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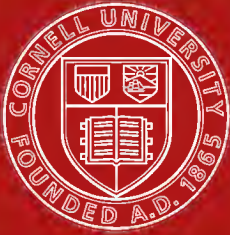
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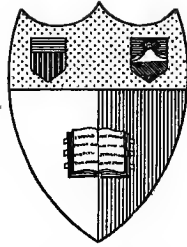
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"THE BOHEMIANS"

(New York Musicians Club)



Rafael Joseffy

“*T H E B O H E M I A N S*”

(New York Musicians' Club)

A HISTORICAL NARRATIVE
AND RECORD



*Written and Compiled for the Celebration
of the Fifteenth Anniversary of
The Foundation of The Club*

By

H. E. KREHBIEL

NEW YORK, DECEMBER 1921



Franz Kneisel, President

Vice-Presidents



Rubin Goldmark



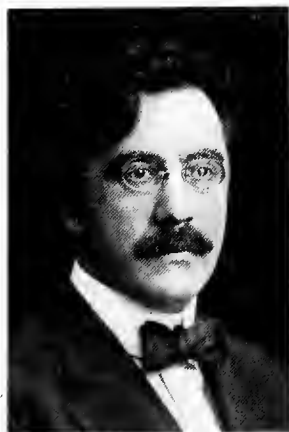
Sigmund Herzog



Abraham W. Lilienthal



Ernest T. Carter, Secretary



Hugo Grunwald, Treasurer

BOARD OF GOVERNORS



Walter L. Bogert



Edouard Dethier



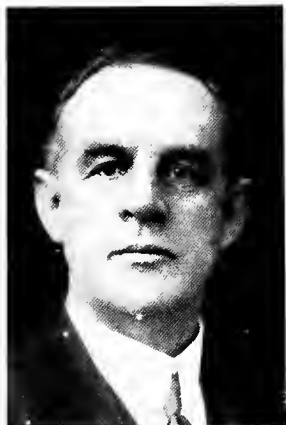
George Hamlin



William H. Humiston



Ernest Hutcheson



Gardner Lamson



Cornelius Rybner



Herbert Witherspoon

THE STORY OF THE BOHEMIANS

'Tis written: "In the Beginning was the Word."
 Here am I balked: who now can help afford?
 The WORD?—impossible so high to rate it;
 And, otherwise must I translate it,
 If by the Spirit I am truly taught.
 Then thus: "In the Beginning was the THOUGHT,"
 This first line let me weigh completely,
 Lest my impatient pen proceed too fleetly.
 Is it the THOUGHT which works, creates, indeed?
 "In the Beginning was the POWER," I read.
 Yet, as I write, a warning is suggested
 That I the sense may not have fairly tested,
 The Spirit aids me: now I see the light!
 "In the beginning was the ACT," I write.
 —Goethe, "Faust," Scene III,



HE problem which vexed the mind of *Faust*, pondering the philosophy formulated at the outset of The Gospel according to St. John, is solved so far as the genesis of The Bohemians is concerned by an acceptance of all the theories which Goethe's philosopher propounded. "In the Beginning was Rafael Joseffy."—Thus we write. He was at once Word, Thought, Power and Deed. It was Joseffy who conceived the Club, Joseffy who suggested it to his friends, Joseffy who had the puissant force to mould them into agents of his will and thus called The Bohemians into being—called the Club into being and at once planted it in fruitful ground. It was the adoption of his spirit of goodfellowship, helpfulness, unselfish aims, mutual respect among artists, hatred of petty jealousy and devotion to manly social and artistic ideals which gave the Club its firm foundation. It has been by keeping the salient and admirable traits of his character in mind as a guide that the Club has achieved a growth, stability and usefulness which make it unique among organizations of its kind. It will be by keeping in the path illuminated by his character as man and musician that The Bohemians shall remain the active and forceful factor which it now is in the artistic life of New York and the world of music at large.

Let us therefore for a moment bring back the man to our mental vision. The most striking and amiable trait in the character of Rafael Joseffy was his lack of envy or jealousy and his unflinching courtesy and kindness towards his colleagues. And this no less in the heyday of his popularity as a virtuoso than after his retirement from the concert-stage in the plenitude of his powers and the zenith of his fame. During the decade from 1880 to 1890 he had no real rival among the pianists who gave concerts in New York, either resident or visiting. His popularity burned ever with a steady and lambent flame, no matter how much enthusiasm was kindled by newcomers. All of these he met in a spirit of unselfish, unenvious, ungrudging sympathy. For every one he had a prompt and cordial greeting. When a new candidate for public favor appeared he was always first in the artists' room to offer his felicitations and wishes for success. To every one he brought a message of cheer and encouragement. It sometimes happened that he met with a rebuff from a boor or an eccentric; but the treatment never awakened resentment in his soul. Down to the day of his death he continued to admire everything admirable in visiting virtuosos and maintained unsullied his amiable attitude towards all his confrères.

It was at a social gathering which illustrated this trait in Joseffy's character that The Bohemians was conceived. He sat with some friends at Lüchow's to speed a parting guest as he had welcomed his coming. Moriz Rosenthal had completed a concert-tour of the United States and was about to return to his European home. Amongst those who had gathered with Joseffy to bid farewell to the distinguished artist were Rubin Goldmark, August Fraemcke, Hugo Grunwald and Sigmund Herzog. Familiar names these, for they appear on every page of Bohemian history written in word and deed from that day to this. There had been clubs of musicians in New York before, there were such clubs then, but they all lacked the spark of vitality. Joseffy proposed a new organization and outlined what should be the scope, the aims and the means of its activities; goodfellowship, *camaraderie* were to be promoted, the too common feelings of envy and jealousy frowned on, the art and its practitioners, lofty and lowly, encouraged. The occasion of the meeting fixes its date as a day in April, 1907.

Joseffy's suggestion was accepted by the coterie and acted on at the earliest practicable moment and a formal organization effected at a meeting in the restaurant at the Terrace Garden, then a familiar rendezvous for musicians. About 24 men had answered the call of Mr. Joseffy and his associates and these became the original members of the Club. There was naturally a meeting of minds as to who should be the first president of the Club—a meeting of all minds but one; but that was Joseffy's and it outweighed all the others. Instead of Rafael Joseffy, Rubin

Goldmark was chosen for the post of executive. Not only then but ever after Joseffy put aside the repeatedly offered crown. It was his wish that he be permitted to work for the welfare of the organization in an humble and inconspicuous capacity, and in this he was so determined that when, in later years, the Club, conscious of its great obligation to him, sought to express it by giving him a purely honorary title, he steadfastly refused. "While deeply appreciating your thoughtfulness in recommending me as honorary president of our club, I must gratefully and earnestly decline this distinction," he wrote to the Board of Governors on May 3, 1913.

Meanwhile, the founders of the Club, feeling that they were building on a firm foundation organized themselves into an incorporation under the laws of the State of New York. The certificate of incorporation is dated May 26, 1908, and bears the signatures of Rubin Goldmark, Rafael Joseffy, Bruno Oscar Klein, August Fraemcke, Hugo Grunwald, Paolo Gallico and Sigmund Herzog; it fixes the official name of the organization as "The Bohemians (New York Musicians' Club)" and announces its purpose to be "To promote social intercourse among its members, to further the cause of music and the interests of musicians"—a sententious definition which leaves a wide latitude of means open to the club's officials. How social intercourse among its members has been cultivated and the interest of the art and its practitioners promoted will appear presently in this recital. The annual meeting day was fixed on the first Monday in May and the directors named to serve until the first annual meeting were Rubin Goldmark, Rafael Joseffy, Franz Kneisel, Bruno Oscar Klein, August Fraemcke, Hugo Grunwald, William H. Barber, Arthur Claassen, Paolo Gallico, Sigmund Herzog, Henry Holden Huss, Alexander Lambert, Frederic Mariner and Harry Schreyer.

The fact was recognized from the beginning that the Club might be advanced in all its aims by admitting non-professionals into membership and when a constitution was adopted and by-laws for the Club's regulation, three classes of membership were provided for, viz.: Active, composed exclusively of professional musicians residing in New York City or within a radius of 50 miles; Associates, defined as "persons outside the musical profession who are interested in music" and Non-Resident Active, professional musicians living without the fifty miles limit. Eligibility for office was restricted to active members, a feature of administration which has continued ever since. A total membership of 50 was decided upon, but this number has been gradually extended until it is now 400 exclusive of the Non-resident active members whose number is optional with the Board of Governors; there is a restriction on the number of associates

which is never to extend beyond one-third of the total membership. The Club has thus from the beginning been essentially a club of musicians, its acts and deeds the acts and deeds of musicians, the embodiment of the wishes of its founder, Joseffy.

