

FIFTY-NINTH YEAR

2271st Program

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, NOVEMBER 16, 1927

DANA'S MUSICAL INSTITUTE SYMPHONY ORCHESTRA

Charles H. Lowry, Conductor

PROGRAM

- Overture to Fidelio Beethoven
- Danse Macabre Saint Saens
- Ballet Egyptien Luigini
- Overture—Fingals Cave Mendelssohn

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, DECEMBER 7, 1927

Dana Hall.

PUPILS' RECITAL

SOLOISTS

Thomas Orr, piano

Mary Lucretia Barker, piano

Mary Helen Daugherty, soprano

Dorothy Reapsummer, piano

Gertrude Gardner, piano

Carleton Butler, oboe

Corinne Dewey, piano

Opal Smith, piano

PROGRAM

- The Salut a Pesth Kowalski
Mr. Orr
- Evening Star Romance Wagner
Miss Barker
- (b) I Heard You Go By Wood
(a) A Bowl of Roses Clarke
Miss Daugherty
Miss Georgette Fabre at the piano
- (a) Valse Lente Dolmetsch
(b) The Sea Gardens Cooke
Miss Reapsummer
- Kammenoi Ostrow Rubenstein
Miss Gardner
- Serenade Bertain
Mr. Butler
Miss Lois Russell at the piano
- Valse E Flat Durand
Miss Dewey
- Fantasia—In D Minor No. 12 Mozart
Miss Smith

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, DECEMBER 14, 1927

Dana Hall

D. M. I. Band Concert

MELVIN SHAFFER, Class of '28, Conducting

SOLOIST

SAM KRAUSS, Cornet

PROGRAM

Coronation March Meyerbeer
Morning, Noon and Night Von Suppe
Polka Militaire Denish

Mr. Krauss

(Arranged by Mr. Arthur Wise)

Chinese War March Michaelis
Danse Oriental Lubomirsky
Bohemian Girl Balfe
Polytechnic March W. P. McAdow

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, JANUARY 11, 1928

Dana Hall.

D. M. I. Symphony Orchestra and Soloists

Lynn B. Dana, Conductor

SOLOISTS

Herman Stahl, piano

Gertrude Gardner, violin

Mary Lucretia Barker, piano

Mary Campbell, piano

Lucile Hill, 'cello

Mary Wurtemberger, piano

Helen Portz, piano

Virginia Henderson, piano

PROGRAM

- Selection—"Cavalleria Rusticana" Mascagni
Orchestra
- Piano Duets
- (a) Berceuse from "Jocelyn" Godard
- (b) Barcarolle from "Tales of Hoffman" Offenbach
Messrs. Stahl and Dana
- Les Adieux Favarger
Mr. Stahl
- (a) Viennese Popular Song—The Old Refrain
Transcribed by Fritz Kreisler
- (b) Canzonetta A. d'Ambrosio
Miss Gardner
- Impromptu C Sharp Minor Reinhold
Miss Barker
- Alla Mazurka Nemerovsky
Miss Campbell
- Sonata Op. 45—B Major Mendelssohn
Allegro Vivace
Miss Hill and Miss Wurtemberger
- Sous Bois Straub
Miss Portz
- Au Matin Godard
Miss Henderson
- (a) Yesterthoughts Herbert
- (b) Punchinelli Herbert
- (c) American Fantasie Herbert
Orchestra

Dana's Musical Institute

WARREN, OHIO

FRIDAY EVENING, JANUARY 20, 1928

Eight O'clock

Dana Hall.

PIANO RECITAL

by

MEMBERS OF THE JUNIOR DEPARTMENT

Part I

Festival March	Justine McConnell	Law
At the Circus	William Jones	Gurlitt
(a) Graceful Waltz		Faugier
(b) The Chase	Lena Belkin	Gurlitt
Hop Scotch	Bobby Thomas	Wilson
(a) Call of Spring		Blake
(b) The Cello	Junior Hankins	Blake
Autumn Flowers	Elizabeth Klaus	Streabbog
(a) The Nut Cracker		Hudson
(b) Florence in Dreamland	Alice Mitchell	Hudson
(a) March		Blake
(b) The Country Band	Carter Pickup	Blake
The Angelus—duet	Elizabeth Nilson and Vivian Penner	Gounod
The Water Mill	June McElrath	Spaulding
(a) Tempest of the Heart		Verdi-Lerman
(b) A Dream Song	Laura Jane Hoops	R. R. Forman
Fleeting Hours	Virginia Moon	Kern
Let Us Try	Vivian Penner	Spaulding
Carmer Airs	Junior Thomas	Bizet
(a) A Dream		Reinecke
(b) Romance of Poor Mary	Florence Ulam	Reinecke
March of the Gnomes	Dorothy Friedman	Hall
Rank and File	Elaine Hankins	Lange
Country Dance	Katherine Jones	Heins
(a) Happy Farmer		Schumann
(b) The Sleeping Princess		Ewing
(c) March of the Wee Men	Mary Edna Morgan	Ewing

Part II

Anvil Chorus—duet	Maxine and Dorothy Carter	Verdi
Nocturne	Fayree Harpster	Schuler
Schottische	Robert Tompkins	Kindel
Dreamy Waltz	Laura McElrath	Kennedy
Butterflies and Roses	Ruth Comiskey	Thome
Elegy	Ruth Davis	Massenet
The Village Blacksmith	Betty Beckert	Heins
Evening on the Lake	Jane Kunkleman	Ward
Gathering Daisies	Margaret Kramer	Schiefelbein
A Song of Spring	Jeannette Nilson	Friedman
Andante from 5th Symphony	Donna Buckley	Beethoven
Oriental	Hester Kagy	Cesar Cui
Ophelia	Dorothy Carter	Nevin
Valse	Elizabeth Showacre	Durand

