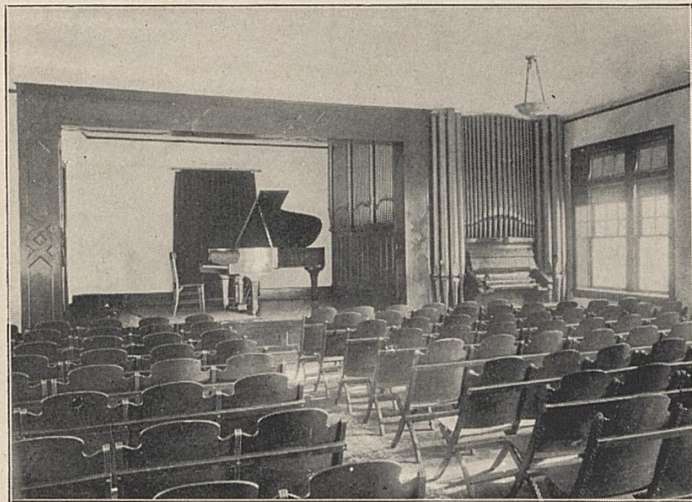
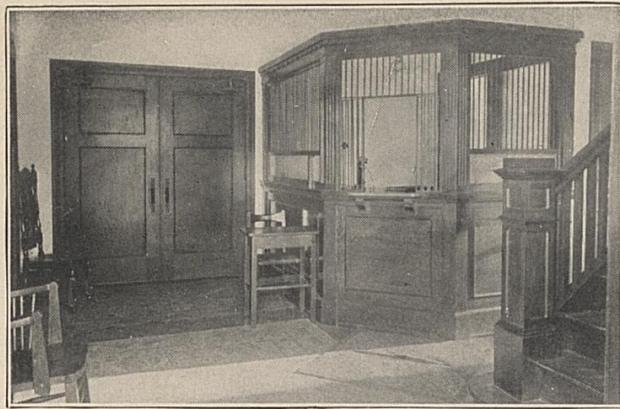
Registrar

Edith L. Brill

ah. 90



PEORIA MUSICAL COLLEGE



OFFICE

W. H. STEAD, CORPORATION PRESIDENT

RECITAL HALL

H. G. GAMBER, BUSINESS MANAGER
STUDIO

Peoria Musical College

THE Peoria Musical College, incorporated under the laws of the State of Illinois, is authorized by its charter to issue certificates and diplomas and to confer degrees.

It is the aim of this school to maintain a high standard of excellence in all its branches of study, and to provide at nominal expense, courses of instruction the same as those in the leading institutions of the country.

Entering upon its sixth year, the Peoria Musical College, has established for itself, in surrounding states as well as in the community in which it is located, an enviable place in the musical life and is receiving merited recognition as an institution of high standards and great worth.

Thorough and systematic training from the beginning of the Preparatory Course to the completion of the Post Graduate Course, has given the Peoria Musical College a steady and material growth. At the end of the third year the greatly increased enrollment and added facilities demanded larger quarters, and a new college building was erected.

The faculty has been carefully chosen and many of the instructors have enjoyed the advantages of study with the best European and American masters, and hence are thoroughly equipped to meet the needs of the student and to produce the results demanded by the College.

During the past year fifty-two recitals and concerts have been given by members of the faculty and students, in which the high standard of the institution was clearly demonstrated. Members of the faculty are in constant demand for concert engagements.

Advantages of Location

THE advantages which Peoria, the second city in the state and the home of the Peoria Musical College, offers students are many and of much consequence.

Rapidly becoming known as a musical center, Peoria presents to the student opportunities to hear the best orchestras and artists

of renown. This feature is essential to the student and is made possible only through the large population of Peoria and its location relative to other large cities.

A complete musical library maintained at the Peoria Public Library is of particular worth. This library is at the disposal of all students.

Fourteen steam roads and two interurban lines furnish excellent service and transportation facilities; making it possible for students residing in surrounding cities to live at home and still enjoy the unusual advantages of study offered by the College.

The College Building is ideally located at the corner of North Madison Avenue and Fayette Street. It is but two blocks removed from the business section of the city and is equally accessible to resident and non-resident students.

Besides being a musical center, Peoria is an interesting city with attractive homes, beautiful parks and natural scenery, numerous churches, libraries and schools.

College Growth and Equipment

THE Peoria Musical College, having completed but the fifth year of its existence, has reason to be proud of its splendid growth—materially as well as artistically.

The College, in 1914, erected its own building which is of the colonial style of architecture, and the broad flight of stone steps, leading to the main entrance on North Madison Avenue, is suggestive of the comfort and hospitality of the interior.

On the main floor are the business offices, the Director's studio, and the recital hall. The first floor is devoted entirely to studios and classrooms, a cloak room and a reception hall. The third floor has studios and a reception room, and on this floor are the private apartments of the Director and College officials.

The construction of the entire building is modern in all particulars. The systems of electric lighting and steam heating are of the best.

The hallways are wide and well-lighted and, on the first and third floors, extend through the entire length of the building.

All the rooms have pleasant outlooks, are well ventilated, and are very attractive in every way. The furnishings have been carefully chosen to harmonize with the character of the building.

The recital hall, seating three hundred, is well equipped for the recitals, concerts and dramatic productions of the school, with comfortable opera chairs, a roomy stage and dressing room, and a new organ which is built on the most modern plans. This organ is used also for teaching and students' practice. In this hall the safety of the public was considered, for there are two direct exits.

The business affairs of the College for the past three years have been under the management of Henry G. Gamber, who, having remarkable executive ability along these lines, has contributed in a large degree to the success of the institution.

Franklin Stead, as the Director, since the College was organized has the policy of the school in charge and all the courses of instruction are carried on under his supervision. As a musician of high ideals and an educator of broad experience, Mr. Stead occupies a prominent position in the musical profession. The assistance of a large faculty of earnest teachers has aided in placing this school among the best of the country.

Affiliated School

THE Pekin School of Music, a branch of the Peoria Musical College, was opened in Pekin, Illinois, September 7, 1914, and the past two years have been very successful. The large enrollment and the interest manifested by the residents of Pekin and surrounding community is very gratifying.

The courses of instruction and the requirements in this affiliated school are identical with those of the Peoria Musical College, and the branch school is under the direct management of the Peoria Musical College.

The Pekin School of Music is locally represented by Miss Adelaide Jansen, pianist and assistant director, and a corps of able teachers. Members of the faculty of the Peoria Musical College also teach in the affiliated school in conjunction with the regular work in the Peoria Musical College.

Outline of Instruction

The courses of instruction offered by the Peoria Musical College are comprehensive and planned with reference to meeting the requirements of every student. The courses in *Piano, Organ, Voice Violin and Violoncello* are divided as follows:

- I. PREPARATORY.
- II. INTERMEDIATE.
- III. ADVANCED (SOLOIST'S OR TEACHER'S DIPLOMA).
- IV. POST GRADUATE, DEGREE "BACHELOR OF MUSIC."

Students may enter any of the above courses after satisfactory examination in all requirements.

Students will be advanced as rapidly as possible from one course to the next, but no definite time can be stated for the completion of the courses, that depending on the ability of the student, as well as the time devoted daily to study.

SPECIAL STUDENTS

Students not desirous of completing a prescribed course may specialize along any line. Such students will be entitled to all free advantages of the College. Special students, in any branch of study, who have completed the Advanced Course with partial Theoretical Course, will be granted a special certificate for the work done, but no Teacher's Certificate, Diploma or Degree will be granted until the full courses of instruction have been completed.

PREPARATORY COURSE.

Great emphasis is placed upon the work in this course. From the very beginning the student must acquire a true understanding of technique and tone production, become well grounded in all the essentials of music which provide a solid foundation for all future study. The work in this course is planned to meet the needs of the adult student as well as that of the child.

Special attention is given to the Children's Department, where the Faeltens System of Fundamental Training is used. This work

is adapted to the needs of violin as well as piano pupils. In this department the work requires four or more years and is divided into four grades. Pupils pass from this department into the Intermediate Courses and are ready to take up the study of Harmony.

INTERMEDIATE COURSE.

The time required to complete this course is usually two years. The additional studies required are Ear Training, Harmony and Ensemble Playing.

ADVANCED COURSE (Junior and Senior Classes).

Students, before entering this course, which requires two and in some cases three years, must have completed the Intermediate Course or its equivalent, with all Theoretical work required. No student will be allowed to enter this course without passing an examination.

The Soloists' Diploma is granted to students who have completed the full course in any branch of study with all Theoretical and other requirements (page 28), and who have sufficient ability to do public work. They are required to give a recital during the senior year.

The Teacher's Diploma is granted to students who have completed the full course in any subject with all Theoretical and other requirements (page 28), with the full Normal Course. They are not required to do public work.

POST GRADUATE COURSE.

Students who enter this course must have received a diploma from the graduating course of the Peoria Musical College, or from a school of music of equal standing.

The Post Graduate Course in Piano, Organ, Voice, Violin and Violoncello will consist of extended repertoire work with advanced work in Composition to cover all forms; one year of Ensemble Playing; and at least one public recital. On completion of this course the student is granted the Degree of Bachelor of Music.

Children's Department

Recognizing the fact that thorough and systematic training in the basic principles of music is essential to the proper training of the child mind, the Peoria Musical College from the very date of its organization, employed the Faelten System in its Children's Department.

The great interest in this work by the children and parents, and the excellent results obtained, have given the department a rapid growth. This system must not be confused with any of the so-called Kindergarten Methods, for it is a solid and substantial musical foundation upon which a successful musical career can be built.

The work is given in both private and class lessons. Parents are more eager each year to secure for their children this training which leads to a true understanding and appreciation of music as an art.