Rubin Goldmark was the first president of the Club and remained in that office for three years, after which he yielded it into the hands of Franz Kneisel, whose tenure of service, like that of Messrs. Fraemcke, Goldmark, Grunwald and Herzog has endured from the beginning till today, and whose acts seem to have been continuously acclaimed by their fellow Bohemians in the spirit if not the words of Goethe's archangels:

*Und alle ihre hohen Werke
Sind herrlich wie am ersten Tag."*

Mr. Joseffy consented to serve as vice-president for two years (from 1907 to 1909) and as a member of the Board of Governors for two more—1910-1912. When Mr. Kneisel became actively interested in the Club and was made its president, Mr. Goldmark became one of its vice-presidents. Ever since then on every public or semi-public occasion he has been the Club's voice and oracle, the laudator of its guest, the spokesman for its president who, like Moltke, is famous among other things for his ability to keep silent in seven languages, if not more. Since it is Mr. Goldmark who is to be honored on the occasion for which these words are written it may fitly be said of him that for fourteen years the hearts of the Bohemians have kept time with the tune of his voice and that his speech has been the image of their actions—to use the phrase of an ancient author to name whom might seem pedantic. It was this "old man eloquent" who, on the occasion of the Club's celebration of its tenth anniversary, paid tribute to its president whose "cool head and warm heart, unfailing tact and gently guiding hand" had been of prime influence in the affairs of The Bohemians; to Mr. Fraemcke who as Secretary had been a "tower of strength in his quiet, unobtrusive way;" to Mr. Grunwald, whose incumbency of the office of Treasurer for a decade spoke well for the financial stability of the Club "as well as for the high character of the incumbent;" to Mr. Herzog as a man with "a veritable genius for management," a "veritable Atlas who has borne our Bohemian world upon his shoulders," but who, unlike his prototype never staggered under his burden but became "more buoyant and energetic with each added task." In more ways than one he has been the physical embodiment of Joseffy's spirit.

At first the monthly meetings of the Club were held at the call of the officers, but their success led to the establishment of a regular monthly meeting day—the first Monday in the calendar. The rule has been followed ever since. At all the meetings there

has been music and the character of the programmes is an indication of how one of the purposes of the founders, to promote the interests of musicians, has been exemplified. Something about individual affairs shall be said presently and a glimpse of the Club's activities for fourteen years may be made possible by a presentation of the programmes in condensed form. So far as the outward history of the Club is concerned it need only be added that changes made from time to time in the fundamental law of The Bohemians have extended the number of members from an original thirty-two, reached at the end of the first season, to four hundred. That is the present limit.

In the first membership list of The Bohemians there were only four Associate, that is non-professional members, who were chosen from among Mr. Joseffy's most intimate personal friends, and were also well-known lovers and patrons of music. They were: Dr. George W. Jacoby, Alfred Seligman, Charles T. Steinway and Maurice M. Sternberger. The number long ago reached the limit allowed by the fundamental law of the Club as has also the active list. The benefits derived from the association of professionals and non-professionals have been many, and there can scarcely be any doubt but that the success of The Bohemians is due largely to the associate element in its membership, notwithstanding (perhaps because of) the fact that the administration of the Club's affairs has been left exclusively in the hands of the professional class. It knows best its needs and the laymen know best how to help to their attainment. This fact had admirable illustration when two years ago it was found desirable to change the regular meeting place of the organization. For more than a decade that meeting place was Lüchow's Restaurant where the Club had its inception. When a new home became a wish on the part of the Club's officers and members two associate members came to the rescue. These were Dr. F. Morris Class and Mr. Frances Rogers, through whose intercession The Bohemians were given the courtesy of rooms in the Harvard Club, of which Dr. Class and Mr. Rogers are members, for its regular meetings and receptions. In the rooms of the house of the college men it has been gratefully contented and happy ever since.

SOCIAL AND ARTISTIC ACTIVITIES



HOUGH the social affairs of The Bohemians have compassed the gamut from an informal "Smoker" for its members to some of the most elaborate and imposing banquets ever given in the city, and from a cabaret entertainment in which all care was cast to the winds and cap and bells ruled the hour to operatic representations and chamber concerts of the highest order, there have been few entertainments in which a serious artistic purpose was not pursued. Much ado is made now-a-days by public concert-givers when a composition by an American is performed, or when a classical work outside the conventional lists is given a first performance. Yet incidents of this nature have been so common as almost to become the rule of the meetings of The Bohemians. At the very first "Evening with Music" (typical of what follows every monthly business meeting) on January 18, 1908, Bruno Oscar Klein, with the help of his son, Karl Klein, played an original sonata for pianoforte and violin, and Rafael Joseffy, Ferdinand von Inten and August Fraemcke played Bach's Concerto for three Claviers with an accompaniment by a string band. Here was already manifested the spirit of the Club which seeks to welcome and encourage the new and conserve the admirable old—the helpful co-operation of romantic and classic tendencies. With a firm anchorage ground in the classics the Club is ever ready to spread sail and make for any port which offers hospitable waters and reassuring skies to honest artistic endeavor. On the second evening Henry Holden Huss was permitted to share the companionship of Mozart and Beethoven and on the third Arthur Whiting illustrated the idioms of the pianoforte and its fore-runners by playing his own "Suite Moderne" on a concert grand pianoforte, and pieces by Scarlatti, Bach and Mozart on the instrument which was their medium of communion with the Muses.

When Mr. Kneisel and his excellent confrères began their ministrations it was with that fine flowering of Schumann's genius, the Quartet Op. 41, No. 3, and a sober mien rested upon most of the doings of the year from which there was relaxation of a delightful kind when in the third season the members of the Club and their guests discovered that two periwigged classics were also wont occasionally to put on an antic disposition—Mozart's exquisitely ingenious bit of humor "Die Dorfmusikanten" and Johann Sebastian Bach's "Coffee Cantata" were performed, the first at a Smoker, the second at a formal function. Whether or not the great Leipsic cantor, who wrote church cantatas as indus-

triously as the preacher at St. Thomas Church composed sermons, had ever before been presented to New Yorkers as a fun-maker we do not know; but the presentation of a novelty 175 years old by the master who sums up in his music pretty much all that was and all that is which is meritorious in music deserves record even in so hurried a chronicle as this. So do the performances of the short operas, "The Lovers' Quarrel," Mozart's "Impressario," Offenbach's "Le Mariage aux Lanternes" and Pergolesi's "La Serva Padrone" (*The Maid Mistress*).

These and other musical entertainments of moment were not independent affairs, but always incidental to the reception of distinguished guests. There were also concerts at which members of the Club were the composers of all the music performed, at which music illustrative of national traits was given a hearing under circumstances calculated to invite special attention to its characteristics, and concerts designed to exploit the fields in which the performers were specializing. The larger affairs, those designated as "dinners," were graced by the presence of ladies and on these the attendance ran high into the hundreds. A list of the meetings to which a special character attached may well precede some account of a few of their salient and unique features:

Smoker to Gustav Mahler, Hotel Astor, January 3, 1909.

Smoker to Felix Berber, Gainsborough Studio, November 12, 1910.

Reception and Supper to Milka Ternina, Ladies' Evening, December 10, 1910.

Dinner to Prof. Engelbert Huperdinck, in honor of the production of his Opera, "Königskinder," Hotel Astor, December 30, 1910.

Reception and Supper to Mr. Arturo Toscanini, Ladies' Evening, Hotel Savoy, February 11, 1911.

Dinner to Victor Herbert, in honor of the production of his Opera, "Natoma," Louis Martin's, March 11, 1911.

Dinner to Rafael Joseffy, Ladies' Evening, Hotel Plaza, April 15, 1911.

Smoker to Frederick A. Stock, Lüchow's, February 27, 1912.

Smoker to Harold Bauer, Lüchow's, April 20, 1912.

Dinner to Arthur Nikisch, Hotel Astor, May 3, 1912.

Smoker to Dr. Karl Muck, Lüchow's, November 9, 1912.

Dinner to Eugene Ysaye, Hotel Astor, December 22, 1912.

Reception and Supper to Leopold Godowsky, Ladies' Evening, Hotel Astor, March 9, 1913.