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, JANUARY 25, 1928

Eight O'clock

Dana Hall

PIANO RECITAL

by

GEORGETTE FABRE

assisted by

ROSE ROMESTANT, Soprano

PROGRAM

Sonata Tragica No. 1 Macdowell
 Largo Lamentoso
 Allegro risoluto
 Molto Allegro Vivace
 Largo con Maesta
 Allegro eroico

Miss Fabre

(a) C' est Mon Ami Bainbridge Crist
 (b) The Brook Dolores
 (c) Down in Derry Ralph Cox

Miss Romestant

(a) Minstrels Debussy
 (b) Reflections on the Water Debussy
 (c) Second Arabesque Debussy

Miss Fabre

Two Pianos—
 Rhapsodie Espano Chabrier

Miss Fabre and Mr. Dana

(a) Juba Dance Dett
 (b) Dreaming Strauss
 (c) Brownies Korngold
 (d) Concert Etude Macdowell

Miss Fabre

(a) Two Little Maids Frank La Forge
 (b) I Love Life Mana Zucca

Miss Romestant

Rhapsodie Hongroise No. 10 Liszt

Miss Fabre

FIFTY-NINTH YEAR

2278th Program

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, FEBRUARY 8, 1928

Eight O'clock

Dana Hall

VIOLIN RECITAL

by

RAYMOND McDONALD

assisted by

VERA RAGAINI, Piano, and GLENN PHILLIPS, Violin

PROGRAM

- Sonata—D Major Handel
Adagio
Allegro
Larghetto
Allegro
Mr. McDonald
- Mighty Lak' a Rose Nevin Banner
Ava Maria Schubert Wilhelmy
Humming Bird Drdla
Mr. McDonald
- Liebesträume Liszt
Wedding Day Grieg
Miss Ragaini
- Hungarian Dance No. 5 Brahms Joachum
The Rosary Nevin Kreisler
Gipsy Dance No. 1 Nachez
Mr. McDonald
- March Triomphale Drdla
Mr. McDonald and Mr. Phillips

FIFTY-NINTH YEAR

2279th Program

Dana's Musical Institute

WARREN, OHIO

D. M. I. Concert Band

Wednesday Evening, Feb. 15, 1928

ROSS HICKERNELL, Director

ROSS M. WYRE '28, Conducting

SOLOIST, SAMUEL G. KRAUSS, Trumpet

Program

I Overture, "Il Guarany"

Gomez

Carlos A. Gomez, a Portuguese by parentage and a Brazilian by birth, was sent to Milan by the Emperor where he received his musical education. "Il Guarany" was his second work which was successfully produced at La Scala. The Overture is characteristic, and the melodies of the Amazon Indians, which Gomez introduced to give "local color" to the work, are piquant and effective.

II (a) Ballet Movement from "Herodiade".....Massenet

A world of longing lies in the surging phrases of this melody. Softly it starts, as a dream from which one fears to wake. Then in its rushing upward phrases, one catches a glimpse of the struggle that is taking place in the soul of Herod the King who rules a kingdom and would lose it all for the love of a woman.

(b) "Cortege Du Sardar" Ippolitow-Ivanow

(From Caucasian Sketches)

Ippolitow-Ivanow studied at Conservatoire of St. Petersburg and passed through the composition class of Rimmsky-Korsakov. He made a close study of the various Caucasian races.

He was a conductor of the Moscow Coral Society and Moscow Private Opera Company. His style is essentially lyrical, straight forward, and agreeably melodious.

III Trumpet Solo, "Polka Militaire" Denish

Mr. Krauss.

IV Suite, "Atlantis" Safranek

- (a) Nocturne—Hymn of Praise
- (b) Gavott—A Court Function
- (c) Larghetto—I Love Thee (Prince and Aana)
- (d) Andante—The Destruction of Atlantis

Atlantis is a continent mentioned in Plato's History, and extended across the Atlantic Ocean approximately from Europe to Yucatan. It is the subject of an exhaustive volume by Ignatius Donnelly and has also served as inspiration for several novelists. This continent, it is believed, was the home of a great race which conquered and civilized the world. The Azore Islands are considered to be the tops of its lofty mountains, and are all that now remains above water of the great country.

V Trumpet Octette, "Deep River" Arr. Wyre '28

Messrs.

Hamilton	Krauss
Franks	Wise
Burr	Krasnovski
Ragano	Hunter

VI Excerpts from Faust Gounod

Gunod the composer, it would be reasonable to assume, developed talents that were his through inheritance. His father made himself known through his paintings, while his mother had distinguished herself musically.

His keen dramatic sense, together with his majestic style, is well exemplified in Faust. His soft melodies with a mystic trend, indicate that the composer was a pleasure loving man.

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, FEBRUARY 22, 1928

Dana Hall.