The Faelten System, originated by Carl and Reinhold Faelten, of Boston, is based on good common sense and is both simple and practical. It cannot be successfully taught by novices who merely have read the books or taken a few instructions. To communicate the essentials of the System properly, with the aim to secure the best results for the pupil, the instructor must have carefully studied the subject. The teachers in the Children's Department of this institution have been carefully trained, not only in the essentials, but the details of the System, and have gained wide experience through the practical application of the methods.

In the Faelten work five important points are brought out, namely: Training of the Ear, Eye, Fingers, Memory and Intellect.

The Ear is trained to give the pupil a thorough understanding of musical problems and construction, including Rhythm, Tone, Intervals, Melody, Harmony, Phraseology, Tempo and Interpretation.

The Eye is trained to use and understand the numerous signs, notes, rests and terms employed in musical notation.

The Fingers are trained in keyboard location, good technic, correct position, and ease and refinement in playing.

The musical Memory and Intellect are trained so that the pupil can memorize properly and easily, thereby developing appreciation and judgment.

These factors are developed, step by step, and successfully interwoven through specially arranged exercises.

From time to time, Public Demonstrations of the Faelten System are given in the College Recital Hall. The Demonstrations cover the work of the System thoroughly and parents can readily see the advantages derived by educating their children under this System. The public is invited to all the Demonstrations.

Courses of Instruction

Piano

PREPARATORY COURSE.

Correct hand position, including technical exercises for control of the muscles of the fingers, hands and arms. Scales; studies; sonatinas by Clementi, Kuhlau, Gurlitt; pieces by Beethoven, Mozart, Bach, and easier works of more modern composers.

Fundamental Training Class, four terms.

INTERMEDIATE COURSE.

All forms of technical exercises, scales, chords, arpeggios, octaves; studies by Duvernoy, Czerny Opus 299, Clementi, etc.; Bach Preludes, two and three-part Inventions, and selections from the Suites; Sonatas by Mozart, Haydn and Beethoven, and various forms of compositions by Schubert, Schumann, Mendelssohn, Grieg, Chopin and others.

Ear Training, Sight Reading, Ensemble Playing (free class).

Harmony, four terms.

Musical Analysis.

Pupils who have not had sufficient preparatory training are required to enter the Fundamental Training Class.

TEACHER'S CERTIFICATE.

Students passing all examinations for entrance to the Advanced Course will be granted the Teacher's Certificate. The additional requirements are:

Musical History, four terms.

Normal Course, four terms.

ADVANCED COURSE.

Junior Class.

Advanced technical work, Czerny Opus 740; Clementi Studies; Bach Suites, Preludes and Fugues from Well-tempered Clavichord; Beethoven Sonatas; one Concerto by Mozart, Hummel, Mendels-

sohn or Beethoven; pieces by Schumann, Chopin, Grieg, Liszt, MacDowell, and other modern composers.

Harmony and Counterpoint, four terms.

Musical History, four terms.

Ensemble Playing, four terms.

Theory and Musical Analysis, four terms.

Senior Class

Advanced technical work; Bach Preludes and Fugues from Well-tempered Clavichord; Chopin and Liszt Etudes; one of the greater Sonatas by Beethoven; one Concerto by Grieg, Rubinstein, Saint-Saëns, Liszt, Schumann, MacDowell, or one of the more modern Concertos. A well selected repertoire from both the classic and modern schools.

In Ensemble Playing, one modern and two classic Sonatas and other works,

Harmony, Counterpoint and Composition, four terms.

Theory and Harmonic Analysis, four terms.

Interpretation Class (free class.)

Organ

Students before taking up the study of the organ must have had the equivalent of the first year of the Intermediate Course in Piano.

PREPARATORY COURSE.

Study of manual touch; pedal playing; Lemmens' Organ School for both legato and staccato playing; Guilman's Practical Organist; choral playing and elementary registration.

Ear Training, four terms.

Harmony, four terms.

Sight Reading.

INTERMEDIATE COURSE.

Pedal studies continued; advanced registration; quartette and chorus accompaniment; Mendelssohn Sonatas; works by Bach, Guilman, Lemmens and others.

Harmony and Counterpoint, four terms.

Theory and Musical Analysis, four terms.

Sight Reading.

ADVANCED COURSE.

Junior and Senior Classes.

The larger works of Bach, Mendelssohn, Guilmant, Rheinberger, Salome, Best and others of the French, German and American composers; transposition; modulation; accompaniment of Oratorios and Masses.

Harmony, Counterpoint and Composition, four terms.

Theory and Harmonic Analysis, four terms.

Choir Conducting.

Students having passed the examinations for the Advanced Course may receive the Teacher's Certificate.

Voice

PREPARATORY COURSE.

Physiology of the voice; breathing; tone placing; intonation; enunciation; elementary studies, scales, etc., of Marchesi, Concone, Giraudet, Root and Sieber; easy English songs.

Sight Singing, (free class).

Preparatory Course in Piano.

INTERMEDIATE COURSE.

Enunciation; Vocalises of Marchesi, Ponofka, Nava and Bordogui; medium English and German songs; interpretation.

Harmony, four terms.

Sight Singing and Chorus Work, (free class.)

Piano, sufficient to play accompaniments.

ADVANCED COURSE.

Junior and Senior Classes.

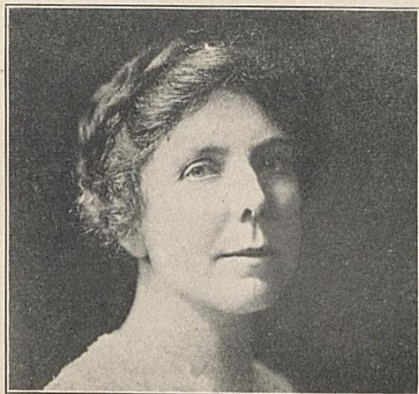
Studies and Vocalises of Panofka, Sieber and Lamperti; difficult English, German, French and Italian songs; interpretation; Arias from French, Italian and German Operas; Oratorio.

Harmony, four terms.

Theory and Musical Analysis, four terms.

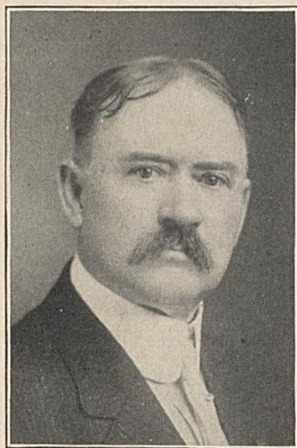
German and French, four terms each.

Students in voice having passed the examinations for the Ad-



FRANKLIN STEAD
LOIS BAPTISTE HARSCH
ADELAIDE JANSEN

ETHEL CLARA McCUNE
MRS. DUDLEY CHASE CHAFFEE
MABEL RIGGS STEAD



RUTH LILLIAN COOPER
ELIZABETH PERRY MEEK
JOSEPH H. MUNROE

MARY HOLMES THOMPSON
SOL COHEN
BERTHA F. TODD

BLANCHE MORGAN ALLEN
RUTH L. BALCKE
MARY FRANCES READ

vanced Course may receive the Teacher's Certificate. The additional requirements are—

Normal Course, four terms.

Musical History, four terms.

Violin

PREPARATORY COURSE.

Methods by Hohmann; studies by Wohlfahrt, Bohm, Kayser, Busch, etc., pieces by Dancla, Beazley, Biehl, DeBeriot, Sitt; Concertos by Acolay, Seitz, etc.

Fundamental Training Class.

Ear Training.

INTERMEDIATE COURSE.

Etudes by Dont, Kreutzer, Dancla, Fiorillo, Mazas; Concertos by Viotti, Rode, Kreutzer, De Beriot, Godard, Bazzini, Spohr; Concert Fantasia by Alard, Singelee, etc.; solos by Wieniawski, Hubay, Vieuxtemps; Sonatas by Handel, Tartini.

Harmony, four terms.

Orchestral Class (free class).

Ensemble Playing.

ADVANCED COURSE.

Junior and Senior Classes.

Etudes by Rode, Gaviniès, Mazas, Hubay, Sauret, Alard, Dont, Paganini; Six Sonatas for Violin alone by Bach; Concertos by Mendelssohn, Wieniawski, Vieuxtemps, Spohr, Bruch; Fantasia and solos by Hubay, Vieuxtemps, Wieniawski, Paganini, Ernst, Sarasate, Saint-Saëns.

Harmony and Counterpoint, four terms.

Musical History, four terms.

Theory and Musical Analysis, four terms.

Orchestral Class (free class).

Students having passed the examination for the Advanced Course may be granted the Teacher's Certificate. The additional requirements are—

Normal Course, four terms.

Musical History, four terms.

Violoncello

PREPARATORY COURSE.

Preliminary exercises—fingering, positions, exercises for wrist of right hand; scales; the different bowings; tone and execution. Fundamental Training Class.

Ear Training.

INTERMEDIATE COURSE.

Kummer daily exercises; Dotzauer, twelve exercises, twenty-four Caprices; Werk twenty exercises; Franchomme twelve Caprices; pieces of moderate difficulty.

Harmony, four terms.

Orchestral Class (free class).

Ensemble Playing.

ADVANCED COURSE.

Daily exercises by F. Grutzmacher; Patti, etc.; Kummer Studies; Kummer Duets for two Violoncellos (as practice in sight-reading; Sonatas by J. S. Bach; Concertos and concert repertoire.

Harmony and Counterpoint, four terms.

Musical History, four terms.

Theory and Musical Analysis, four terms.

Orchestral Class (free class).

Students having passed the examination for the Advanced Course may be granted the Teacher's Certificate. The additional requirements are—

Normal Course, four terms.

Musical History, four terms.

Post Graduate Course

Piano, Organ, Voice, Violin and Violoncello

The Post Graduate Course covers a period of two years for which a diploma is granted, with a Degree of Bachelor of Music.

Pupils who wish to enter this course must have received a diploma from the graduating course of the Peoria Musical College, or from a school of music of equal standing.