Reception and Supper to Fritz Kreisler, Ladies' Evening, Hotel Majestic, December 6, 1913.
 Dinner to Karl Flesch, Ladies' Evening, Hotel McAlpin, March 14, 1914.
 Dinner to Ignace Jan Paderewski, Hotel Ritz-Carlton, April 6, 1914.
 Dinner to Josef Hofmann, Ladies' Evening, Hotel Knickerbocker, January 10, 1915.
 Smoker to Ferrucio Busoni, Delmonico's, February 13, 1915.
 Dinner to Mme. Marcella Sembrich, Ladies' Evening, Delmonico's, April 11, 1915.
 Dinner to Mischa Elman, Ladies' Evening, Delmonico's, January 8, 1916.
 Smoker to Pablo Casals, Delmonico's, February 25, 1917.
 Smoker to Ossip Gabrilowitsch, Delmonico's, April 15, 1917.
 Dinner to Kneisel Quartet, Ladies' Evening, on the retirement of the organization from public activity, Hotel Biltmore, May 5, 1917.
 Dinner to Jascha Heifetz, Ladies' Evening, Hotel Biltmore, December 29, 1917.
 Smoker to Henry Hadley, in honor of the production of his Opera "Bianca," Lüchow's, February 3, 1918.
 Smoker to Prof. Leopold Auer, Delmonico's, March 30, 1918.
 Dinner to Sergei Rachmaninoff, Ladies' Evening, Hotel Biltmore, January 5, 1919.
 Dinner to Alma Gluck-Zimbalist and Efrem Zimbalist, Ladies' Evening, Hotel Biltmore, April 26, 1919.
 Reception to Joseph Lhevinne, Harvard Club, January 5, 1920.
 Dinner to Mrs. Frederick Shurtleff Coolidge, Ladies' Evening, Hotel Biltmore. December 26, 1919.
 Reception to Sergei Prokofieff, Harvard Club. February 2, 1920.
 Reception to Benno Moiseiwitsch, Harvard Club, March 1, 1920.
 Dinner to Harold Bauer, Ladies' Evening, Hotel Biltmore, April 3, 1920.
 Dinner to Sigmund Herzog, Harvard Club, May 6, 1920.
 Reception to The London String Quartet, Harvard Club, October 11, 1920.
 Reception to Guy Maier and Lee Pattison, Harvard Club, November 1, 1920.

Reception to Mischa Levitzki, Harvard Club, December 6, 1920.

Reception to Cyril Scott, Harvard Club, January 3, 1921.

Reception to Rudolph Ganz, Harvard Club, February 7, 1921.

Reception to Ignaz Friedman, Harvard Club, March 7, 1921.

Reception to Arthur Rubinstein and Paul Kochanski, Harvard Club, April 4, 1921.

Reception to Emil Telmányi and Joseph Press, Harvard Club, December 5th, 1921.

Dinner to Rubin Goldmark, Ladies' Evening, Hotel Biltmore, December 26, 1921.

One dinner, an affair which promised to eclipse all previous achievements of the kind, has been omitted from the list for the reason that it was a case in which hospitality sat without gladness—the hosts were multitudinous but the chair of the guest of honor was empty. He who should have sat in it was Enrico Caruso. The date was December 26, 1920. It was a Sunday. On the Friday evening previous the great tenor had enacted his part in Halévy's "La Juive" at the Metropolitan Opera House. It was his last public performance. On the afternoon of the day which he and his hosts had looked forward to with gladness, word was received by the Committee of Arrangements that he had been taken ill and could not attend the banquet. There was no time to postpone the affair and The Bohemians sat down with such appetite as they had but without their guest. Once before sadness had supplanted the usual lightheartedness of a Bohemian meeting; but then it was a keener grief because it became a more personal loss. Rafael Joseffy died on June 25, 1915. It was in midsummer when the activities of the Bohemians were suspended, its membership largely absent from the city. Excerpts from the minutes of the Club tell of what happened as soon as the Club resumed its activities:

October 11, 1915, first regular meeting of the season: "Vice-president Goldmark spoke a few words in memory of the late Rafael Joseffy, and requested all those present to rise, thus to honor the departed master."

November 1, 1915, second regular meeting: "It was regularly moved and seconded to have a brief musical programme on the first Monday in December in honor of the memory of the late Rafael Joseffy."

December 5, 1915: "A musical programme was rendered in honor of the memory of the late Rafael Joseffy, and in consideration of the solemn character of the occasion, Vice-president

Goldmark's proposal to defer the reading of the minutes of the previous meeting and argument of pending business until the next month's meeting was unanimously accepted."

The programme of the Memorial Concert may be found in its proper place in this chronicle.

It is impracticable to review the notable features of all the entertainments which have been listed; but there are some which are likely to stand out prominently in the annals of music in New York as they do in the memories of those who were fortunate enough to participate in them. Such, for instance, was the dinner in honor of Mr. Paderewski, at which the distinguished guest gave utterance to words which not only published the feelings and sentiments of a great and sincere artist, but sounded like a proclamation of the ideals which the founder of The Bohemians had proclaimed and followed when he called the Club into existence. Responding to the toast proposed by Mr. Goldmark, Mr. Paderewski disclaimed a feeling to which it was customary on such occasions to give expression. Instead of being falsely modest he was sincerely humble in the consciousness of being the recipient of privileges beyond his deserts and the duty to guard jealously the high character, the noble purpose and the dignity of his profession. He then said:

"I will confess to you that I am a hard, persistent worker, one who has a deep respect for the masters and who stands with humility before God and art. The public favor given me sustains me through all the trials and struggles of an artist's career. The appreciation shown me often has been a great solace to me, and if I have been enabled to maintain myself and my position as a musician, I owe it largely to the generous support given me by my fellow musicians. You can be assured that nothing in all my career is cherished by me more than the regard which I have received from my fellow artists, and from the musicians and teachers wherever I have been. Success, my friends, does not last. Public favor is easily lost, soon forgotten. The only thing that does last with a man, especially one in public life, is the respect which he has gained of his peers."

There was oratory of a high order by Oswald G. Villard, Robert Underwood Johnson, followed by diversions in lighter vein. Among these was a musical greeting to the guest sung by the assemblage to orchestral accompaniment and a melody from one of Mr. Paderewski's compositions (*Chant du Voyageur*). In the lines, written by Mr. H. E. Krehbiel, Mr. Paderewski was celebrated as poet, musician, seer, prophet, patriot and comrade, The Bohemians, with a versatility suggestive of an operatic chorus dropping into English, Italian, Polish and German in the refrain which followed each stanza, thus:

Salve illustre
 Genio canoro,
 Cui tutti in coro
 Lieti innegiam.
 Witaj nam, witaj nam
 Zsarca calego,
 Na zdrowie wypijem
 Do dua samego.
 Hoch, Paderewski!
 Laut lass es erklingen,
 Lässt Gläser zerspringen
 Dem Künstler zu Ehr.

There was a similar demand upon linguistic versatility at the dinner to Madame Sembrich, when, after six young ladies, pupils of the guest of the evening, had sung two infinite canons, or rounds, one in English and one in Italian which on simultaneous repetition were found to dovetail into each other though one was in triple time the other is quadruple, the entire company joined in the *mélée* as a third chorus in English, Italian, German, French, Polish and Russian acclaims. Other features of the evening which spoke loudly of the resources and enterprise of the Committee of Arrangements were a series of stereopticon portraits of Madame Sembrich depicting her from her 14th year up to the zenith of her career as an artist, the singing of national Polish songs and the dancing of national Polish dances by the company. There were speeches at this dinner also, tributes to the artist-guest by Mr. Goldmark, William J. Henderson and Henry T. Finck, and music by Sascha Jacobsen, but in all things was reflected the spirit of merriment and gayety as was befitting the happy disposition of the guest and her art. Other occasions were marked by good-natured fun, especially on the "Cabaret" evenings and the more or less informal smokers. For the entertainment of Mr. Arthur Nikisch, on his brief visit to America, Mr. Edwin F. Goldman conducted a parody of the overture to "Tannhäuser" with such successful imitation of Mr. Nikisch's manner that the great conductor was convulsed with laughter, and enthusiastically embraced his mimic. Chastisement and reproof were never the purpose of the skits in which Hy Mayer, Albert Reiss, and Charles T. Safford and others indulged; only good-natured railery.

III

THE MUSICIANS' FOUNDATION



THE good done by The Bohemians along two lines of endeavor contemplated in the organization of the Club—in the promotion of good-fellowship among members of the musical profession and the encouragement of them in the pursuit of artistic ideals—has been set forth in the preceding chapters of this little book. There remains to be told the story of a purely philanthropic enterprise in which is embodied a spirit which imbued the founders from the beginning, but which did not come into full fruition until the Club had completed five years of existence. By that time The Bohemians were so firmly footed that a desire found expression among its members for a permanent home. There were many men of wealth among the Associate Members, and it would have been a comparatively easy matter to raise money for the purpose of building or leasing a clubhouse. The conviction was general that The Bohemians had come to stay. But the idea had taken root amongst its leaders that a better use could be made of the Club's ability to draw on its potential capital, represented by the devotion of its friends and members, than to apply it to the temporal comfort of the members at their periodical meetings. This better use was the amelioration of the condition of professional musicians who had been overtaken by misfortune. Practical expression was given to the idea when contributions for the purpose came to be placed in the hands of the officers of the Club for distribution. So it was decided to organize a kind of auxiliary of the Club for this express purpose, and on May 8, 1914, the certificate of incorporation of "The Musicians' Foundation, Established by The Bohemians (New York Musicians' Club)" was filed in the records of New York County. The certificate was signed by Frank Damosch, August Fraemcke, Rubin Goldmark, Hugo Grunwald, Sigmund Herzog, Ferdinand von Inten and Franz Kneisel, and these gentlemen, together with Rudolph Schirmer and Maurice M. Sternberger, were designated as Directors to serve till the first annual meeting in April, 1915. With the exception of Mr. Schirmer and Mr. von Inten, deceased (replaced by Mr. George Hamlin and Mr. Edwin T. Rice), they have been identified with the administration of the affairs of the organization ever since.