PUPILS' RECITAL

SOLOISTS

- Helen Portz, piano
- Raymond McDonald, violin
- L. V. Ruhl, 'cello
- Opal Smith, xylophone
- Ernest Kahlor, piano
- Lynn B. Dana, piano
- Arlene Palmer, piano
- Herman Stahl, piano
- Gertrude Crawford, piano
- Thomas Orr, piano
- Helen Kephart, piano
- Arthur Wise, trumpet
- Corrine Dewey, piano
- Mary Wurtemberger, piano
- Florence Ennis, piano
- Henry Schackne, piano
- Frances Hill, violin
- Arlene Battles, piano
- Edna Mackey, piano

PROGRAM

- Trios—
- (a) Andante Sostenuto op. 6 Bargial
 - (b) Lento op. 34 Chaminate
- Miss Portz, Messrs. McDonald and Ruhl
- Gavotte Henkel
- Sextet—from "Lucia Di Lammennoor" Donizetti
- Miss Smith
- Gertrude Senard at the piano
- Two pianos—
- (a) Fantasie in C minor Mozart-Grieg
 - (b) Allegro Sonate in C minor Mozart-Grieg
- Mr. Kahlor and Mr. Dana
- Tarentelle Heller
- Miss Palmer
- (a) Serenade Schubert
 - (b) "Arogonaise from LeCid" Massonet
- Mr. Stahl
- Scarf Dance Schaminade
- Miss Crawford
- Salut a Pesth Kowalski
- Mr. Orr
- Chromatic Waltz Godard
- Miss Kephart
- The Old Kentucky Home Fantasie Goldman
- Mr. Wise
- Ernest Kahlor at the piano
- Au Matin Godard
- Miss Dewey
- Sonate in A—1st movement Mozart
- Miss Wurtemberger
- Liebestraum No. 3 Liszt
- Miss Ennis
- Caprice Bohemia Lieberre
- Mr. Schackne
- Romance Beethoven
- Miss Hill
- Arlene Battles at the piano
- Sinfonie from Partita No. II Bach
- Miss Battles
- To the Sea MacDowell
- Three Dances from Henry VII German
- 1. Morris Dance
 - 2. Shepherds Dance
 - 3. Torch Dance
- Miss Mackey and Mr. Dana

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, MARCH 21, 1928

Dana Hall

D. M. I. Symphony Orchestra and Soloists

Charles H. Lowry, Conductor

SOLOISTS

James Hunter, trumpet

Grace Schulz, piano

Harold Woodrum, piano

Frank Ruffing, violin

Opal Smith, piano

Evelyn Dahl, piano

Gertrude Gardner, soprano

Ruth Velte, piano

Helen Kephart, piano

PROGRAM

- Second Hungarian Rhapsody Liszt
Orchestra
- Emma Waltz Denish
Mr. Hunter
Miss Taylor at the piano
- (a) Valse Op. 64 No. 2 Chopin
(b) Pas des Fleuers Delibes
Miss Schulz
- (a) Narcissus Nevin
(b) Valse Chromatique Leschetizky
Mr. Woodrum
- (a) Meditation from Thais Massenet
(b) Schon Rosmarin Kreisler
Mr. Ruffing
Ernest Kahlor at the piano
- (a) Consolation Liszt
(b) The Butterfly Lavallee
Miss Smith
- Arabesque Chaminade
Miss Dahl
- (a) What the Chimney Sang Griswold
(b) Two Little Irish Songs Lohr
1. To My First Love
2. You'd Better Ask Me
Miss Gardner
Edna Mackey at the piano
- Schon Rosmarin Kreisler
Miss Velte
- Chromatic Valse Godard
Miss Kephart
- La Reime de Saba Gounod
Orchestra

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, MARCH 28, 1928

Dana Hall.

---LECTURE-RECITAL---

Haydn and Mozart

by

M. Salome Wetterholt

assisted by

Jacqueline Webb, Soprano

George Luntz, Baritone

Glenn Phillips, Violin

Raymond McDonald, Violin

Robert Mueller, Viola

Stanley Davis, 'Cello

DANA'S MUSICAL INSTITUTE SYMPHONY ORCHESTRA

Charles H. Lowry, Conductor

PROGRAM

Haydn and Mozart

Miss Wetterholt

The Creation Haydn
 Recit "And God said, 'Let the Earth'"
 Aria "With Verdure Clad"

Miss Webb

Miss Fabre at the piano

String Quartet No. 73 Haydn

Allegro Spirituoso

Andante Grazioso

Menuetto

Presto

Messrs. Phillips, McDonald, Mueller and Davis

Meta di voi qua vadano from "Don Giovanni Mozart"

Mr. Luntz

Miss Taylor at the piano

La ci darem la mono from "Don Giovanni Mozart"

Miss Webb and Mr. Luntz

Miss Fabre at the piano

Symphonie in E-flat Major—

Adagio

Allegro

Andante

Menuetto

Allegro

Orchestra

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, APRIL 4, 1928

PROGRAM OF HEBREW MUSIC

by

ROSE KLAFTER, Soprano

assisted by

GEORGETTE FABRE, Piano

FRANCES HILL, Violin

PROGRAM

Eli, Eli	Schindler
Traume	Schwartz
Rachem	Manna-Zucca
Miss Klafter	
Kol Nidrei	Weinberg
Miss Fabre	
Kinder, Kinder	Schwartz
The Kaddish	Chermiavsky
Miss Klafter	
Largo (New World Symphony)	Dvorak-Kriesler
Miss Hill	
Miss Battles at the piano	
Enkelohenu	Lewandowski
Odon Olam	Sultzter
Day of God	Stark
Miss Klafter	

Eli, Eli (My God, My God) Kurt Schindler

This invocation, which is known and sung by millions of Jews in Russia, Poland, and New York, is a proclamation of faith, and contains excerpts from the Old and New Testaments.