The Post Graduate Course in Piano, Organ, Voice, Violin and Violoncello consists of extended repertoire work with advanced work

in Composition to cover all forms, one year of advanced Ensemble work and at least one public recital.

The piano repertoire includes two Concertos, two of the greater Beethoven Sonatas, several of the larger works of Bach, Chopin, Schumann, and the more modern compositions.

The organ repertoire includes all of the greater Bach Fugues, two Handel Concertos, and compositions by Widor, Guilmant, and many other works, from both the French and German schools.

The vocal repertoire includes two standard Oratorios, two Operas, and songs from Schumann, Schubert, Brahms, and songs from the modern schools.

For violin or violoncello the repertoire includes two standard Concertos, several Sonatas for piano and violin or violoncello and other large forms of composition.

Theoretical Course

The Theoretical Course includes the following subjects—
Ear Training, Keyboard and Elementary Harmony, one year.
Harmony, Counterpoint, Composition, Canon, Fugue, two years.
Musical History, one year.
General Theory and Musical Analysis, one year.

Ear Training, Keyboard and Elementary Harmony
Exercises in writing Melodies and Harmonies in Major and Minor Modes from dictation. Keys; intervals; chords; formation of the triad; part-writing in root and inverted positions.

Harmony and Counterpoint

FIRST YEAR.

Harmonizing melodies; chords of the seventh and ninth; modulation; mixed chords; suspensions; organ point, etc.; simple counterpoint in all orders, in two and three parts.

SECOND YEAR.

Advanced harmony; counterpoint in all orders, in three and four parts. Double counterpoint. Free composition. Canon. Fugue.

General Theory and Musical Analysis

The course in General Theory and Analysis is planned to give the student a general idea of musical subjects which can not be dwelt upon at length in private lessons.

This work treats of acoustics, rhythm, accent, thematic treatment, etc., with analysis of Musical Form, interpretation and a general study of the orchestra.

History

General Musical History includes, an outline of the growth of music from the primitive attempts of the ancients to the results attained at the end of the sixteenth century, the study of various schools of polyphonic music, development of the Opera and Oratorio, and modern music and musicians.

A series of illustrated lectures will be given during the year dealing with the development of the orchestra and the folk music of the different countries.

Ensemble Playing

In the Advanced Course for Piano, Violin and Violoncello, two years of Ensemble Playing is required. This consists of four and eight-hand piano arrangement of overtures and symphonies. Haydn, Mozart, Beethoven, Grieg and other sonatas for piano, violin or violoncello.

Sight Singing and Chorus Work

Classes in Sight Singing and Chorus Work are free to all students. The Chorus will be re-organized at the opening of the school year and all vocal students, sufficiently advanced, are required to attend. The Chorus will meet weekly and study part-songs, standard Oratorios, and the more modern works. Applicants, not students in the College must be proficient in sight reading, and will be required to have their voices tested.

Orchestra

The Orchestra will be re-organized at the opening of the school year and will be open to students prepared for such work. Students availing themselves of the opportunity to join the Orchestra will find the work both interesting and beneficial. Such works as the Italian Symphony, by Mozart; overtures, by Schubert and Nicolai and other compositions have been given in public concert by the orchestra.

Clarinet, Saxophone, Cornet and Trombone

The College offers a course of instruction in each of the above instruments with competent teachers.

Normal Course

A student to enter the Normal Course must be a Piano, Organ Voice, Violin or Violoncello student of the College and must have completed at least half of the Intermediate Course in any one of the above branches. The work in this department covers two years. The first year consists of work done in the Fundamental Training Class, which presents rhythmical problems, formation of scales, intervals and chords; score reading; elements of form; transposition and ear training.

In the second year practical training in teaching is provided for each individual student, under the direct supervision of the Director. The following subjects are also presented to the class in lecture form by members of the Faculty: Art of Teaching, with practical work by students; Methods; Psychology; Pedagogy; Harmony; Sight Reading applied to Piano, Organ, Voice, Violin or Violoncello; Best Material for Teaching; Musical Journalism.

Public School Methods

To be a successful supervisor of music in the public schools, one must be a musician, which signifies, one must be proficient in ear training, sight reading, have a good knowledge of harmony, musical history and the training of the voice, be able to accompany creditably on the piano, be conversant with the best musical literature and well grounded in the best methods of teaching public school music.

The two year course, as laid down by the Peoria Musical College, covers the needed subjects and meets the demands of the present day school system of the state of Illinois.

The Peoria Musical College is placed on the accredited list by the State Board of Examiners and is one of the eleven schools in the state to receive this recognition.

A diploma is granted by the Peoria Musical College on the completion of the following course:

FIRST YEAR.

Proper Tone Production, Song Interpretation, Development of Sight Singing, Melody Writing, Rhythm, Keyboard Work, Ear Training, Voice Testing, Chorus Work, Psychology, Pedagogy, four terms.

Harmony, four terms.

Piano, four terms.

English, four terms.

SECOND YEAR.

General Review of First Year's Work, Song Analysis, Musical Appreciation, High School Chorus Work, Conducting, Glee Clubs, Orchestra, Practice Teaching and Observation, four terms.

Voice, four terms.

Piano, four terms.

Musical History, four terms.

In addition to the above Course the State of Illinois requires that the candidate for a position holds a diploma from a high school or an institution of equal standing.

Expression and Dramatic Art

This department gives the student a thorough training and education in the power of expression, correct knowledge of rhythm, and promotes a graceful and easy carriage of the body. Physical training and correct breathing exercises develop the tone-producing organs, which together with the studies in gesture, afford the student an opportunity to maintain natural poise and aid in correct facial expression. These factors are essential to the effective and graceful orator or reader.

The Graduate Course consists of class work in all subjects except repertoire which is given in private lessons.

SPECIAL STUDENTS.

Students not desirous of completing a prescribed course may specialize along any line. Such students will be entitled to all free advantages of the College.

PREPARATORY COURSE.

Evolution of Expression—Sixteen progressive and graded steps in the art of expression; study of selections from the great orators, essayists, dramatists and poets, illustrative of the sixteen steps.

Physical Culture—Exercises for poise, presence, bearing and for grace and ease of manner; physical training in its relation to health, beauty and harmonic movements.

Articulation—Freedom for organs of speech; placement, accurate moulding of elements of speech, pronunciation, drill work in reading Sheridan's plays.

Repertoire—Platform deportment; platform recitation for criticism.

INTERMEDIATE COURSE.

Advanced Literary Interpretation—Expression study of description and narration; epic, lyric and dramatic poetry, with special reference to the needs of the interpreter; study of Dickens with preparation of materials for recitals and readings.

Pantomime and Principles of Gesture—Elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon gesture and facial expression.

Study of the Realms of Gesture—Presentation in pantomime of original scenes and selected scenes from plays.

Vocal Technic—Tone drill; breath control; development of resonance; application of technic in tone drills.

Repertoire—Impersonation and monologue; study and discussion of artistic principles involved; practice.

ADVANCED COURSE.

Interpretation and Dramatic Study—Two Shakespearan plays with preparation and presentation of scenes from these plays for criticism.

Extemporaneous Speaking—Discussion upon current events, topics of history, biography and literature; arrangement and analysis.

Victorian Prose Literature—Development of the novel from DeFoe to modern.

Development of the Drama—Early forms of the drama; miracle plays; Elizabethan drama; study of the modern dramatist.

Repertoire—Platform recitation for criticism; music in selections; arrangements of cuttings and writing of introduction.

During the senior year one public recital is required.

Post Graduate Course

The Post Graduate Course covers a period of two years, for which a diploma is granted.

Post Graduate repertoire includes one full evening play for recital; development of lyric poetry; a literary and critical study of Browning and Tennyson, with special emphasis upon choice, arrangement and preparation of reader's programs.

Modern Languages

This department is fully equipped and prepared to meet the most exacting demands for thorough and comprehensive training in Modern Languages. Taking careful account of the great advancements and improvements in pedagogical methods of language study during the last years, the instructors in this department are in the position to meet all individual needs and inclinations to assure successful work as far as this is possible where earnest pupil, capable teacher and efficient method meet.

The old method of teaching languages was training the eye only. The new methods train the eye, the tongue and the ear. In every study and in every work there is a sequence. In the study of languages the objective point should be conversation.

The old system which is still followed by some instructors, by which the pupil is required merely to translate does not meet this requisite.

A normal person can learn to speak a foreign language with ease and accuracy. A knowledge of the grammar, a study of the harmony of the language, and perfect diction are absolutely necessary, whether the pupil is preparing for college, studying voice, or wishes to acquire a speaking knowledge of the language.

French Course

The French Language is composed of very fine delicate vowel sounds which can be communicated to the ear of the pupil by oral instructions only. It is not possible to represent these sounds by writing or by reading words that represent them approximately.

Students are seldom acquainted with the sounds and articulations of their own language, which they pronounce mechanically and without understanding how or why. Hence, the difficulty they encounter in a foreign language is defective hearing, power to master the sounds of the vowels.

Since we must admit that these sounds do not exist in English, we must admit also that the earlier the study is begun, the easier the power of imitating is developed.

Recognizing this fact the Peoria Musical College offers a course for children. The length of time required can not be stated as some are able to hear differences in pronunciation much more readily than others.

I. CHILDREN'S CLASSES.

- (a) Elementary—Pronunciation; Reading; Games; Samples Notions de Français.
- (b) Intermediate—(a) continued; Nus Premiers Pas en Français.
- (c) Advanced—Conducted entirely in French; Second Livre des Français.

II. SHORT COURSE.

Especially for Voice Students who have not the time to follow the three years course.

Grammar; Diction; Easy Prose. Four terms.

III. ACADEMIC COURSE.

High School and College Credit. Three years.

- (a) Elementary French Grammar; Easy Reading; Prose; Conversation; Drill in Pronunciation.
- (b) Advanced Grammar; Selected Readings; Conversation.
- (c) Composition; Selections from leading French writers. Choice to be made to meet requirements. Class conducted entirely in French.