The particular object of The Musicians' Fund as set forth in the certificate of incorporation is:

“To foster the interests and advance the condition and social welfare of professional musicians and to provide voluntary aid and assistance to professional musicians and their families in case of need, all in such manner as may be provided by the by-laws and not inconsistent with the laws of the State of New York or the United States of America.”

At the outset it was the intention of the creators of the Foundation to rely largely upon public concerts to provide the funds which were to be applied to the purposes of the organization, and on March 3, 1912, nearly two years before the incorporation was effected, a concert was given for the purposes by the Kneisel Quartet at the Hotel Astor, the programme of which was as follows:

1. SONATA FOR VIOLONCELLO *Corelli*
 Willem Willeke, Sigmund Herzog at the Piano
2. PIANOFORTE SOLOS:
 - (a) “Auf Flügeln des Gesanges” *Mendelssohn-Liszt*
 - (b) Etude *Liadow*
 - (c) Reminiscences de “Robert le Diable” *Meyerbeer-Liszt*
 Josef Lhevinne
3. SONGS:
 - (a) “Die Lotosblume” *Schumann*
 - (b) “Gretchen am Spinnrade” *Schubert*
 - (c) “Von Ewiger Liebe” *Brahms*
 Mme. Margaret Matzenauer, Sigmund Herzog at the Piano
4. STRING QUARTETS:
 - (a) Andante con moto e Variazione *Schubert*
 (From the Quartet in D minor)
 - (b) Italian Serenade *Hugo Wolf*
 The Kneisel Quartet
5. SONGS:
 - (a) “Gesang Weylas” *Hugo Wolf*
 - (b) “Liezesfeier” *Weingartner*
 - (c) “Heimliche Aufforderung” *Strauss*
 Mme. Matzenauer
6. SEPTET, Op. 20 *Beethoven*
 The Kneisel Quartet and Leon Leroy, Benjamin Kohon,
 Xaver Reiter, Ludwig Manoly

The financial success of the concert was gratifying in the extreme and a year later, on April 28, 1913, a second concert was given, this time in Aeolian Hall, at which the programme was this:

1. Four Songs *a capella*
 The Choir of the Musical Art Society, Frank Damrosch, Conductor

2. Pianoforte Trio in A minor *Tschaikowsky*
Ernesto Consolo, Mischa Elman and Willem Willeke
3. Three Songs
Mme. Frieda Hempel, Max Liebling at the Piano
4. Violin Solos
Mischa Elman, Percy Kahn at the Piano
5. Part Songs, unaccompanied
The Musical Art Society

This concert marked a great stride forward in respect of public attractiveness and scope, but there was a still greater stride in the popular appeal when on March 27, 1916, a Gala Concert was given in Carnegie Hall by Ignace Jan Paderewski, Pablo Casals and the Philharmonic Orchestra under the direction of Josef Stransky with this programme:

1. (a) Prelude, Chorale and Fugue *Bach-Abert*
(b) Overture, "Leonore, No. 3" *Beethoven*
The Philharmonic Orchestra
2. Concerto in D for Violoncello *Haydn*
Pablo Casals
3. Prelude, "Die Meistersinger" *Wagner*
The Philharmonic Orchestra
4. Concerto in A minor *Schumann*
Ignace Jan Paderewski

This concert was the most sensational incident in the musical season, and the public participation was evidenced by receipts amounting to over \$10,000. The war having intervened to direct the charitable impulses of the people into other channels these concerts were temporarily abandoned; but not the benevolent impulses of The Bohemians and their friends. Voluntary contributions of large dimensions had been made to the fund, and they continued to flow in. At the end of five years the donations amounted to over \$52,000, which from interests on investments was increased by over \$9,000, and the disbursements applied to the assistance of needy musicians had reached the sum of \$7,161.75. The funds are in the hands of the Farmers' Loan and Trust Company, as the official custodian of The Foundation and only the interest—but all of that, since there are no expenses in connection with the administration of the fund—has been employed for the purposes of relief. In a report made in April, 1919, the statement appeared:

"Besides voluntary contributions from various sources the Musicians' Foundation has received valuable accessions from the proceeds of concerts given for its benefit. This source of income of necessity ceased during the war, as it was deemed inadvisable to deflect the public from important financial sacrifices which the

demands of the war placed upon all patriotic citizens. It is intended, however, now that peace is in sight, to use every means to secure further financial support for the objects of the Musicians' Foundation, which is greatly needed at this time, and will be increasingly needed in the near future."

Thus ends the not strange, but certainly eventful history of The Bohemians for the present.

IV

PROGRAMMES

FIRST SEASON, 1907-1908

FIRST EVENING WITH MUSIC, January 18, 1908:

Sonata for Piano and Violin, No. 2, B minor, Op. 31, Bruno Oscar Klein (Karl Klein and the Composer); Songs by Schubert, Loewe, Beethoven and Franz (Mme. Matja von Niesen-Stone, Sigmund Herzog at the piano); Bach Concerto for Three Pianos, with accompaniment of String Quintet, J. S. Bach (Rafael Joseffy, Ferdinand von Inten and August Fraemcke).

SECOND EVENING WITH MUSIC, February 15, 1908:

Serenade in D, for Violin, Viola and Violoncello, Op. 8, Beethoven (Hjalmar von Dameck, Joseph J. Kovarik and William Ebann); Songs by Beethoven-Huss and Henry Holden Huss (Mme. Hildegard Hoffman-Huss, H. H. Huss at the piano); Sonata in D, for two Pianos, Mozart (Rafael Joseffy and Henry Holden Huss).

THIRD EVENING WITH MUSIC, March 21, 1908:

Suite Moderne, Op. 15, for Piano, Arthur Whiting (the Composer); Songs by Mahler and Brahms (Mme. Rosemarie Campbell); Three Fantasy Pieces for Piano and Clarinet, Op. 73, Schumann (Julius Lorenz and Otto Reinecke); First Movement from a Sonata, Op. 5, N. Medtner (Constantin von Sternberg).

FOURTH EVENING WITH MUSIC, November 9th, 1908:

Pieces for Harpsichord, Sonata in C, Minuet in E, Sonata in F, Scarlatti. Sarabande and Gavotte, Bach and Finale from Sonata in A, Mozart (Arthur Whiting). Concerto in E flat for Violin, Bach (Karl Klein and B. O. Klein at the Piano) Songs by Brahms, E. Haile, Lemaire (Heinrich Meyn and Sigmund Herzog at the Piano) Andante and Variations for two pianos by Schumann, Impromptu Schumann's Manfred, Reinecke (Rafael Joseffy and August Fraemcke).

SECOND SEASON, 1908-1909

FIRST EVENING WITH MUSIC, December 26, 1908:

Pianoforte Solos: Toccata in C, Schumann, Pastorale, Corelli-Godowsky, Gigue, Loeffly-Godowsky (Josef Lhevinne); Songs by Strauss, Pierné and Bachelot (Miss Laura Coombs, at the piano Carl Deis); Quartet in A major, Op. 41, No. 3, Schumann (The Kneisel Quartet).



SMOKER TO GUSTAV MAHLER, January 23, 1909, at the Hotel Astor.

SECOND EVENING WITH MUSIC, March 13, 1909:

Octet in D minor, for four Violins, two Violas and two Violoncellos, Op. 5, R. Glière (H. von Dameck, E. Foerstel, F. Lorenz-Smith, J. Spargur, J. Kovarik, F. Schmidt, Wm. Ebann and von der Mehden); Songs by Schubert, Brahms and Schumann (Miss Julia Heinrich, Max Heinrich at the piano); Pianoforte Solos: "Le Tambour aux Champs," Alkan, "Aborodo del Grazioso," Ravel, "La Soirée dans Granada," Debussy, Toccata, Debussy (Ernst Schelling).

THIRD SEASON, 1909-1910

SMOKER. December 4, 1909:

Two songs by Schumann (Marcus Kellerman); "The Raven," Melodrama, music by Max Heinrich (Max Heinrich. Sigmund Herzog at the Piano); three songs by Kurt Schindler (Sidney Biden, the Composer at the piano); "Die Dorfmusikanten," Mozart (Ludwig Marum, Philip Mittel, Joseph Kovarik, August Kalkhof, Herman Dutschke, Franz Niedler, in costume).