Traume (Dream) Schwartz

Rachem (Mercy) Manna-Zucca

This is a Zionist Song used in the hope that the Jews may return to the Holy Land.

Kol Nidrei (All vows Day of God) Weinberg

The "Kol Nidrei" is a prayer recited in the Synagogue at the beginning of the evening service on the Day of Atonement. Even more famous is the melody. It is supposed to attune the mind of the congregation to the solemnity of the evening. This melody is older than print and has been preserved by lip service from generation to generation.

Kinder, Kinder (Children, Children) Schwartz

The Kaddish (Holy) Chermiavsky

The Kaddish is the name of the doxology recited at the close of the prayers in the synagogue by the living, in memory of the dead.

Largo (New World Symphony) Dvorak-Kriesler

Enkelohenu Lowandowski

"The Enkelohenu" is a traditional Hebrew melody which has been handed down from generations as a Biblical Song. No one knows the age of it. It is always sung at the close of the morning service.

Odon Olam (music) Sultzter

The "Odon Olam" is essentially a congregational hymn and is one of the most familiar hymns in the whole range of the Jewish liturgy employed in the various rituals all over the world. Both words and melody are traditional. This hymn is sung at the close of the evening service.

Day of God Stark

**Dana's
Musical
Institute**

Warren, Ohio
Fifty-ninth Year
2285th Programme

PIANO RECITAL

by

VERA RAGAINI

assisted

by

Isabella Guarnieri Griffith,
Soprano

Wednesday

April 11th

Nineteen hundred twenty-eight

I

- (a) Spinning Song Mendelssohn
(b) Etude in C-Sharp Minor Chopin
(c) Rondo Brilliant Von Weber
(d) Octave Intermezzo Leschetizky

Miss Ragaini

II

A Cycle of Life Simpson-Ronald

1. Prelude
2. Down in the Forest (spring)
3. Love, I Have Won You (summer)
4. The Winds Are Calling (autumn)
5. Drift Down, Drift Down (winter)

Mrs. Griffith

III

- (a) La Campanella Liszt
** (b) Liebestraume Liszt
(c) Hungarian Rhapsodie No. 6 Liszt

Miss Ragaini

**O love, O love, while still thy heart can feel the
rapture and the pain,
The hour is near when o'er a grave thou'lt weep
in vain;
And be thy heart aglow with love—Ah, do not
quench the fire divine
While still another loving heart with tender long-
ing beats for thine.
And lavish all thy wealth of love if e'er this heart
should be thine own!
Ah, give it joy and happiness and never let it
grieve alone.
And guard thy tongue—an angry word has power
to wound the loving heart;
Though thine from ill intent be free,
The other throbs in misery.

**Dana's
Musical
Institute**

Warren, Ohio
Fifty-ninth Year
2286th Programme

VOCAL RECITAL

by

LESTER SWARTZ—BARITONE

assisted

by

Stanley Davis—'Cellist

Havelon Eberwyne—Soprano

Accompanists

Ernest Kahlor

Arlene Battles

Tuesday Evening

April Seventeenth

Nineteen hundred twenty-eight

I

Sento Nel Core Scarlotti
A Quanto e Vero Cesti
It Is Enough (Aria from Elijah) Mendelssohn
('cello obligato)

Mr. Swartz

II

Wanderlied Schumann
Die Beiden Grenadiere Schumann
Bergene Legere Arr. by Werkerlin
Embarguez-Vous Godard
Elegy Massenet
('cello obligato)

Mr. Swartz

III

Mah Lindy Lou Strickland
Just Something Mana-Zucca
A Gypsy Maiden, I Parker

Miss Eberwyne

IV

The World is Waiting for the Sunrise Seitz
Scherzo Von Goens

Mr. Davis

V

Il cavallo scalpita (Alfio's Whip song) from Cav-
alleria Rusticana Mascagni
Mr. Swartz

VI

Children's Action Songs

Toy Shop Heroes Smith
I've Got a Pain in My Sawdust Wade
The Story-Book Ball Perry
Miss Eberwyne

VII

Boots and Saddles (a soldier's farewell) Buck
London Bridge Buzzi-Peccia
I Must Down to the Seas Again Densmore
The Bandolero Stuart
Mr. Swartz

FIFTY-NINTH YEAR

2287th Program

Dana's Musical Institute

WARREN, OHIO

D. M. I. String Ensemble

CHARLES H. LOWRY, Conductor

WEDNESDAY EVENING, APRIL 25th, 1928

SOLOISTS

Frances Hill

Glen Phillips

Charles H. Lowry

ACCOMPANISTS

Arlene Battles

Ronald Smith

Program

Fete Champetre, March et Polonaise.....Allen
String Ensemble

Sonata No. 111 F major.....Handel
Adagio
Allegro
Largo
Allegro

Miss Hill
Miss Battles at the piano

Andante from the Fifth Symphony.....Tschaikowsky
Largo from the New World Symphony.....Dvorak
String Ensemble