IV. CLASSES IN CONVERSATION.

V. CLASS IN DICTION.

Phonetics—Daily practising of exercises not less than half an hour daily.

Pupils enrolled in any of the above courses are urged to attend these class lessons.

German Courses

- I. CHILDREN'S COURSE.
 - (a) Elementary—Pronunciation; Reading; Recitations.
 - (b) Intermediate—(a) continued; Deutsche Märchen; Conversation.
 - (c) Advanced—Conducted entirely in German; Conversation; Selected Reading and Recitations.
- II. SHORT COURSE.

Especially for Voice Students.
Phonetics; Elements of Grammar and Syntax; Selected Readings in easy Prose and Poetry. Four terms.
- III. ACADEMIC COURSE.

High School and College Credit. Four Years.
First Year. Grammar—Prokosch "German for Beginners" or Walter—"Beginner's German." Reading—Stolze "Bunte Geschichten."
Second Year. Grammar—Vos "Essentials of German." Reading—Storm "Immensee;" Baumbach "Im Zwielight."
Third Year. Grammar—Thomas "German Grammar;" Pope's "Prose Composition." Selected Readings.
Fourth Year. Thomas and Pope continued. Selected Readings from Goethe, Schiller and modern writers.
- IV. CLASSES IN CONVERSATION.
 - (a) Elementary.
 - (b) Advanced.
- V. ADVANCED COURSE.

Especially for Students desiring to specialize in German Language and Literature.
Language. Phonetics; History of the German Language.
- VI. LITERATURE COURSE.

Goethe's Faust. German Lyrical Poetry. The Modern German Drama. History of German Literature.

Lectures on subjects of special interest in German Literature can be arranged for on application.

English Course

ACADEMIC COURSE. Three Years.

- (a) Through drill in the fundamental principles of rhetoric and composition.
- (b) Analysis and criticisms to prepare the student for constructive work.
- (c) Historical outline and general introduction of English Literature.

ADVANCED COURSE.

Study of English Literature and of the Classics.

Graduation and Diplomas

Piano, Organ, Voice, Violin, Violoncello

Graduates in Piano or Organ, who are candidates for the Soloist's Diploma, are required to complete the full Theoretical Course, the Course in Ensemble Playing, and four terms of the Normal Course as prescribed in this catalog (pages 18, 19, 20). The candidate is required to give one recital during the senior year and to creditably pass all examinations.

The requirements of candidates for the Teacher's Diploma in Piano or Organ are the same as for the Soloist's Diploma, with the exception of a public recital and the second year Ensemble Playing. The full Normal Course is required (page 20).

Graduates in Voice for the Soloist's Diploma must complete the full Theoretical Course (page 18); four terms each of French and German; the candidate must have studied piano sufficiently to play accompaniments of moderate difficulty. One recital is required during the senior year.

The requirements of candidates for the Teacher's Diploma in Voice are the same as for the Soloist's Diploma with the exception of a public recital. The full Normal Course is required (page 20).

Graduates in Violin and Violoncello, who are candidates for the Soloist's Diploma, are required to complete the full Theoretical Course and Course in Ensemble Playing (pages 18, 19), and to have studied piano sufficiently to play accompaniments of moderate difficulty. One recital is required during the senior year.

The requirements of candidates for the Teacher's Diploma in Violin and Violoncello are the same as for the Soloist's Diploma, with the exception of a recital. The full Normal Course is required (page 20).

The Post Graduate Course in the above branches requires two years for which a diploma is granted with a Degree of Bachelor of Music (pages 16, 17).

Public School Methods

Requirements for Diploma in Public School Methods (page 21).

Dramatic Art

Requirements for Diploma in Dramatic Art (pages 22, 23).

The Post Graduate Course in Dramatic Art covers two years, for which a Diploma is granted (page 23).

Examinations

Examinations in all Theoretical studies are required at the end of each term. A grade of seventy-five per cent must be made to pass from one class to another.

Examinations are required for entrance to the Junior and Senior classes in Piano, Organ, Voice, Violin, Violoncello. On the completion of the Advanced Course in any of the above branches, a final examination for graduation is given, and the performance of a composition assigned two weeks in advance, prepared without the assistance of an instructor, is required.

Free Advantages

- Concerts and recitals by the faculty.
- Classes in Sight Singing.
- Interpretation Classes.
- Orchestral Classes.
- Chorus Work.

Positions

The Peoria Musical College has frequent requests for capable teachers. The College is always ready to recommend its graduates.

The general demand is for teachers who are able to teach more than one branch—Piano and Organ; Voice and Piano; Piano and Violin, or Public School Methods with Voice or some instrument.

Concerts and Recitals

Peoria offers music students the very best opportunities to hear the great orchestras and artists of the world. These are brought to the city by the Associated Musical Interests, Amateur Musical Club, music schools and by special management.

During the school year concerts and recitals given by member of the faculty, graduates and students from the various grades numbered fifty-two. Every Saturday morning at 11:30 o'clock private recitals are held. These numerous recitals afford students unusual opportunity to gain knowledge of the best piano, organ, voice, violin and violoncello literature, as well as to acquire ease in public work. Recitals are also given by the Dramatic Department.

Room and Board

Students from out of the city desiring room and board are required to notify the College so that suitable arrangements may be made. A list of rooming and boarding places is on file in the College. No recommendations are made until all places have been carefully investigated.

Piano and Organ Practice

All practice must be arranged for at the College Building unless special arrangements are made for students to have pianos in their own rooms. The pipe organ in the College Recital Hall is available to students for practice.

Rules and Regulations

All students enrolling in the Peoria Musical College must conform to the following rules and regulations:

All tuition for the term are payable strictly in advance.

All business transactions, such as the paying of term bills, etc., must be made at the office of the Business Manager.

Students will not be allowed to change teachers or to enter classes without the consent of the Director.

Students are expected to enroll at the beginning of the terms but enrollment may be made at any time during the year.

No student will be received for less than a term of ten weeks unless by special arrangement made with the Director or with the Business Manager.

Lessons missed by the students will be made up only in the case of illness.

Lessons missed must be made up within the term, and in no case will the term be extended except in the case of protracted illness, special arrangement having been made at the office.

Lessons falling on national holidays will be made up.

Student reports will be furnished to parents twice a year, if desired, or at the end of each term.

No student will be allowed to take part in any public entertainment, recital, concert, or any other performance, in any capacity, without the consent of his teacher and of the Director.

Students enrolled in any regular course expecting to graduate, will be required to take two lessons per week throughout the Junior and Senior years.

Students are required to attend all concerts and recitals given by the College, unless excused by the Director.

Students from out of the city are required to consult with the Director before arranging for room and board.

Calendar

The regular school year consists of four terms of ten weeks each.

Pupils are urged to enroll at the beginning of the school year, although enrollment can be made at any time. *Pupils will not be accepted for less than a term of ten weeks.* Tuition charged from the date of entrance, and payable strictly in advance.

FIRST TERM—Monday, September 11, 1916, to Saturday, November 18, 1916.

SECOND TERM—Monday, November 20, 1916, to Saturday February 3, 1917.

VACATION—One week, from Friday, December 23, 1916 to Monday, January 2, 1917.

THIRD TERM—February 5, 1917, to Saturday, April 14, 1917.

FOURTH TERM—Monday, April 16, 1917, to Saturday June 23, 1917.

COMMENCEMENT AND GRADUATION EXERCISES—June 21, 1917.

Registration

The office of the Peoria Musical College, Corner North Madison Avenue and Fayette Street, is open every day, except Sunday, between the hours of 9:00 a. m. and 5:30 p. m., for the registration of students. Pupils are requested to register on the dates designated for registration, namely:

FIRST TERM—September 8, 9, and 11, 1916.

SECOND TERM—November 20, 1916.

THIRD TERM—February 5, 1917.

FOURTH TERM—April 16, 1917.

Tuition

The school year is divided into four terms, of ten weeks each, with the following tuitions per term, payable strictly in advance:

Piano

FRANKLIN STEAD

Private lessons, 2 per week of 30 minutes each.....	\$40.00
Private lessons, 1 per week of 30 minutes each.....	20.00
Private lessons, 2 per week of 45 minutes each.....	60.00
Private lessons, 1 per week of 45 minutes each.....	30.00
Class of three, 2 lessons per week of 1 hour.....	30.00

MABEL RIGGS STEAD

Private lessons, 2 per week of 30 minutes each.....	\$40.00
Private lessons, 1 per week of 30 minutes each.....	20.00
Private lessons, 2 per week of 45 minutes each.....	60.00
Private lessons, 1 per week of 45 minutes each.....	30.00

LOIS BAPTISTE HARSCH

Private lessons, 2 per week of 30 minutes each.....	\$26.00
Private lessons, 1 per week of 30 minutes each.....	14.00
Private lessons, 1 per week of 45 minutes each.....	18.00

ETHEL CLARA McCUNE

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....	\$22.50
Private lessons, 1 per week of 30 minutes each.....	12.50

Intermediate and Advanced Courses

Private lessons, 2 per week of 30 minutes each.....	\$25.00
Private lessons, 1 per week of 30 minutes each.....	14.00

BERTHA F. TODD

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....	\$22.50
Private lessons, 1 per week of 30 minutes each.....	12.50

Intermediate and Advanced Courses

Private lessons, 2 per week of 30 minutes each.....	\$25.00
Private lessons, 1 per week of 30 minutes each.....	14.00