LADIES EVENING WITH MUSIC, January 15, 1910:

Quintet for Soprano Voice, Piano, Violin, Violoncello and Horn, Bruno Oscar Klein (Shanna Cumming, Bruno Oscar Klein, Karl Klein, Leo Schulz, Herman Dutschke); Three Piano pieces, Josef Weiss (Josef Weiss); The "Coffee Cantata," Bach (Edna Showalter, Sidney Biden, Frederic Gunster, singers; Ernst Bauer, Ludwig Marum, Philipp Mittel, Daval Sanders, B. Sinsheimer, Arthur Fraber, Joseph Kovarik, S. Van Praag, Joseph Gotsch, August Kalkhof, Carmin Stanzione, and William H. Barber, harpsichord, instrumentalists).

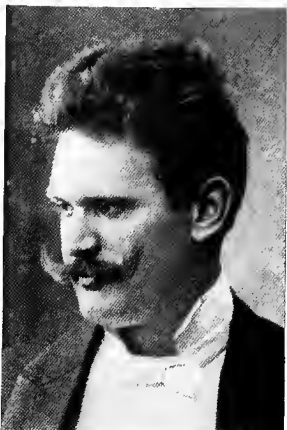
"CABARET," LADIES EVENING, February 26, 1910:

Sonata for Piano, César Franck (Henriette Michelson); Songs by Meyerbeer and Bizet (Maurice Bégue); violin solo, Hubay (Karl Klein); Song by Jensen, "Gaudeamus," (Max Heinrich); two songs by Henchel and Ries (Carl Jörn); Sketch and Caricatures by Hy. Mayer; Ueberbrettel Lieder (Clara Seidel); Musical Skit, "Ein fidelis Gericht," R. Heinze (Berthold Beck, Henry Weiman, Gustav Lanzke); "A Carnival Episode," B. Zepler (Mrs. Estelle Bloomfield-Adler, Henry Weiman); Conferencier, Carl Hauser (Sigmund Herzog at the piano).

LADIES' EVENING WITH MUSIC, April 30, 1910:

Quintet in E-flat, Piano and Wind Instruments, Beethoven (Bruno Labate, Carl Reinecke, Herman Handt, Alvin Kirchner, Carl Deis); Baritone solos by Franklin Ayres, Arthur Bergh, Alexander Russell, and Arthur Farwell (Morton Adkins, Mr. Russell at the piano); Song, "Die Lorelei," Liszt (Miss Hulda Lashanska, Sigmund Herzog at the piano); Sonata in E flat minor, for Piano and Violin, Emile Bernard (Carolyn Beebe and Edouard Dethier).

FOURTH SEASON, 1910-1911



SMOKER TO FELIX BERBER, November 12, 1910:

"Abendgesang" for six Violoncellos, Brescht (H. Britt, J. Gotsch, A. Heindel, K. Morgen, Leo Schulz, M. Skalmer); Songs (Royal Dadmun, Sigmund Herzog at the piano); Ballade for Piano, Liszt (Arthur Friedheim); Concerto for Violin, Mozart (Felix Berber, Sigmund Herzog at the piano).

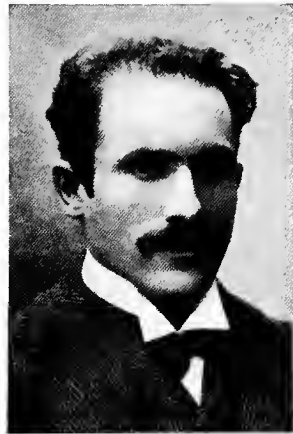


RECEPTION AND SUPPER, LADIES' EVENING, TO MILKA TERNINA,
December 17, 1910:

Quartet in A major, Op. 26, Brahms (Ernesto Consolo, Louis Svecenski, Willem Willeke and Franz Kneisel); Duet, "Per serbarmi fedel," Meyerbeer, Cora Remington and Edith Magee (Harry Rowe Shelley at the piano); Terzetto for two Violins and Viola, Op. 74, Dvorak (Franz Kneisel, Julius Roentgen and Louis Svecenski).



DINNER TO PROF. ENGELBERT HUMPERDINCK, December 30, 1910:
Speeches by Rubin Goldmark, Otto Goritz, Alfred Hertz,
Walter Damrosch; Songs by Harry Burleigh; humorous en-
tertainment by Otto Goritz.



RECEPTION AND SUPPER, LADIES' EVENING, TO MR. ARTURO TOS-
CANINI, February 11, 1911:

Quartet in C major, Op. 23, Arthur Foote (Arthur Foote,
Olive Mead, Gladys North and Lillian Littlehales); Songs
by S. Camillo Engel, Pietro Florida, William S. McCoy and
Walter Damrosch (David Bispham, Harry M. Gilbert at the
piano).



DINNER TO VICTOR HERBERT, March 11, 1911:

Speeches by Rubin Goldmark, Victor Herbert, Henry T. Finck, Walter Damrosch, H. E. Krehbiel and Carl Hauser; music, selections from Mr. Herbert's compositions, by an orchestra under the direction of the Composer.



DINNER TO RAFAEL JOSEFFY, LADIES' EVENING, April 15, 1911:

Speeches by Rubin Goldmark and Charles Steinway. Chorus of the Liederkrantz under the direction of Arthur Claassen; solo dance by Miss Renée Reiss; violoncello solo by Boris Hamburg; solo dance by Miss Eva Swain; couplets by Albert Reiss; pictures by Hy. Mayer; Carl Hauser, conferencier.

MONTHLY MUSICALE, May 13, 1911:

Sonata, Handel, Mr. Mischa Elman, and Percy B. Kahn at the piano.

FIFTH SEASON, 1911-1912

SMOKER, November 11, 1911:

Sonata for violin and piano, A. W. Lilienthal (Edouard Dethier and Albert von Doenhoff); couplets, Albert Reiss; "Kitchen Symphony," for Toy Instruments, Leo Schulz (conducted by the composer).

EVENING WITH MUSIC, LADIES' EVENING, December 30, 1911:

Concerto for Two Pianos and Strings, C major, Bach (August Fraemecke and Paolo Gallico; strings, Maximilian Pilzer, William G. Doenges, Joseph Kovarik, Joseph Gotsch and Ludwig Manoly); Three Songs by Max Liebling (Mrs. Estelle Liebling-Mosler); Four Songs by Hans Herman (Alexander Heinemann, John Mandelbrod at the piano); Quartet in G, Op. 17, No. 5, Haydn (The Flonzaley Quartet).



SMOKER TO FREDERICK A. STOCK, CONDUCTOR OF THE CHICAGO SYMPHONY ORCHESTRA, February 27, 1912:

EVENING WITH MUSIC, LADIES' EVENING, April 6, 1912:

"Fünf Stücke im Volkston," for Violoncello, Schumann, Op. 102 (Leo Schulz, with Miss Cecile Behrens at the piano); Rhapsodie, G minor, Op. 79, No. 2, Brahms, and "Andante spianato e Polonaise," Op. 22, Chopin (Luigi Gulli); "Magdalena, or The Spanish Duel," Melodrama, Music by Max Heinrich (Mr. Heinrich with Carl Deis at the piano); Suite in D minor, for Violin and Piano, York Bowen (Efrem Zimbalist and Sam Chotsinoff at the piano).

SMOKER TO MR. HAROLD BAUER, April 20, 1912:
Sixteen Waltzes for Pianoforte, Op. 39, Brahms (Mr.
Bauer).



DINNER TO MR. ARTHUR NIKISCH, May 3, 1912:
Speakers, Rubin Goldmark, H. P. Finck, Arthur Nikisch,
Parody on the Overture to "Tannhäuser" under the direction
of Edwin F. Goldman; Couplets (Albert Reiss and Sigmund
Herzog at the piano).

SIXTH SEASON, 1912-1913



SMOKER TO DR. KARL MUCK, CONDUCTOR OF THE BOSTON SYM-
PHONY ORCHESTRA, November 8, 1912:

EVENING WITH MUSIC, LADIES' EVENING, November 30, 1912:

Sonata for Flute, Violin and Harpsichord, Gluck (Georges Barrère, Georges Vignette and Arthur Whiting); Songs by Bononcini, Pergolesi and Martini (Mrs. Anna Taylor-Jones); Sarabande and Tambourin, from Sonata in D, Leclair (Georges Vignetti and Arthur Whiting); Two Movements from Sonata in F for Flute and Harpsichord, Marcello (Messrs. Barrère and Whiting); Menuet in G, Sonata in C minor and Sonata in F for Harpsichord, Scarlatti (Mr. Whiting); "Il Naufragio," for Voice, Flute, Violin and Harpsichord, Ariosti (Mrs. Taylor-Jones, Messrs. Barrère, Vignetti and Whiting).