Concerto for Two Violins.....Bach
Vivace
Largo ma non tanto
Allegro

Glen Phillips
Charles H. Lowry
Ronald Smith at the piano

March Triomphale Levy
String Ensemble

PERSONNEL

First Violins

Glen Phillips
Robert Mueller
Grace McKibben
Ethel Geissman

Second Violins

Raymond McDonald
Gertrude Gardner
Dorothy Hoffman
Paul Bressler

Cello

Stanley Davis

Third Violins

Frank Ruffing
Donald Hurrelbrink
Wilhelmena Vietz
William Kennedy
Stanley Davis

Fourth Violins

Frances Hill
James Callahan
Alberta Lapish
Joseph Frankie
Vern Piper

Bass

Nelson Carmichael

FIFTY-NINTH YEAR

2288th Program

Dana's Musical Institute

WARREN, OHIO

Violoncello Recital

by

STANLEY DAVIS

assisted by

ARLENE BATTLES, Pianist

WEDNESDAY EVENING, MAY 2, 1928

Program

Sonata for piano and 'cello Op. 58.....Mendelssohn

Allegro

Allegretto

Adagio

Allegro

Miss Battles and Mr. Davis

This Sonata, Op. 58, composed by Mendelssohn in 1843, is very easy to listen to, even by the anti-classical ear, the thematic material throughout being very melodious and readily identified.

The Scherzo is clownish and jestingly humorous, introducing a piquant effect in glissando pizzicato in the 'cello. The accompaniment is somewhat Spanish in character.

The slow movement, sometimes called "Midnight," is dramatic, sombre, and dark in mood with great harp-like chords in choral effect as background. The clock striking twelve (pizzacato) is heard in the closing measures.

The last, or Rondo Movement, is bright, clear and lovely in its triumphal rush to a close of beautiful, scintilating passages for both instruments.

Throughout the work occurs some fine examples of stretto for the harmony student to hear.

Berceuse Chopin

Danse Negre Scott

Miss Battles

Vito Popper

Liebesfreud Kreisler

Rondo Bocherini

Litany (from "Feast of the Souls") Schubert

Mr. Davis

O Cora Memoria Servais

Mr. Davis



**Dana's
Musical
Institute**

Warren, Ohio
Fifty-ninth Year
2289th Programme

VOCAL RECITAL

by

MARGARET HAMILTON

accompanied by

GEORGETTE FABRE, Pianist

GLENN PHILLIPS, Violin

Wednesday evening

May ninth

Nineteen hundred twenty-eight

I

Caro Mio Ben Giordani
 Amarilli Caccini
 Angus MacDonald Roeckel
 Comin' Thro' the Rye Lees
 Miss Hamilton

II

Vieille Chanson Bizet
 L'ete Chaminade
 L'Islene Paladilhe
 Miss Hamilton

III

Reflets dans l'eau Debussy
 Miss Fabre

IV

Recit and Aria (Mary Magdalen) Massenet
 Miss Hamilton

V

Fruhlingsnacht Schumann
 Er ist Gekomen Franz
 Aufenthalt Schubert
 Miss Hamilton

VI

Seguidilla Albeniz
Miss Fabre

VII

L'insana Parola—Aria from "Aida" Verdi
Miss Hamilton

VIII

Noctourne Densmore
(violin obligato)

Where the West begins LaForge
Chant Hindou Bemberg
(violin obligato, arranged
by Parker Gladden, class of '24)
Miss Hamilton

IX

What makes the World go round? Eames
The Hills of Gruzia Mednikoff
Song of the Open La Forge
Miss Hamilton

You are cordially invited to attend voice recitals
Monday, May 14th; Tuesday, May 15th, and George
Luntz, Thursday, May 17th.

FIFTY-NINTH YEAR 2290th Program

Dana's Musical Institute

WARREN, OHIO

Piano Recital

by

ERNEST KAHLOR, '28

assisted by

LESTER SWARTZ, Baritone

THURSDAY EVENING, MAY 10, 1928

I

Sonata, op. 81 A, "The Prodigal Son" Beethoven

1. Adagio, Allegro (The Leaving)
2. Andante Espressivo (The Absence)
3. Vivacissimamente (The Return)

Mr. Kahlor

II

Toreadore Song (Carmen) Bizet

Mr. Swartz

III

Preludes, op. 28 Chopin

- No. 20 Funerals
- No. 18 Imprecations
- No. 21 Returning Solitary to the spot where
Vows were made
- No. 22 Revolution
- No. 17 She Told Me She Loved Me
- No. 7 Delicious Recollections
- No. 16 The Ride to the Abyss

Mr. Kahlor

IV

1. The Gondoliers Song DeKovan
2. Song of the Jersey Road Maker Harvey Gaul
3. Banjo Song Homer
4. I Arise from Dreams of Thee Bruno Huhn
Mr. Swartz

V

Etudes Chopin

Op. 10, No. 9

Op. 10, No. 3

Op. 25, No. 8 (Double sixths)

Op. 10, No. 12 (Revolutionary)

Mr. Kahlor



**Dana's
Musical
Institute**

Warren, Ohio
Fifty-ninth Year
2291st Program
2292nd Program
2294th Program

Series of

R e c i t a l s

by

Voice Students

from

Vocal Department

Directed by

Kathryn T. Guarnieri

May Fourteenth

May Fifteenth

May Seventeenth

Nineteen Hundred Twenty-Eight

ACCOMPANISTS

VERA RAGAINI, '28

GEORGETTE FABRE, '28

MARY WURTEMBERGER

FRIEDA TAYLOR

OBLIGATOS BY

FRANCES HILL, Violin

LUCILE HILL, 'Cello

Monday Evening

May 14th, 1928

2291st Program

I

April-tide Cox
Song of Gladness Speaks
Kathryn Fowler

II

Were I Bond
Life's Mirror Wooler
Martha Wirt

III

Songs My Mother Taught Me Dvorak
A Baby's Hair is Built of Sun Wentzell
Gertrude Gardner