BLANCHE MORGAN ALLEN

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....\$22.50

Private lessons, 1 per week of 30 minutes each..... 12.50

Intermediate and Advanced Courses

Private lessons, 2 per week of 30 minutes each.....\$25.00

Private lessons, 1 per week of 30 minutes each..... 14.00

RUTH LILLIAN COOPER

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....\$18.50

Private lessons, 1 per week of 30 minutes each..... 10.00

Intermediate Course

Private lessons, 2 per week of 30 minutes each.....\$22.50

Private lessons, 1 per week of 30 minutes each..... 12.50

ELIZABETH PERRY MEEK

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....\$15.00

Private lessons, 1 per week of 30 minutes each..... 7.50

Intermediate Course

Private lessons, 2 per week of 30 minutes each.....\$18.00

Private lessons, 1 per week of 30 minutes each..... 10.00

MARY FRANCES READ

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....\$15.00

Private lessons, 1 per week of 30 minutes each..... 7.50

Intermediate Course

Private lessons, 2 per week of 30 minutes each.....\$18.00

Private lessons, 1 per week of 30 minutes each..... 10.00

Fundamental Training for Children

MRS. DUDLEY CHASE CHAFFEE

1 private lesson and 1 class lesson a week.....\$20.00

ETHEL CLARA McCUNE

RUTH LILLIAN COOPER

BERTHA F. TODD

BLANCHE MORGAN ALLEN

1 private lesson and 1 class lesson per week.....\$15.00

Organ

FRANKLIN STEAD

Private lessons, 2 per week of 30 minutes each.....	\$40.00
Private lessons, 1 per week of 30 minutes each.....	20.00
Private lessons, 1 per week of 45 minutes each.....	30.00
Private lessons, 2 per week of 1 hour each.....	80.00

Voice

MARY HOLMES THOMPSON

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....	\$30.00
---	---------

Intermediate and Advanced Courses

Private lessons, 2 per week of 30 minutes each.....	\$40.00
Private lessons, 1 per week of 30 minutes each.....	20.00
Private lessons, 2 per week of 45 minutes each.....	50.00
Class of three, 2 lessons per week of 1 hour each.....	30.00
Class of three, 1 lesson per week of 1 hour each.....	15.00

Violin

SOL COHEN

Private lessons, 2 per week of 30 minutes each.....	\$40.00
Private lessons, 1 per week of 30 minutes each.....	20.00
Private lessons, 2 per week of 45 minutes each.....	60.00
Private lessons, 1 per week of 45 minutes each.....	30.00

MAY V. ULRICH

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....	\$20.00
Private lessons, 1 per week of 30 minutes each.....	10.00

Intermediate Course

Private lessons, 2 per week of 30 minutes each.....	\$30.00
Private lessons, 1 per week of 30 minutes each.....	15.00

Violoncello

JOSEPH H. MUNROE

Preparatory Course

Private lessons, 2 per week of 30 minutes each.....	\$30.00
Private lessons, 1 per week of 30 minutes each.....	15.00

Intermediate and Advanced Courses

Private lessons, 2 per week of 30 minutes each	\$40.00
Private lessons, 1 per week of 30 minutes each	20.00
Private lessons, 2 per week of 45 minutes each	50.00

Clarinet, Saxophone, Cornet and Trombone

RAYMOND RHEAUME JOSEPH H. MUNROE

Preparatory and Intermediate Courses

Private lessons, 2 per week of 30 minutes each	\$20.00
Private lessons, 1 per week of 30 minutes each	10.00

Advanced Course

Private lessons, 2 per week of 30 minutes each	\$30.00
Private lessons, 1 per week of 30 minutes each	15.00

Ear Training, Harmony, Counterpoint
and Composition

Class lessons, 2 per week	\$10.00
Private lessons, 2 per week	40.00
Private lessons, 1 per week	20.00

Musical History

Class lessons, 1 per week	\$ 5.00
-------------------------------------	---------

Ensemble Playing

Class lessons, 2 hours each per week	\$10.00
Private lessons, 2 per week of 30 minutes each	30.00
Private lessons, 1 per week of 30 minutes each	15.00

Fundamental Training for Adults

Class lessons, 1 per week	\$ 5.00
-------------------------------------	---------

Normal Department

Class lessons, class of five or more, 1 per week	\$15.00
Class lessons, class of three, 1 per week	20.00

Public School Methods

Class lessons, 2 per week	\$20.00
Private lessons, 1 per week	30.00

ah 20

Theory and Musical Analysis

Class lessons, 1 per week, 1 hour each.....\$10.00
 Private lessons, 1 per week of 30 minutes each..... 20.00

Expression and Dramatic Art

Three class lessons and one private lesson in repertoire.....\$30.00

Special Student Course

ESTELLE VAN HORNE Sutherland

Private lessons, 2 per week of 30 minutes each.....\$25.00
 Private lessons, 1 per week of 30 minutes each..... 15.00

LAURA FREIDINGER

Private lessons, 2 per week of 30 minutes each.....\$22.50
 Private lessons, 1 per week of 30 minutes each..... 12.50

Children's Classes

Class lessons, 2 per week of 45 minutes each, class of four...\$17.00
 Class lessons, 1 per week of 45 minutes each, class of four... 9.00

Modern Languages

German, French, Italian and Spanish

Private lessons, 1 per week.....\$15.00
 Private lessons, 2 per week each..... 25.00
 Private lessons, 3 per week each..... 35.00
 Class lessons, 1 per week for class of 2 or more, per person... 10.00
 Class lessons, 2 per week for class of 2 or more, per person... 15.00
 Class lessons, 3 per week for class of 2 or more, per person... 20.00
 Class lessons, 1 per week for class of 4 or 5, per person..... 7.50
 Class lessons, 2 per week for class of 4 or 5, per person..... 12.00
 Class lessons, 3 per week for class of 4 or 5, per person..... 15.00
 Conversation classes in any of the above languages..... 5.00

English

Rates of tuition same as Modern Languages.

Physical Training

Class of not less than 5 persons.....\$ 5.00

By special arrangement, single lessons in any of the above subjects may be taken, adding fifty cents per lesson to the stated prices.

Fees for Teacher's Certificate and Diploma

Soloist's Diploma.....	\$15.00
Teacher's Diploma.....	15.00
Post Graduate's Diploma.....	15.00
Teacher's Certificate.....	10.00

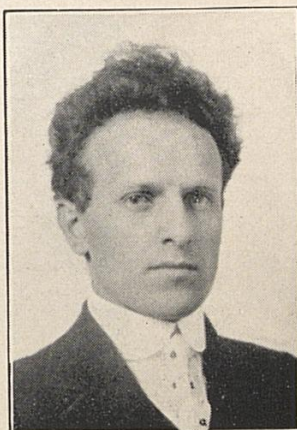
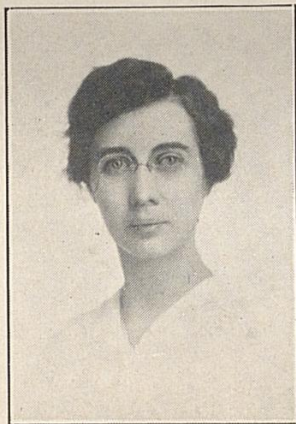
Piano and Organ Practice

Piano and Organ practice can be arranged for at reasonable rates.

Affiliated School

Rates of tuition for resident teachers will be furnished on application.

Teachers from the Peoria Musical College who teach in the Affiliated School have the same tuition rates as in the Peoria Musical College.



ESTELLE VAN HORNE SUTHERLAND
LAURA M. FREIDINGER
RAYMOND RHEAUME

MAY V. ULRICH
GERTRUDE SHOOK BAILY

CHARLOTTE SCOONES
NAOMI LAGRON
KARL M. CHWOROWSKY



STUDIO
HALLWAY
STUDIO

ah 20

Graduates

Diplomas

Class of 1916

PIANO AND THEORY.

Bertha Bradley	Toulon
Gertrude Shook Bailey	Pekin
Frederick H. Doht	Jacksonville
Eilleen Allanna Hoover	Peoria
Elise Schlatter	Peoria
Adelaide Ihrig White	Peoria

ORGAN AND THEORY

Frederick H. Doht	Jacksonville
-------------------	--------------

VIOLIN AND THEORY

Lona Miriam Hoover	Peoria
--------------------	--------

DRAMATIC ART

Verniece C. Goodrich	Peoria
Myrle E. Graham	Peoria
Laura Evangelene Lovett	Peoria
Virginia Van Horne	Pekin

Teacher's Certificate

VOICE AND THEORY

Ruth A. Hamilton	Peoria
------------------	--------

Alumni

Post Graduates

1912

Lois Baptiste Harsch (Piano)	Peoria
Hazel Belle Long (Piano)	Jacksonville
Ethel Clara McCune (Piano)	Edwardsville
Merta Holmes Work (Piano)	Phoenix, Arizona

	1913	
Edna L. Foucht (Piano)		Rutland
Edna L. Sheppard (Piano)		Jacksonville

	1914	
Bertha Ferris Todd (Piano)		Peoria

	1915	
Emma Marie Herschel (Dramatic Art)		Peoria
Margaret Pinkerton (Dramatic Art)		Peoria

Graduates

	1912	
Gladys Marie Hindes (Piano and Theory)		Goff, Kansas

	1913	
Ruth L. Blacke (Piano and Theory)		Pekin
Harriet Shively (Piano and Theory)		Knoxville
Flora Winkler (Piano and Theory)		Newman

	1914	
Ruth Lillian Cooper (Piano and Theory)		Peoria
Elizabeth Perry Meek (Piano and Theory)		Peoria
Mary Holmes (Dramatic Art)		Pekin
Annie Lee McDowell-Hieronymus (Dramatic Art)		Armington
Edna Ida Schmidt (Dramatic Art)		Peoria
Grace Zerwekh (Dramatic Art)		Peoria

	1915	
Mary Frances Read (Piano and Theory)		Piper City
Elsa Reichelt (Piano and Theory)		Peoria
Ethel Rainsberger (Public School Methods)		Chillicothe
Imogene Goddard (Dramatic Art)		East Peoria
William Maloney (Dramatic Art)		Peoria
Clara E. Milleson (Dramatic Art)		Peoria

Faculty

FRANKLIN STEAD, Director of the College, is a graduate of the New England Conservatory at Boston, where he spent six years. His teachers in piano were Otto Bendix and Carl Faelten; in organ George Whiting and Henry Dunham; in theory, harmony, counterpoint and composition, Louis Elson and George Chadwick; in voice, Senor Rotoli and William Whitney. In 1903 he studied piano in Paris with I. Phillip, of the National Conservatory, and organ with Widor and Wright. In 1908, returning to Europe, he studied piano with Ignac Friedman, the great exponent of the Leschetizky school, and organ with Alexander Guilmant, of Paris. For some years Mr. Stead was director of the Yankton College Conservatory of Music, Yankton, S. Dakota, and was also for several years director of the Illinois College of Music, of Jacksonville, Ill., building up a large school of music. As a pianist, organist and conductor, Mr. Stead stands very high in the musical profession. As a teacher, he has met great success and numbers among the pupils, not only concert pianists and organists, but many teachers holding excellent positions.