DINNER TO EUGENE YSAYE, December 22, 1912:

Speakers: Rubin Goldmark, William J. Henderson, Eugene Ysaye. "Die Dorfmusikanten," Humorous Sextet in Costume (Ludwig Marum, G. Kuel, J. Kovarek, A. Kalkof, H. Dutschke, F. Niedler); Duo from "Stradella" (Albert Reis, and Otto Goritz, Richard Hageman at the piano).

COMPOSERS' EVENING, BY THE MEMBERS, February 3, 1913:

Quartet in E Minor, Op. 20, Fritz Stahlberg (Fred Landau, William Doenges, Joseph Kovarik and Joseph Gotsch); Songs by Victor Harris (Clifford Cairns, Mr. Harris at the piano); Sonata for Violin and Piano, G minor, Op. 9, Howard Brockway (Ludwig Marum and the Composer); Piano Solo. Fantasie, Op. 38, "Amourette di Pierrot," Op. 30, No. 1, "Thème Cracovien varié," Op. 26, No. 4, Sigismond Stjowski (The Composer).



RECEPTION AND SUPPER TO LEOPOLD GODOWSKY, LADIES' EVENING, March 9, 1913:

Quartet in A for Piano and Strings, Rubin Goldmark (Samuel Gardner, Louis Svecenski, Willem Willeke and Clarence Adler); Quintet in F for three Violins, Viola and Violoncello (Mss.) Charles Martin Loeffler (The Kneisel Quartet and Samuel Gardner); "A Lovers' Quarrel," Opera in One Act, Book by Enrico Comitti, English version by Alma Strettell, Music by Attilio Parelli (Charlotte Nelson Brailey, Harriet Foster, Austin Hughes, Harold Mallory). Produced under the direction of Oscar Saenger; Stage Manager, Leon Rains.

COMPOSERS' EVENING, BY THE MEMBERS, April 7, 1913:

Sonata for Violin and Piano, G minor, Op. 19, Henry Holden Huss (Carl H. Tollefsen and the Composer; two Songs with Violin *obbligato*, Max Heinrich (Otto Goritz and Edouard Dethier, the Composer at the Piano); "Revery" and Prelude and Concert Fugue in C-sharp minor, Op. 23 (Mss.), Percy Goetschius (the Composer); Concerto in E minor, for Violin, Op. 15 (Mss.) Max Bendix (the Composer, Paolo Gallico at the Piano).

SEVENTH SEASON, 1913-1914.



RECEPTION AND SUPPER, LADIES' EVENING, TO FRITZ KREISLER,
December 6, 1913:

Old Irish Melodies, arranged for Mixed Quartet by Arthur Whiting (The University Quartet, Mr. Whiting at the Piano); Solos for Harp by Pierné, Debussy and Salzedo (Carlos Salzedo); "Liebeslieder" Waltzes, Selections from Op. 52 and 65, Brahms (The University Quartet and Mr. Whiting); Pastorale for Three Flutes, Oboe, English Horn, two Clarinets, Horn, two Bassoons and Piano, Jean Huré (The Longy New York Modern Chamber Music Society, George Longy, director, Carolyn Beebe, pianist); Piano Solos: Prelude and Fugue in F-sharp minor, Buxtehude-Zadora, Deux Esquisses exotique Zadora, Rhapsodie No. 6, Liszt (Michael von Zadora).

COMPOSERS' EVENING, BY THE MEMBERS, January 5, 1914:

Suite for Violin and Piano, "From Old New England." Edmund Severn, "The thematic material of this work was suggested by old tunes of Yankee origin and carried in the author's memory since boyhood" (Maximilian Pilzer, Frank Bibb at the piano); Songs by A. Walter Kramer (William Simmons, the Composer at the Piano); Revery for Violoncello, Leo Schulz (the Composer); Trio for Violin, Viola and Violoncello, B-flat, Op. 25, Abraham W. Lilienthal (Max Bendix, Joseph J. Kovarik and Leo Schulz; three Songs, Dr. N. J. Elsenheimer (Edmund A. Jahn, the Composer at the Piano).

COMPOSERS' EVENING, BY THE MEMBERS, FIRST PERFORMANCES OF ORIGINAL WORKS, March 2, 1914:

Three Songs, Brun Huhn (Francis Rogers, the Composer at the Piano); four Piano Pieces, "Elegy," "Scherzo," "Album Leaf" and "Dance Caprice," Carl Figue (the Composer); seven Songs, Max Heinrich (W. Wheeler, the Composer at the Piano): Concerto for Violin, G. minor, Op. 30, Cornelius Rubner (Maurice Kaufman, the Composer at the Piano).



DINNER TO CARL FLESCH, LADIES' EVENING, March 14, 1914:

August Fraemcke, toastmaster. Speaker, Walter Damrosch. Cabaret Programme: Two Vocal Quartets, "Dame Holle," Dr. N. J. Elsenheimer, and "Come Down Laughing," Spross (Manhattan Ladies' Quartet); Lieder zur Laute (Richard Trunk); Paganini's Visit to Liszt; The Original Tyrolian Schmalz Quartet, imported directly from Gmunden, Austria; Chas. T. Safford, the famous Composer, will interpret his newest work, "Four Bad Character Pieces," Studies in Interpretation, Opus 4567, Dummkopf & Hartel, Property of the Publisher. No. 1, Daily Practice of the Boy; 2, Facility of the Fingers and Feet on the Organ; 3, Useful Expression for Virtuosos; 4, The Death of the Broadway Car. N. B.—This work is intended only for very advanced pianists; Intermezzo: "Votes for Women;" The Great German Grand Opera Duo in "Christian Science" fresh from Irving Place (Iffi Engel and Heinrich Matthees); Mr. Louis Mann; Albert Reiss in his incomparable short monologue; The New Flesch Tango, and other Modern Dances (May Richard and S. Mark Minuse, assisted by Maurice Sternberger); Dance.



DINNER TO IGNACE JAN PADEREWSKI, May 2, 1914:

Rubin Goldmark, toastmaster; speaker: Ignace Jan Paderewski, Oswald G. Villard, Robert Underwood Johnson, Theodore Steinway; Parody on the Overture to "Tannhäuser" (Orchestra under the direction of Edwin Goldman); "A Greeting to Paderewski"; Words to a Melody by Paderewski, by H. E. Krehbiel (Sung by the Company); Paderewski's Minuet in the form of a ballet (Charlotte Chivaux and Charles Ferois, the orchestra under the direction of Carl Hein); Bohemian March, for Orchestra, Leo Schulz (under the direction of the Composer).

EIGHTH SEASON, 1914-1915

MONTHLY MUSICAL, November 2, 1914:

"The Song Singer's Art," by Max Heinrich, a few remarks with illustrations from Schubert and Schumann; Piano Pieces by Arnold Schönberg and Lee Ornstein (Lee Ornstein).

COMPOSERS' EVENING, BY THE MEMBERS, FIRST PERFORMANCES OF ORIGINAL COMPOSITIONS, December 7, 1914:

Trio for Violin, Viola and Violoncello, B-flat, Op. 25 (Mss.) Abraham W. Lilienthal (Maurice Kaufmann, Joseph J. Kovarik, Leo Schulz); five Songs, Carl Deis (W. Pomeroy Frost, the Composer at the Piano); four Piano Pieces, "Colonial Song," "Mock Morris," "Irish Tune from County Derry," "Shepherd's Hey," Percy Grainger (the Composer).

COMPOSERS' EVENING, BY THE MEMBERS, FIRST PERFORMANCES OF ORIGINAL COMPOSITIONS, JANUARY 4, 1915:

Sextet for Clarinet, Oboe and Strings, Op. 34, Eduard Hermann (Edouard Dethier, Robert J. Toedt, Samuel Lifschey, Joseph Gotsch, Carl Reinecke, F. de Angelis); four Songs, A. Walter Kramer (Martin Richardson, the Composer at the Piano); Concertstück, D, for Violoncello and Orchestra, Op. 31, Sigismond Stojowski (Willem Willeke, the Composer at the Piano); "Prairie Idyls" for Piano, "From the Old Mission." "The Meadow Lark," "The First Anemone," "In Prairie Dog Town," humoresque (Victor Wittgenstein).



DINNER, TO JOSEF HOFMANN, JANUARY 10, 1915:

Concerto in B minor, for Four Solo Violins with Accompaniment of String Orchestra and Piano, Antonio Vivaldi, the piano part arranged by Dr. Frank Damrosch (Miss Henriette Bach, Miss Helen Jeffrey, Sascha Jacobsen and Elias Breeskin, Clarence Adler at the Piano); Concerto in A minor, for Four Pianos, J. Sebastian Bach (August Fraemcke, Ferdinand von Inten, Gaston Dethier and Clarence Adler, assisted by Samuel Gardner, Robert Toedt, Hyman Eisenberg, Louis Bostelmann, Conrad Held and Ludwig Manoly); Songs by Schumann and Schubert (Julia Heinrich, at the Piano Max Heinrich); Quintet in F minor, for Piano and Strings, Op. 34, Brahms (Josef Hofmann and the Kneisel Quartet); Sketches and Caricatures by Hy. Mayer.