IV

Atlas Schubert
The Little Brown Owl Buzzi-Pecia
Rose Klafter

V

To a Hilltop Cox
The Nomad Hamblem
Charles Hackett

VI

A Pastoral Curram
The Green is on the Grass Again Willeby
Florence Rearick

VII

God Touched the Rose Brown
(Violin Obligato)
The Valley of Laughter Sanderson
Gertrude Blessing

IX

Dream Canoe Squire
Recompense Hammond
William Burr

X

A Resolve Fontenailles
Ho! Mr. Piper Curran
Irene Patterson

XI

Mon Ami Spross
Will o' the Wisp Spross
Ritha Bernard

XII

A Lullaby to the North Wind Farley
Pale Stars Are the Roses Lohr
Mary Helen Daugherty

XIII

Duet—"Belle Nuit" from Tales of Hoffman"
Offenbach
(With Violin and 'Cello Obligato)
Ritha Bernard and Georgette Fabre

2292nd Program
 Tuesday Evening
 May 15th, 1928

I
 A Song of April Wooler
 Wake Up Willeby
 Luella Rearick

II
 Fourleaf Clover Coombs
 Break o' Day Sanderson
 Evelyn Dahl

III
 Maman dites—moi—(Old French bergerett)—
 Gossiping Dodge
 Rose Romestant

IV
 Trees Hahn
 Morning Speaks
 Martha Close

V
 Ma' Little Banjo Dichmont
 Come, for It's June Sanderson
 Marion Price

VI
 Flowers of Forgetfulness Cadman
 Lonesome Moonlight Strickland
 Freida Taylor

VII
 Son toi D'Hardelot
 Cry of Rachel Salter
 Georgette Fabre

VIII
 Dawn Durran
 Messaggero Amoroso Chopin-Buzzi-Peccia
 Mary Wurtemberger

IX
 Duet—L'Aurora Donizetti
 Rose Romestant and Georgette Fabre

X
 Rounded Up in Glory—(A Cowboy Spiritual).....
 Fox
 Nita Gitana DeKoven
 Lester Swartz

XI
 Parla Arditi
 Life Curran
 Isabella G. Griffith

XII
 The Hole in the Fence Russell
 A Little Wheel a Rollin' in My Heart.....Schaefer
 Margaret Hamilton, '28

XIII
 Last Dance Ware
 Nightingale in June Sanderson
 Gladys Rice

Thursday Evening

May 17th, 1928

2294th Program

George Luntz, Baritone

Freida Taylor, Accompanist

I

Victoria Carissimi
O Sleep, Why Dost Thou Leave Me Handel
Where E're You Walk Handel

II

Ouvre tes yeux bleus Massenet
Ninon Tosti
Vision Fugitive (From "Herodiade").....Massenet

III

Now Sleeps the Crimson Petal Quilter
If I Gave You a Rose English
The Summer Wind Bischcoff

IV

Angel's Serenade Braga
Prologo—(From "Pagliacci") Leoncavallo

V

Leetle Bateese O'Hara
Charity Hageman
Trade Winds Keel



**Dana's
Musical
Institute**

Warren, Ohio
Fifty-ninth Year
2293rd Programme

PIANO RECITAL

by

HELEN PORTZ, Class of '28

assisted by

GERTRUDE BLESSING Soprano

Wednesday evening

May Sixteenth

Nineteen hundred twenty-eight

*When music sounds, gone is the earth I know
And all her lovely things even lovier grow;
Her flower in vision flame, her forest trees,
Life burdened branches, stilled with ecstasies.*

Program

Romance LaForge
Brooklet Op. 81 No. 3 Heller
Solfeggietto E. Bach.
Feux—Follets Op. 24 No. 3 I. Philipp

Miss Portz

The Answer Terry
Winter Memories Bertrard-Brown
My Lover, He comes on a Skee Glough-Leighter
Take Joy Home Bassett

Miss Blessing

Nocturne—Op. 48 No. 1 Chopin
Etude—Op. 25 No. 6 Chopin
Un Sospiro Liszt
Prelude in G minor Op. 23 No. 5 Rachmaninoff

Miss Portz

**Dana's
Musical
Institute**

Warren, Ohio

Fifty-ninth Year

2294th Programme

VOCAL RECITAL

by

GEORGE E. LUNTZ

accompanied by

FREIDA TAYLOR

Thursday Evening

May Seventeenth

Nineteen hundred twenty-eight

I

Victoria Carissimi

O Sleep why dost thou leave me Handel

Where e're you walk Handel

II

Ouvre tes yeux bleus Massenet

Ninon Tosti

Vision Fugitive (From "Herodiade") Massenet

III

Now sleeps the Crimson Petal Quilter

If I gave you a rose English

The Summer Wind Bischcoff

IV

Angel's Serenade Braga

Prologo—(From "Pagliacci") Leoncavallo

V

Leetle Bateese O'Hara

Charity Hageman

Trade Winds Keel



FIFTY-NINTH YEAR

2295th Program

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY EVENING, JUNE 6, 1928

RECITAL OF

VIOLONCELLO, PIANO AND CHAMBER MUSIC

SOLOISTS

VERA RAGAINI, 'Cello

LUCILE HOFFMAN, 'Cello and Piano

ACCOMPANISTS

Leah Corliss, Dorothy Hoffman

PROGRAM

'Cello Solos:

Ave Marie Bach-Gounod

The Swan Saint-Saens

Orientale Cui

Miss Ragaini

Miss Corliss at the piano

Piano Solo:

Staccato Etude Rubinstein

Miss Lucile Hoffman

'Cello Solos:

Land of the Sky Blue Waters Cadman

Dawning Cadman

Miss Lucile Hoffman

Miss Dorothy Hoffman at the piano

'Cello and Piano:

Sonata Op. 104 Godard

Adagio non troppo

Vivace ma non troppo

Miss Hoffman and Miss Corliss

FIFTY-NINTH YEAR

2296th Program

Dana's Musical Institute

WARREN, OHIO

MONDAY AFTERNOON, JUNE 11, 1928

3:00 P. M.

FIRST GRADUATES' PROGRAM

D. M. I. CONCERT BAND

Ross Hickernell, Conductor

ROSS WYRE '28, Tuba Soloist

PROGRAM

- Military March—"Pomp and Circumstance" No. 1 Elgar
- Overture—"Rienzi" Wagner
- Concerto in B-flat for Tuba Graff
(Band arrangement by Mr. Wyre)
- Romance—"Kammenoi Ostrow" Rubinstein
- Military March Hickernell

Dana's Musical Institute

WARREN, OHIO

TUESDAY AFTERNOON, JUNE 12, 1928

2:00 P. M.

UNDERGRADUATES' PROGRAM

SOLOISTS

- Frieda Taylor, piano
- Marion Shields, piano
- Mary Helen Daugherty, soprano
- Mildred Andrews, piano
- James Hunter, trumpet
- Gertrude Senard, piano
- Raymond McDonald, violin
- Kathryn Fowler, piano
- Opal Smith, xylophone
- Lester Swartz, piano
- Gertrude Gardner, violin
- Winona Shreckengost, piano
- Mary Wurtemberger, soprano
- Mary Campbell, piano
- Lucile Hill, 'cello
- Pauline Garver, saxophone
- James Callahan, violin
- Lila Kauppi, piano
- Frank Ruffing, violin
- Ronald Smith, piano
- Robert Mueller, viola

PROGRAM

- Dance of Ye Witch of Salem Town Mokrejs
Miss Taylor
- Les Sylvains (The Fauns) Chaminade
Miss Shields
- Comparison Carreau
- Pale Stars are the Roses Lohr
Miss Daugherty
Miss Georgette Fabre at the piano
- Caprice Viennois Kreisler
Miss Andrews
- The "Debutante" Clark
Mr. Hunter
Miss Taylor at the piano
- Prelude in C sharp minor Rachmaninoff
Miss Senard
- (a) Caprice Viennois Kreisler
- (b) Gypsy Dance Nachez
Mr. McDonald
Miss Vera Ragaini at the piano
- La Fileuse Raff
Miss Fowler
- (a) The "Palms" Fause
- (b) Selection from "William Tell" Rossini
Miss Smith
Miss Gertrude Senard at the piano
- (a) Andantino Heller
- (b) Vivace Heller
Mr. Swartz
- (a) Mighty Lak' A Rose Nevin Banner
- (b) Indian Lament Dvorak-Kreisler
- (c) Etude David
Miss Gardner
Miss Wurtemberger at the piano
- Perpetual Motion Von Weber
Miss Shreckengost
- (a) The Banshee Song Cadmen
- (b) A Pool in Mayo Cadmen
Miss Wurtemberger
Miss Shreckengost at the piano
- The Two Larks Leschetizky
Miss Campbell
- Litania Schubert
Miss Hill
Miss Wurtember at the piano
- My Song of Songs Clay Smith
Miss Garver
Miss Kathryn Fowler at the piano
- Concerto No. 7 DeBeriot
Allegro maestoso
Mr. Callahan
Miss Georgette Fabre at the piano
- Hungarian Rhapsody No. 11 Liszt
Miss Kauppi
- Concerto No. 23 Viotti
Allegro
Andante
Mr. Ruffing
Mr. Kahlor at the piano
- The Island Spell Ireland
Mr. Smith
- Sonata in A flat major Rubinstein
Andante
Mr. Mueller
Mr. Ronald Smith at the piano

Dana's Musical Institute

WARREN, OHIO

TUESDAY EVENING, JUNE 12, 1928

THIRD GRADUATES' PROGRAM

Ernest Kahlor, piano

William Niskanen, clarinet

Glen Phillips, violin

Georgette Fabre, piano

Carleton Butler, oboe

Margaret Hamilton, soprano

Vera Ragaini, piano

PROGRAM

- Second Concerto Godard
 Allegro con moto
 Andante
 Scherzo. Allegretto
 Andante maestoso, Moderato
 Mr. Kahlor
 (Orchestration arranged by Mr. Ernest Kahlor)
- Concertino Von Weber
 Mr. Niskanen
- Ballad and Polonaise Op. 38 Vieuxtemps
 Mr. Phillips
- Concerto No. 1 in E flat major Liszt
 Miss Fabre
- Concerto Handel
 Grave
 Allegro
 Largo
 Allegro
 Mr. Butler
- Aria Ah! non credea mirarti
 Rondo—Ah non giunge (La Sonnambula) Bellini
 Miss Hamilton
- Hungarian Fantasie Liszt
 Miss Ragaini

Dana's Musical Institute

WARREN, OHIO

WEDNESDAY AFTERNOON, JUNE 13, 1928

4:00 P. M.