MABEL RIGGS STEAD, after completing a course in the Yndkton Conservatory of Music, entered the New England Conservatory of Boston, studying pianoforte with Carl Faelten; harmony and composition with Dr. Percy Goetschius. Mrs. Stead was also a pupil of Emil Liebling and later spent several seasons in study with Madame Bloomfield-Zeisler, followed by two years in Berlin, Germany, where she had the advantage of study with Ossip Gabrilowitsch and Josef Lhevinne. Mrs. Stead has met with great success in concert work, and has achieved remarkable results as a teacher.

SOL COHEN, after several years study with Charles Foster of Champaign, became a pupil of Emilie Sauret, of the Chicago Musical College, in 1903 with whom he studied three years. In 1906, he won the diamond medal of that institution. In 1906-1908 he studied with Hugo Heermann, also of the Chicago Musical College, and in 1908 he went to Prague, Bohemia, where he studied one year with

Ottokar Sevcik, teacher of Kubelik, Marie Hall and Kocian. From 1909 to 1911 he was a pupil of Jenő Hubay, Budapest, Hungary. After one year of concertizing and teaching Mr. Cohen joined the Cincinnati Symphony Orchestra, with whom he spent one year playing first violin. He was also a member of the Cincinnati Symphony Chamber Music Society. Mr. Cohen studied composition under Von Fielitz, in Chicago, 1907-1908, and under Von Dombay, Budapest, 1910-1912, and has published to his credit "Ten Songs," Opus 1.

The following is a translation of a letter of recommendation granted Mr. Cohen after his work under Hubay:

(Translated.)

BUDAPEST, May 28, 1911.

Mr. Sol Cohen studied under my direction for two years, and I can enthusiastically recommend him as a thorough musician and a great artist.

(Signed) PROF. JENŐ V. HUBAY.

MRS. MARY HOLMES THOMPSON developed her art by thorough training along the lines of natural and true tone production, under such teachers as Shirley Gandell, of Chicago, and William Wood Hinshaw, leading baritone of the Metropolitan Opera Co., of New York. After three years of concertizing, she spent three years in New York City under the following well-known teachers: Harry A. Barnhart and Madame Abbie S. Friedenberg, who is considered one of the best recital coaches in America. She has also studied with Charles W. Clark, of Paris, eminent baritone. Mrs. Thompson has a thorough knowledge of the old Italian, German and French songs and sings with style and excellent enunciation. She is an exponent of the old Italian school of singing, and gives special attention to phrase building tone coloring and pure diction. Mrs. Thompson was for one season soprano of the Hinshaw Grand Opera Co., of Chicago, and sang in one hundred and eighty-three concerts during the following season. She has filled chautauqua, recital, oratorio and orchestral engagements.

LOIS BAPTISTE HARSCH, after graduating from the Illinois Conservatory of Music, of Jacksonville, spent the following year in

Post Graduate work in the Illinois College of Music. Mrs. Harsch completed the Post Graduate course of the Peoria Musical College under Mrs. Stead in 1912, where she has taught with marked success. Mrs. Harsch has also studied for several seasons with Madame Bloomfield-Zeisler.

ETHEL CLARA McCUNE is a graduate of the Illinois College of Music, of Jacksonville, class of 1907, after which she studied one year in the Kroeger School of Music, of St. Louis, followed by three years of teaching piano and harmony in Sac City Institute, of Sac City, Iowa. Miss McCune completed the Post Graduate Course of the Peoria Musical College in 1912 under Mrs. Stead, and has since taught in the College with excellent results.

MRS. DUDLEY CHASE CHAFFEE, teacher of piano and fundamental training for children, is an enthusiastic advocate of the methods so carefully worked out and so successfully demonstrated by the Faelten Pianoforte School and the New England Conservatory of Music, the two leading musical institutions of Boston. Mrs. Chaffee's training and experience have been acquired through several years of study in the New England Conservatory and fifteen years of teaching.

MRS. BERTHA F. TODD, following several years' study with local teachers, spent three years at Smith College, North Hampton, Massachusetts, where she studied piano and harmony under Dr. Blodgett. Mrs. Todd studied in the Peoria Musical College, graduating in the Post Graduate Course in 1914. The summer of 1914, she took the Teacher's Normal Course of the Faelten School at Boston. Mrs. Todd has taught with success for several years in the Peoria Musical College.

RUTH LILLIAN COOPER, after several years of study with local teachers, spent one year in the Northwestern School of Music Evanston, where she studied piano under Arne Oldberg. She then completed the full course in the Peoria Musical College, graduating in 1914 in piano under Mabel Riggs Stead. Miss Cooper teaches piano and assists in fundamental training classes.

ADELAIDE JANSEN is a graduate of the New England Conserv-

atory of Music, Boston, Massachusetts, and completed the Teacher's Certificate Course of the A. K. Virgil School, of New York City. Miss Jansen has also studied with Busoni and the late Edward McDowell. For three years Miss Jansen was a member of the faculty of the Denver University, School of Music, and for several years has been a very successful private teacher. Miss Jansen is the local director and teacher of piano in the affiliated school at Pekin, Illinois.

BLANCHE MORGAN ALLEN graduated in 1905, receiving the Degree of Bachelor of Music from the University of Oklahoma School of Music, where she taught piano for three years. Her teachers were H. D. Guelich and John J. Merrill. For a number of years Mrs. Allen has done advanced study in the Peoria Musical College under Franklin Stead and for two years has taught piano and assisted in fundamental training classes for children.

ELIZABETH PERRY MEEK graduated in piano from the Peoria Musical College in 1914 under Franklin Stead. The next year was spent in further study under Harry Patterson Hopkins, of Washington, D. C. Miss Meek teaches piano and will continue her Post Graduate work in the College.

MAY V. ULRICH, teacher of violin, began the study of violin with local teachers and William Lewis, who has the distinction of being Maude Powell's first instructor. Later, Miss Ulrich studied with Spiering and Sauret. For the past three years she has been a pupil of Sol Cohen in the Peoria Musical College, and her excellent work brought about her appointment to a place on the College faculty, where she has shown marked ability as a teacher of children.

CHARLOTTE SCOONES, for the past two years instructor of Public School Methods in the Peoria Musical College, is a graduate of the American Institute of Normal Methods, of Evanston, Illinois, and later completed the post graduate course offered by that institution. Miss Scoones continued the study of the subject in Chicago, also in New York, where she was a pupil of Alys Bentley of the Ethical School of Culture. She has had work in piano and voice at Northwestern University.

ch 20

ESTELLE VAN HORNE SUTHERLAND, head of the Department of Expression and Dramatic Art, is a graduate of the Emerson College of Oratory, of Boston, Massachusetts. After completing her work at the college, Mrs. Sutherland went upon the lyceum platform where she attained great favor before large audiences. She now brings to her pupils the fruits of wide experience, both as an entertainer and as a teacher.

LAURA FREIDINGER, who was added to the faculty one year ago as a teacher of Expression and Dramatic Art and Physical Training, is a graduate under Estella Van Horne Sutherland and spent one year at Emerson College of Oratory, Boston, Massachusetts. Miss Friedinger has had much experience as a public performer and is well equipped for public work as well as teaching.

RUTH L. BALCKE was graduated in piano under Franklin Stead from the Peoria Musical College in 1913. From 1913 to 1915 Miss Balcke taught privately in Quincy, Illinois. During the past year she has successfully taught piano and fundamental training for children in the affiliated school at Pekin, Illinois.

GERTRUDE SHOOK BAILEY graduated from the Peoria Musical College under Franklin Stead in 1916, in piano. Mrs. Bailey has taken a special course in the Faelten System for Children and during 1916-1917 will teach piano and fundamental training in the affiliated school at Pekin, Illinois.

MARY FRANCIS READ graduated in Piano from the Peoria Musical College in 1915, under Franklin Stead and is now continuing the Post Graduate Course in the College. Miss Read has been added to the faculty as a teacher of piano.

NAOMI LAGRON received her training in French from private tutors and at the University of Michigan, Ann Arbor, Michigan. Later studying at the University of Dijon, France, specializing in Modern Languages. For seven years she was teacher of French at the Peoria High School, where she also taught English. Miss Lagron places special emphasis on the correct pronunciation and diction. The colleges have recognized her work in both French and Italian by accepting her pupils with out examination and

allowing them credit for work done with her. Miss Lagron also teaches Spanish and has charge of the English Department.

KARL M. CHWOROWSKY, in charge of the German Department, received the foundation for his German training in Germany. In this country Mr. Chworowsky attended advanced German schools and Seminaries, taking his B. A. degree in 1906. He continued his work in German Language and Literature at the University of Wisconsin where he was also instructor in German for three years. Here he was granted the degree of Master of Arts in 1915. Years of specializing and advance study as well as teaching experience qualify Mr. Chworowsky in an unusual manner for the position of German instructor.