MONTHLY MUSICALE, February 1, 1915:

Sonata in C-sharp minor, for Violin and Piano, Op. 21, Ernst von Dohmany (Edouard Dethier, Carl Friedberg); Songs by Dr. N. J. Elsenheimer (Charles Kaiser, the Composer at the Piano); Piano Solos by Walter Lampe, Debussy and Carl Friedberg (Carl Friedberg).



SMONER AND RECEPTION TO FERRUCIO BUSONI, February 13, 1915:

Impromptu performance by the guest of honor, of his arrangements of Bach.

COMPOSERS' EVENING, BY THE MEMBERS, FIRST PERFORMANCES OF ORIGINAL COMPOSITIONS, March 1, 1915:

Concerto in G minor for Violin and Orchestra, Op. 30, Cornelius Rybner (Maurice Kaufmann and the Composer); Songs by Marshall Kernochan (George Harris, Jr., the Composer at the Piano); Sonata in E minor for Piano, first time, Leopold Godowsky (played by the Composer).

MONTHLY MUSICALE, April 5, 1915:

Concerto in D minor, for Violin, Edmund Severn (Maximilian Pilzer, Richard Epstein at the Piano); five Songs by Alexander Russell (John Barnes Wells, the Composer at the Piano); Piano Pieces by Clarence Lucas, Mark Hambourg and Debussy (Mark Hambourg).



DINNER TO MADAME MARCELLA SEMBRICH, LADIES' EVENING,
April 11, 1915:

Speakers, Rubin Goldmark, William J. Henderson, Henry T. Finck. "Canone doppio e perpetuo, per recte et non retro, poliglotta ma non enigmatico, in tre contra quattro, a sei Voci con Stromenti. Parole e musica composte per festeggiare l'egregia Artista Marcella Sembrich, e dedicato al Circolo Bohemians da Enrico Edoardo Montecorvo. Op. 0.

Coro 1mo. *Le Sostentissime:*

Come, a roundelay we'll fashion,
Not in sorrow, not in passion,
But to hymn the good Marcella.
Songs of birds and scent of flowers,
Coo of doves in dewy bowers,
Weave a charm for fair Marcella.

Coro 2do. *Le Chicchierone:*

Cara, saggia, dolce, vaga,
Donna ammaliante;
Graziosa e vezzosa,
Moglie molto amante.
Cantatrice, buon attrice,
Stella armoniosa,
Cembalista, violinista,
Bella generosa!
Viva, diva! Gloria a te!

Coro 3zo. *The Bohemians:*

Hurrah! Huzza! Queen of Song!
Viva, Diva! Gloria a te!
Heil Dir! Prosit! Künstlerin!
Eljen! Soka! boldogan!
Zynam! Zynam! Kocham y cie!
Vivat! Vivat! Grande artiste!
Dieva divo, didnaja!

Violin Solo, Mazurka, Wieniawski (Sascha Jacobsen); Stereopticon portraits of Madame Sembrich; Chorus of Polish Songs, with Orchestra under the direction of Ernst Schelling; Dance in Polish Costumes.

MONTHLY MUSICALE, May 3, 1915:

Quartet in D minor, Mozart, Quartet in A minor, Schubert
Mischa Elman, Hans Letz, Louis Svecenski and Willem Willeke.

NINTH SEASON, 1915-1916

MONTHLY MUSICALE, November 1, 1915:

Piano Pieces, "Marche fantastique," Op. 10. No. 1, "Pensive Spinner," Op. 10, No. 3, "In May," Op. 23, No. 3, "Peasant Dance," Op. 24, No. 4. Rudolph Ganz; Sonata No. 2 in E, Op. 2, Erich Korngold (Rudolph Ganz).

MEMORIAL MEETING FOR RAFAEL JOSEFFY, December 6, 1915:

Address by Rubin Goldmark; "The Angels' Lullaby." for Bass solo, Vocal Quartet, String Quartet and Organ, Nicholas J. Elsenheimer (Mrs. L. Jahn, Mrs. J. Corcoran, Charles Kaiser, Fred Vogt; String Quartet: Ludwig Marum, Carl Tollefsen, L. Bostelmann and Gerald; Organ, Fred. Shoro. Under the direction of the Composer); Vier Ernste Lieder, Op. 121, Brahms (Max Heinrich, Carl Deis at the Piano); Address by August Fraemcke; Piano Pieces, "Cradle Song" and "Five Hungarian Melodies," Joseffy (Paolo Gallico).

COMPOSERS' EVENING, BY THE MEMBERS, FIRST PERFORMANCES OF ORIGINAL COMPOSITIONS, January 3, 1916:

Symphonic Rhapsody in F minor, Op. 35, for Violin and Orchestra. A. Walter Kramer (Frederic Fradkin, the Composer at the Piano); five Songs, Carl Deis (Royal F. Dadmun, the Composer at the Piano); Three Modern Piano Etudes, Albert von Doenhoff (the Composer); String Quartet in D minor, F. Lorenz Smith (Maximilian Pilzer, William Doenges, Joseph J. Kovarik, Mark Skalmer).



DINNER TO MISCHA ELMAN, LADIES' EVENING, January 8, 1916:
Violin Concerto March, "Mischa Elman," Edwin F. Goldman; Fantasy from the Grand Opera "Natomá," Victor Herbert (under the direction of the Composer); Violin Solos: Concerto in G minor, Vivaldi, "The Call of the Plains," Rubin Goldmark, "Souvenir de Moscow," Wieniawski (Mischa Elman, Walter H. Golde at the Piano); Orchestral Pieces: "When You're Away," "Whispering Willows," Entr'acte from "Princess Pat," Victor Herbert (conducted by the Composer); "A Wagner Humoresque" (Parodistic Quadrille) for the particular exaltation and edification of all Real Modernists, with a new "1916" Overture. Dance.

MONTHLY MUSICALE, February 7, 1916:
Quintet in B flat, for Piano, Flute, Clarinet, Bassoon and Horn, Rimsky-Korsakow (Carolyn Beebe and the New York Chamber Music Society); six Songs by Rudolph Ganz (Paul Draper, the Composer at the Piano); "Des Hafiz Liebeslieder," Karol Szymanowski (Paul Draper, Rudolph Ganz at the Piano); "Kammersymphonie" in B-flat, Wolf-Ferrari (The New York Chamber Music Society).

MONTHLY MUSICALE, March 6, 1916:
Quartet in F, Op. 96, Dvorak (Kneisel Quartet); five Songs, Rudolph Ganz (Paul Draper, the Composer at the Piano); Duet, "Warrior and Death," Max Heinrich (George Harris, Jr., and Edmund A. Jahn, Carl Deis at the Piano); Octet in C for four Violins, two Violas and two Violoncellos, Georges Enesco, Op. 7 (the Kneisel Quartet, assisted by Edouard Dethier, Elias Breeskin, Louis Bostelmann and Jacques Renard).

MONTHLY MUSICALE, April 17, 1916:

Quartet in D minor, Op. posth. Schubert (The Olive Mead Quartet); six Songs (Herbert Witherspoon, Carl Deis at the Piano); Piano Solos: Fantasie, Op. 17, Schumann, Air de Ballet, Gluck-Saint-Saens, and Etude en Forme de Valse, Saint-Saens (Harold Bauer).

TENTH SEASON, 1916-1917

MONTHLY MUSICALE, A PIANOFORTE RECITAL, November 6, 1916:

Variations serieuses, Op. 54 and Song without Words, in 3, Mendelssohn; Minuetto and Impromptu, Op. 142 No. 3, Schubert; Rhapsodie, Brahms; Gavotte Gluck-Brahms; Study in F, Op. 10 No. 6, Chopin; "Des Abends," Schumann; Valse, Op. 34 No. 1, Chopin (Ossip Gabrilowitsch).

COMPOSERS' EVENING, FIRST PERFORMANCES OF ORIGINAL COMPOSITIONS, December 4, 1916:

Sonata in A minor, for Violin and Piano, Op. 32 (Mss), Edwin Grasse (Edwin Grasse and George Falkenstein); seven songs by Alexander Russell (Vivian Gosnell, William Reddick at the Piano); three Pieces for Violoncello and Piano (Mss), N. Schildkret (Robert Thrane, the Composer at the Piano); Quartet for Strings, B-flat, Op. 17, (Mss) Abraham W. Lilienthal (Maximilian Pilzer, William Doenges, Joseph J. Kovarik and Mark Skalmer).