ORGAN RECITAL

at

CHRIST EPISCOPAL CHURCH

by

WALTER HIRST, A. A. G. O.

Toccata and Fugue in D Minor Bach

Even a furtive glance at the score of these movements will convince you that, unlike most of Bach's organ compositions, these were not intended for church use. The opening bars, with their halting, declamatory phrases, and later the profuse bravura passage work, clearly indicate that they were written for concert purposes and technical display. The Toccata is by far the shortest of Bach's works in this form, and has no definite thematic elements. The Fugue is on a more extended scale, but here also arpeggio passages interfere with the organic development and unity. For this reason the composition of the movements is generally ascribed to an early period. Yet they produce an animated brilliant effect.

Joy
Along the Way { H. Sanders

One of Canada's outstanding musicians is Mr. Herbert Sanders, of Ottawa. His organ compositions are winning for him a very enviable reputation of a skillful composer in all forms.

Triumphal March Hollins

The jubilant note struck by the composer of this sonorous composition aptly fits the title. His pervading qualities of spontaneity and clearness of structure and melodic outline are clearly apparent. Mr. Hollins is one of the most celebrated of British organ virtuosi—his blindness in no way affecting the sureness of touch nor the charm of his playing. While often engaged in making extended concert tours, his permanent home is in Edinburgh.

Ave Maria Arcadelt

Jacob Arcadelt was one of a small band of Flemish composers of the early sixteenth century. This number is one of the few numbers surviving from that period.

Caprice-Alceste Gluck-James

Gluck probably came nearest to the intention of the inventors of opera, who had as their ideal the revival of the Greek drama, with its employment of all the arts. So Gluck's operas have Greek subjects and in all its manifestations, including the dance move along the classic Attic lines—pure, chaste and to exclusion of any irrelevant ornamentation. "Alceste" is of great historic importance, inasmuch as it was the first in which Gluck employed his reformatory principles. It was first performed in Vienna in 1767, in Paris in 1776.

Suite Arabesque F. W. Holloway

Introduction

Andante Morisca (Arabia Deserta)

Finale

The Oriental color in Mr. Holloway's Arabian Suite is not laid on too thickly to obscure the musical fabric. The suite consists of four movements of which the first and last are most closely related. The introduction begins boldly with crashing chords, fortissimo, followed in striking contrast by a plaintive melody sung by the orchestral oboe over plucked chords, pianissimo. The chordal theme appears again and is given a brief development. The second movement is called "Andante Morisco," with the subtitle "Arabia Deserta." Its main theme is a melancholy tune played on the oboe, over weirdly dissonant harmonies on the celeste. There is a second melody of more cheerful nature. The whole effect of the movement is suggestive of a mood which might be inspired by the Arabian desert. The finale is ushered in with the resounding chords that introduce the first movement.

FIFTY-NINTH YEAR

2301st Program

Dana's Musical Institute

WARREN, OHIO

Wednesday Evening, June 13, 1928

CLOSING CONCERT

D. M. I. Symphony Orchestra

CHARLES H. LOWRY, Conductor

SOLOIST

ISABELLA GUARNIERI GRIFFITH, Soprano

PROGRAM

Symphony No. 3—E-flat major “Eroica” Beethoven

Allegro con brio

Marcia funebre adagio assai

Scherzo—allegro vivace

Finale Allegro molto—Poco andante Presto

Orchestra

Costa Diva (Norma) Bellini

Mrs. Griffith

(Orchestra accompaniment)

Les Preludes Liszt

Orchestra

PROGRAM NOTES

Beethoven intended the "Eroica" (Heroic) symphony to be dedicated to Napoleon as an expression of democracy. When the work was completed in 1804, Napoleon had disappointed the liberty lovers of Europe by making himself Emperor of France. So Beethoven dedicated it to the memory of a great man. It is the first work in which the real Beethoven is revealed, it marks his breaking away from the Haydn influence.

Though a program for this symphony was probably running in Beethoven's mind, he affixed no special program to it. A suggested one, which is very commonly accepted, is as follows: First movement, character and life of the hero; second movement, funeral ceremony of the hero; third movement, scene in the camp; finale, apotheosis, or celebration of the memory of the hero.

The first movement is ushered in by two great staccato chords of the full orchestra and the main theme—simple, beautiful, and dignified—is given out by the cellos alone. A second theme of much greater length follows, consisting of a succession of phrases of three notes followed by a connecting passage of lively character. A strange yearning, beseeching phrase, the second subject proper comes in with great effect. The working out, built mainly on the first theme is full of alternate fire and tenderness. The recapitulation of the subjects follows, and then a remarkable coda with daring progressions and contrasts.

The second movement, very slow, *adagio assai*, commences *sotto voce*, with a sad and poignant subject in the strings. This material is developed at great length with rich and solemn effect, as the poet, Coleridge, said "like a funeral procession in deep purple." In what might be called the trio of the march a beautiful, heavenly melody is introduced which is divided among the oboe, flute and bassoon in turns. After this, the movement returns to the minor subject and goes off into a kind of fugue, which is pursued at great length, giving a solemnly religious effect. A momentary theme of stant defiance ensues (in the horns) but the old grief returns with the first theme, and it is only in the coda that a slight consoling note is touched.