RAYMOND RHEAUME studied clarinet for two years, 1899 and 1900, at the Conservatory of Music, of Elkhart, Indiana, under Henry W. Geiss, E. flat clarinet soloist with Liberatti's band, and harmony under Franklin P. Boyer, of the same institution. Later Mr. Rheaume took a post graduate course under Franz Schoepp, famous clarinet soloist of Gilmore's band. Mr. Rheaume places particular stress on tone production and has had much success as a teacher. He also studied saxophone under Mons. E. A. Lefebre, well-known saxophone soloist.

JOSEPH H. MUNROE, teacher of violoncello, after a preliminary course under various teachers, entered into the work more seriously, and in 1880, in London, England, became a pupil of Mons. Alard, one of the greatest violoncellists of his time. Later, he studied with the renowned Eicheim, then the leading violoncellist of America. Mr. Munroe has the advantage of the broader musical education as applied to his instruments. He is a band and orchestra conductor and teaches a number of the orchestral instruments. For a number of years he was leader of orchestra for the great impressario, J. H. Haverly, both in America and Europe; and played violoncello in Rosenbecker's Chicago Symphony Orchestra. In 1879-80 he taught violin and violoncello in the Virgil Conservatory of Music, Peoria and in 1896-97 in the Illinois Conservatory of Music, at Jacksonville, Illinois.

ch 20

Programs

A number of programs given during the past year by members of the Faculty, and by students of the College.

Commencement Exercises

Thursday Morning, June 15th., 1916

at ten o'clock

PROGRAM

Quintett, Op. 14, Allegro Schumann
Mr. Cohen, First Violin; Miss Ulrich, Second Violin;
Mr. Proudfit, Viola; Mr. Munroe, Violoncello;
Miss McCune, Pianist

Address—

Mr. P. G. Rennick, Peoria

Quintett—Russian Folk Song (Arranged by Maude Valerie White)
Mrs. Thompson, Soprano; Miss Reinhart, Second Soprano;
Mrs. Allen, Alto; Mr. Ferner, Tenor;
Mr. Phillips, Bass

Presentation of Diplomas and Certificates—

Mr. Franklin Stead, Director

FIFTH ANNUAL

Commencement Concert

Tuesday evening, June 13, 1916

PROGRAM

*Concerto, A minor, First movement
..... Grieg
Miss Elise Schlatter
Romance Schumann
The Nightingale..... Liszt
Miss Bertha Bradley
*Concerto, A minor, First movement
..... Schumann
Miss Adelaide White
Adagio from 5th organ Sonata....
..... Guilmant

Concert Etude.....Shelley
Mr. Frederick H. Doht
Andante spianato and Polonaise....
..... Chopin
Mrs. E. M. Bailey
Sarabande.....Handel
Reverie.....Vieuxtemps
Hejre Kati.....Hubay
Miss Lona Hoover
*Concerto, G minor, Allegro scher-
zando..... Saint-Saëns
Miss Eileen Hoover
*Concerto, Opus 23, First movement
..... Tschalkowsky
Mr. Frederick H. Doht
*Orchestral parts with strings, piano
and organ.

FIFTH ANNUAL
Dramatic Recital

BY THE
CLASS OF NINETEEN SIXTEEN
ASSISTED BY
MRS. C. G. STEINHARDT, Organist
MISS ADELAIDE WHITE, Pianist
Monday evening, June 12, 1916
PROGRAM

The Last Leaf.....Henry
Miss Myrle E. Graham
Rejuvenation of Aunt Mary...Warner
Miss Verniece C. Goodrich
Organ Sonata, No. 1.....Borowski
Mrs. C. G. Steinhardt
Evelyn Hope.....Browning
Music by Nevin
Miss Virginia Van Horne
The Blue Bird.....Maeterlinck
Miss Laura Evangelene Lovett

Public Student Recital

Monday evening, June 5th, 1916
PROGRAM

*Concerto, A minor, First Movement
.....Hummel
Miss Ona Jones
Il Trovatore Fantasy.....Singelee
Mr. Charles Thomas
Warum?.....Schumann
The Brook.....Poldini
Mrs. Nathan Weiss
Variations, Op. 12.....Chopin
Miss Helen Wheeler
Roberto il diavolo.....Meyerbeer
Miss Josephine Foote
Valse Impromptu.....Liszt
Miss Luverne Waltmire
The Asra.....Rubinstein
The Crimson Petal.....Quilter
Miss Alice Borgelt
Au Matin.....Godard
Menuet-Scherzo.....Liebling
Miss Susanne Stimson
Polichinelle.....Rachmaninoff
Miss Helen Loucks
Belraggio from Semiramide...Rossini
Mrs. Ruth Hamilton
Air and Prelude (from Holberg Suite)
.....Grieg
Miss Laura May Cavette
Romance.....Beethoven
Miss Geraldine Richmond
Prelude, No. 3 }
Scherzo, Op. 16 } .. Gliere
Miss Florence Mott
The Nightingale Song.....Nevin
Yesterday and Today.....Spross
Mrs. George Davidson

Nocturne, No. 3.....Liszt
Miss Ada Million
Rec.—Ah Tardia Troppo }
Aria—O, luce di quest' anima }
.....Donizetti
Miss Adelina Reinhart
Canzonetta.....Jensen
Mandolinata.....Saint-Saëns
Miss Agnes Bjorneby
Brindisi-Waltz.....Alard
Mr. Harry Friedman
Barcarolle, A minor.....Rubinstein
Toccata.....Leschetizky
Miss Modelle Westerman
Erscheinung.....Clars-Claus
Miss Clara Goebbels
Violin Obligato—Miss May V. Ulrich
*Orchestral parts on second piano

Senior Piano Recital

MISS BERTHA BRADLEY
ASSISTED BY
MISS DOROTHY OWENS, Soprano
BLANCHE MORGAN ALLEN, Accompanist
Wednesday evening, May 17, 1916
PROGRAM

Twelve Variations on a Russian
Dance.....Beethoven
Silver Ring.....Chaminade
My Lover he comes on the Skee
.....Clough-Leigher
Romance.....Schumann
Preludes Nos. 4, 3 and 1.....Chopin
Romanza.....Grünfeld
The Nightingale.....Liszt
From a Bagdad Window.....
.....Maxwell-Wyman
Bird of the Wilderness.....Horsman
Concerto, G minor.....Mendelssohn
Andante, Presto
Orchestral parts on second piano.

Senior Piano Recital

GERTRUDE SHOOK BAILEY
ASSISTED BY
MISS EDITH CLINEBELL, Soprano
BLANCHE MORGAN ALLEN, Accompanist
Monday evening, May 8th, 1916
PROGRAM

Sonata Appassionata, Opus 67...
.....Beethoven
Allegro Assai
Vittoria.....Carissimi
Vissi d'Arte.....Puccini
Improvisation.....MacDowell
Eroticon No. 3.....Sjögren
Rigoletto Fantasia.....Liszt
Andante Spianato and Polonaise...
.....Chopin

Ch 20

Aria (from Jean of Arc), Tchaikowsk
Concerto, D minor.....Rubinsteiny
First Movement
Orchestral parts on second piano.

Senior Piano Recital

MR. FREDERICK H. DOHT
ASSISTED BY
MISS DOROTHY OWENS, Soprano
BLANCHE MORGAN ALLEN, Accompanist
Monday evening, May 29th, 1916
PROGRAM

Gavotte, E major.....Bach
Pastorale }
Capriccio } Scarlatti-Tausig
Yesterday and Today.....Spross
Now sleeps the crimson petal..Quilter
Papillons, Op. 2.....Schumann
Hark! Hark! the Lark..Schubert-Liszt
Etude, Op. 25, D flat major....Chopin
Scherzo, B flat minor.....Chopin
Still wie die Nacht.....Bohm
Mit deinen blauen Augen.....Strauss
Meine Ruh ist hin..Graben-Hoffman
Concerto, Op 23.....Tschaikowsky
First Movement
Orchestral parts on second piano and
organ

Organ Recital

MRS. C. G. STEINHARDT
(Pupil of Mr. Stead)
ASSISTED BY
MISS ADELINA REINHART, Soprano
MISS LONA HOOVER, Violinist
BLANCHE MORGAN ALLEN,
Accompanist
Thursday evening, May 25, 1916
PROGRAM
Sonata, No. 1.....Borowski
Allegro ma non troppo, Andante,
Allegro con fuco
The Lass with the Delicate Air...Arne
I've something sweet to tell you...
.....Fanning
A Birthday.....Woodman
Fantasie and Fugue, G minor (The
greater).....Bach
Song of Sorrow } Gordon
"Will of the Wisp" } Balch Nevin
Humoreske, Opus 33.....Ward
En Route (Scherzo).....Vincent
O Divine Redeemer.....Gounod
(Piano, Violin and Organ accompani-
ment)
Finlandia.....Sibelius

Violin Recital

MR. SOL COHEN
WITH
BLANCHE MORGAN ALLEN
at the Piano
Sunday afternoon, November 21, 1916
PROGRAM

Chaconne, (for Violin alone)...Bach
Concerto Romantique, Op. 35, Godard
Allegro Moderato, Recitativo—
Adagio non Troppo, Can-
zonetta, Allegro Molto
Poeme.....Fibich
Bourree.....Ries
Slavonic Fantasy, B minor.....
.....Dvorak-Kreisler
Indian Lament.....Dvorak-Kreisler
Liebesfreud.....Kreisler
Chanson Meditation.....Cottenet
Moorish Serenade.....Sauret
Tallahassee (Melodie and Danse
Negre).....Cyril Scott
Serenade.....Czerwonky
Humoreske.....Ethel Barnes
Azt Mondjak (Scene de la Csarda,
No. 8).....Hubay

Recital

BY MEMBERS OF THE FACULTY AND
POST GRADUATING CLASS
MISS RUTH LILLIAN COOPER,
MISS ELIZABETH PERRY MEEK
MISS ELSA REICHELT
MISS MARY FRANCES READ
Pianists
MISS MAY V. ULRICH, Violinist
BLANCHE MORGAN ALLEN, Accompanist
Monday evening, March 27th, 1916
PROGRAM

Sonata, Opus 26.....Beethoven
Andante con Variazioni, Scherzo
Marcia funebre sulla morte
d'un eroe, Rondo
Miss Cooper
Childhood Scenes, Opus 15.Schumann
Miss Read
Sonata, A major for Violin.....Handel
Andante, Allegro, Adagio and
Allegro
Miss Ulrich
Improvisation, Opus 46, No. 4 }
Elfentanz, Opus 46, No. 5 }
.....MacDowell
Paraphrase (Wein, Weib und Gesang)
.....Strauss-Schütt
Miss Reichelt
Improvisation (Lullaby).....
.....Brahms-Bendel
Scherzo, Opus 4, E flat minor..Brahms
Miss Meek

Senior Recital

MISS ELLEEN ALLANNA HOOVER,
Pianist
MISS LONA MIRIAM HOOVER, Violinist
Monday evening, May 22nd, 1916

PROGRAM

Sonata, G major, for Piano and Violin
..... Grieg
Lento doloroso—Allegro vivace
Allegretto tranquillo
Allegro animato
Sarabande.....Handel
Tambourin.....Gossec
Gavotte.....Bach-Kreisler
Prelude, D flat major.....Chopin
Ballade, A flat major.....Chopin
Concerto for Violin, First Movement
..... Mendelssohn
Polonaise, G major.....MacDowell
Barcarolle, G minor.....Rubinstein
Bird as Prophet (from Forest Scenes)
.....Schumann
Concert Etude (Waldesrauschen) Liszt
Reverie.....Vieuxtemps
Mazourka.....Sauret
Andante from "The Violin-Maker
of Cremona".....Hubay
Hejre Kati.....Hubay
Concerto for Piano, G minor.....
.....Saint Saëns
Allegro scherzando
Orchestral parts on second piano

Senior Piano Recital

MISS ELISE SCHLATTER
ASSISTED BY
MISS CLARA GOEBBELS, Soprano
BLANCHE MORGAN ALLEN, Accompanist
Thursday evening, April 20th, 1916

PROGRAM

Sonata Pathetique, Opus 13, Beethoven
Grave-Allegro, Adagio
cantabile, Rondo
Volksliedchen..... } Schumann
Marienwürmchen..... }
The Bird of the Wilderness..Horsman
Ballade (From Flying Dutchman)
..... Wagner-Liszt
Clair de Lune.....Debussy
Rigoletto Fantasia.....Liszt
Polonaise, A flat.....Chopin
"Je suis Titania" (Aria from Mignon)
.....Thomas
Allegro molto moderato (from A
minor Concerto).....Grieg
Orchestral parts on second piano and
organ.

Faculty Concert

MRS. BERTHA A. TODD,
MRS. BLANCHE MORGAN ALLEN,
MISS CLARA McCUNE,
Pianists

MISS MAY V. UURICH,
MR. SOL COHEN,
Violinists

Monday evening, March 13, 1916

PROGRAM

Sonata, G major (Piano and Violin)
.....Lekeu
Moderato, Lento, Allegro
animato
Mrs. Todd and Mr. Cohen
Andantino } Sonata G minor....
Scherzo }Schumann
Jeux D'Eau (Frolic of the waters)
.....Raval
.....Mrs. Allen
Cradle Song.....Règer
Barcarolle.....Bohm
Obertass.....Wieniawski
.....Miss Ulrich
Concerto, A minor.....MacDowell
Allegro con fuoco, Andante tran-
quillo, Presto
.....Miss McCune
Orchestral parts on second piano and
strings.

Senior Piano Recital

MISS ADELAIDE WHITE
ASSISTED BY
MISS CLARA GOEBBELS, Soprano
BLANCHE MORGAN ALLEN, Accompanist
Monday evening, April 24th, 1916

PROGRAM

Sonata, Opus 81, Farewell, Absence
and Return.....Beethoven
Adagio-Allegro, Andante espressivo
Etude, Opus 25, No. 5 }
Ballade, G minor }Chopin
A Spirit Flower.....Campbell-Tipton
"O Dieu Brahma" (Aria from Les
Pêcheurs de perles).....Bizet
Feuillet d'Album.....Chabrier
Country Dance.....MacFayden
From a wandering Iceberg.MacDowell
Concert Etude, D flat.....Liszt
Concerto, A minor.....Schumann
Intermezzo, Allegro vivace
Orchestral parts on second piano and
organ.

Senior Organ Recital

FREDERICK H. DOHT
(Pupil of Mr. Stead)
ASSISTED BY

ALDEN R. CAMPBELL, Baritone
Monday evening, April 3rd, 1916
PROGRAM

Tocatta and Fugue, D minor.....Bach
Sonata, No. 5.....Guilmant
Allegro appassionato, Adagio Scherzo
I attempt from love's sickness to fly
.....Purcell
Rolling Down to Rio.....German
Song to the Evening Star (From
Tannhauser).....Wagner
To Spring.....Matthews
The Little Shepherd.....Debussy
Cantique d'amour.....Tudor Strang
Fanfare, (Etude de Concert)...Shelley
Fantaisie Symphonique, Rossetter Cole

Faculty Recital

LOIS BAPTIST HARSCH, Pianist
ASSISTED BY

SOL COHEN, Violinist

Monday evening, March 20, 1916
PROGRAM

Sonata, Opus 8, (Piano and Violin)
.....Grieg
Allegro con brio, Allegretto quasi
andantino, Allegro molto
vivace.
Moments Musical, Opus 94, Nos. 2
and 3.....Schubert
Variations Serieuses, Opus 54, D minor
.....Mendelssohn
Intermezzo, Opus 76, A flat major
.....Brahms
Moto perpetuo, Opus 46...MacDowell
Fantasie, Opus 49.....Chopin
Concert Arabesques, on Motifs by
Johann Strauss, ("By the
Beautiful Blue Danube")....
.....Schultz-Evler

Recital by Preparatory Students

Friday evening, June 9, 1916

PROGRAM

PART I

Six Variations.....Beethoven
Archibald McMasters
Elfin Dance.....Jansen
Mildred Leisy
Cradle Song.....Hauser
Helen Louise Wallace
Frolic of the Winds.....H. L. Cramm
Reginald Packard
Japanese Love Song.....Gaynor
Daddy's Sweetheart.....Lehman
Frances Fockler
Scherzino.....Karganoff
Margaret Jobst
Will O' The Wisp.....Jungruaun
Robert McCormick
Chromatic Valse.....Godard
Frances Nash
Romance and Tyrolienne.....Danbe
James Sipfle
Scherzo.....Kullak
The Skylark.....Tschaikowsky
Lucile Grondenberg

PART II

Variations on (Nel cor piu ma sento)
.....Beethoven
Ruth Seltzer
Shadow Dance }
Ungarisch }MacDowell
Muriel Morgan
Selections from the Marionettes,..
.....MacDowell
Prologue, Sweetheart, The Witch
Solfeggietto, C minor.....Bach
Martha Wildberg
Birdling.....Grieg
March.....Hallaender
Mary Thompson
Piano students appearing in Part
One have completed the class work in
Fundamental Training (Faelten Sys-
tem).
Piano students appearing in Part
Two have completed the preparatory
piano course and the class work in
Fundamental training (Faelten Sys-
tem).

New Pipe Organ Installed

The new pipe organ, built by the Hinners Organ Co., of Pekin, has all the modern appliances for recital and concert use. The organ is used for teaching and students' practice. The specifications:

Two Manuals and Pedals; Compass of Manuals, CC to C4, 61 Notes; Compass of Pedals, CCC to F, 30 Notes; Concave Pedal Keyboard; Tubular Pneumatic Oscillating Tablets for all Stops and Couplers.

Great Organ

8' Open Diapason.....	Metal, 61 Pipes
8' Melodia.....	Wood, 61 Pipes
8' Dulciana.....	Metal, 61 Pipes
4' Flute d'Armour.....	Wood and Metal, 61 Pipes

Swell Organ

16' Bourdon.....	Wood, 61 Pipes
8' Violin Diapason.....	Metal, 61 Pipes
8' Salicional.....	Metal, 61 Pipes
8' Stopped Diapason.....	Wood, 61 Pipes
4' Harmonique Flute.....	Metal, 61 Pipes
8' Obe.....	Metal, 61 Pipes

Pedal Organ

16' Grand Bourdon.....	Wood, 30 Pipes
16' Lieblich Gedeckt.....	Wood, 30 Notes

Couplers and Accessories

Swell to Great	Swell Tremolo	Wind Indicator	Great to Pedal
Swell Super Octave to Great	Crescendo Indicator	Swell to Pedal	

Combinations

(Adjustable and Double Acting. Operated by Pneumatic Pistons.)

Swell Piano	Great Piano	Swell Mezzo	Great Forte
Release for Swell Organ	Swell Forte	Release for Great Organ	

Pedal Movements

Great to Pedal Reversible. Balanced Swell Pedal.

Grand Crescendo Pedal, beginning at the softest and bringing on all stops and couplers in the order of their power and reversing in opposite rotation.

The Steinway Piano



The Artists Choose It

The wonderful mechanism of the *Steinway* has an almost human understanding of every mood, it is responsive to the slightest touch. Each note of the human voice finds its perfect complement in the tonal range of this instrument. In craftsmanship the *Steinway* is as near perfection as human skill can make it.

Lyon & Healy

(Established Fifty-Two Years.)

CHICAGO

ch 20

10 squares
treble all around

ch 9. (4)

ch 12.
Bunch (3 picots) (8)

(11)

5 squares
treble all around
ch 20