TENTH ANNIVERSARY OF THE FOUNDING OF THE BOHEMIANS, December 28, 1916:

"The Impresario," Comedy Opera in One Act, Music by Mozart, Dialogue and Lyrics by H. E. Krehbiel. The Cast: *Emanuel Schikaneder*, David Bispham; *Philip*, John Saintpolis; *Wolfgang Amadeus Mozart*, Albert Reiss; *Madame Hofer*, Miss Greta Torpadie; *Demoiselle Uhlich*, Miss Lucy Gates. Conductor, Sam Franko. After the Opera Dancing.

MONTHLY MUSICALE PROGRAMME OF MODERN FRENCH MUSIC, January 2, 1917:

Ravel, Sonata; Debussy, "Homage a Rameau," "The Wind," "Pagodes," "Minstrels"; Ravel, "The Gibbet," "Scarba" (Leo Ornstein).

MONTHLY MUSICALE, February 5, 1917:

Quintet in F minor, for Pianoforte and Strings, Op. 34, Brahms (Leopold Godowsky and the Kneisel Quartet); ten Songs by Brahms (Rheinhold Warlich, Carl Deis at the Piano).



SMOKER TO PABLO CASALS, February 25, 1917:

Motion Pictures, "The Stampede" and "Automatic Moving"; Couplets (Albert Reiss and Max Liebling), "The Seven Ages of Man," from "As You Like It," Melodrama, music by Henry Holden Huss (David Bispham, the Composer at the Piano); Motion Pictures: "Two Members of The Bohemians," "The Ourangutang," "The Land of Silence," and "How to Get a Breakfast by Strategy."

MONTHLY MUSICALE, March 5, 1917:

Sonata for Viola and Pianoforte, York Bowen (Samuel Lifschey and Carolyn Beebe); Sonata for Violin and Pianoforte, Henry Fevrier (Edouard Dethier and Gaston M. Dethier); Sonata for Violoncello and Pianoforte, Debussy (Engelbert Roentgen and Charles Cooper).

MONTHLY MUSICALE, April 2, 1917:

Pianoforte Trio Op. 15, Léon Boellman (The Tollefsen Trio); Impromptu for Harp, Gabriel Fauré (Alfred Kastner); Fantasie for Violin and Harp, Op. 124, Saint-Saens (Elias Breeskin and Alfred Kastner); Quartet in E minor, Op. 45, Vincent d'Indy (The Berkshire Quartet).



SMOKER TO OSSIP GABRILOWITSCH, April 15, 1917:

Improvizations (John Palmer and Charles L. Stafford); "The Hypnotic Method; or Mephistopheles as Music Teacher," by Frederick H. Martens, Music by Moritz Moszkowski with additional numbers (*Mephisto*, Samuel J. Siegel, *Pupil*, Miss Pirani); A Musical Pleasantry for Everybody (The Bohemian House Orchestra).



DINNER TO THE KNEISEL QUARTET (on the retirement of the organization from public life), LADIES' EVENING, May 5, 1917:

Speakers: Rubin Goldmark, Louis Svecenski, Oswald G. Villard, Frank C. Lawrence; Orchestra, "The Stars and Stripes Forever" (John Philip Sousa impersonated by Edwin F. Goldman); Pictorial Chronicles of the Kneisel Quartet; Parody of the Kneisel Quartet (Gustav Saenger, Carl Tollefsen, Edmund Severn and M. Blumenthal); Concerto for Piano and Orchestra (Impersonation of Leopold Godowsky by Max Pirani); Hy. Mayer in one of his Italian Monologues and His Own Moving Pictures.

ELEVENTH SEASON, 1917-1918

MONTHLY MUSICALE, November 5, 1917:

"Beethoven as a Humorist," Comments and Anecdotes by H. E. Krehbiel, on a Group of Canons by Beethoven sung by Alverie Bellenoit, George Harris, Jr., Charles Kaiser and J. H. McKinley; Trio, for Piano and Strings, Variations on "Ich bin der Schneider Kakadu," Beethoven (Samuel Gardner, Willem Willecke and Clarence Adler).

MONTHLY MUSICALE, December 3, 1917:

Trio for Violin, Viola and Violoncello, Beethoven, Op. 9, No. 3, Beethoven, Hugo Kortschak, Clarence Evans and Emmeran Stolber); Quartet in G minor, Op. 10, Debussy (The Berkshire Quartet).



DINNER TO JASCHA HEIFETZ, LADIES EVENING, December 29, 1917:

"Le Mariage aux Lanternes," performed in English as "The Treasure Trove," Operetta by Jacques Offenbach (Albert Reiss, Miss Sue Harvard, Miss Amparito Farrar, Miss Blanche da Costa. Conductor, Walter Damrosch, Stage-Manager Jacques Coimi).

MONTHLY MUSICALE PROGRAM OF RUSSIAN MUSIC, January 7, 1918:

Songs by Moussorgsky, Gretchaninow, Taneiev and Arensky sung by Reinhold Warlich, accompanied by Fritz Kreisler at the Piano, followed by a talk on Scriabin by Alfred Laliberti.



SMOKER TO HENRY HADLEY, February 3, 1918:

George Handlin song, an air by Handel, and songs by Edward Horsman (the Composer at the Piano), five Afro-American Spirituals arranged by Harry T. Burleigh (Mr. Burleigh at the piano); Quartet in E flat, Op. 4, Leo Weiner (Letz Quartet); Piano solo by Mischa Levizki.

MONTHLY MUSICAL, March 3, 1918:

Intermezzo for String Quartet (Mss), Daniel Gregory Mason; Quartet in G minor, Op. 10, Debussy (The Flonzaley Quartet).



SMOKER TO LEOPOLD AUER, March 30, 1918:

Musical Pictures of Chippewa Indian Life by Theodore Otterstrom, with Scenario arranged by Alice Gerstenberg. Theodore Otterstrom at the piano. Scenario read by Walter L. Bogert; A Midnight Cabaret arranged by Hy Mayer.

TWELFTH SEASON, 1918-1919

MONTHLY MUSICALE, November 4, 1918:

"Poems," Sonata No. 2, Op. 20, for Violin and Pianoforte,
G. Gatoire (Edouard and Gaston Dethier).

MONTHLY MUSICALE, December 2, 1918:

Quartet in E flat, Op. 67, Brahms; Quartet in G, Mozart
(The Letz Quartet).



DINNER TO SERGEI RACHMANINOFF, LADIES EVENING, January 5,
1919:

Songs, in Russian, by Rachmaninoff and Balakireff (Miss Emma Roberts, Kurt Schindler at the Piano); Dances: Pavane, Gabriele Fauré (Tulle Lindahl and Caird Walker Leslie), Allegrias (Catherine Degalanta); Gopak, Mousorgsky, Margite Tarazova, Alexander Umansky, Berthe Uhr, Berta Selskaja, Clara Torp, Cecile d'Andrea—staged by Adolf Bohm; "Mooncalf," a Play in one act by Arthur Hopkins (Harry Mestayer and Frederick Burton); "La Seva Padrone," Intermezzo in Two Acts by Pergolesi, in English as "The Maid Mistress" (Percy Hemus, Florence Easton, Louis Burgstaller. Conductor, Sam Franko).

MONTHLY MUSICALE, February 3, 1919:

Pianoforte Trio in C minor, Op. 101, Brahms, and Piano-
forte Trio in B-flat, Op. 99, Schubert (The Elschuco Trio).

COMPOSERS' EVENING, BY THE MEMBERS, FIRST PERFORMANCES
OF ORIGINAL COMPOSITIONS, March 3, 1919:

A Group of Bagatelles for Pianoforte, Henry Holden Huss
(the Composer); Three Songs by Carl Deis (Herbert Witherspoon (Accompanied by the Composer); Quintet for
Strings. Elliott Schenck (Nicholas Garagusi, Frederick
Arneemann, Samuel Lifshy, Robert Thrane).

MONTHLY MUSICALE, April 7, 1919:

Sonata for Piano and Violoncello, F major, Op. 99, Brahms (Harold Bauer and Pablo Casals); three Spanish Folk-songs arranged by Joan Manen (Andres de Seguro, accompanied by Francis Moore); Piano Solos, "Pictures at an Exposition," Moussorgsky (Harold Bauer); Suite in D minor for Violoncello alone, Bach (Pablo Casals).



DINNER TO ALMA GLUCK-ZIMBALIST AND EFREM ZIMBALIST,
Ladies Evening, April 26, 1919:

Sonata for Piano and Violoncello, Rachmaninoff (the Composer and Pablo Casals); Quartet in A minor, Fritz Kreisler (The Letz Quartet).

THIRTEENTH SEASON, 1919-1920

MONTHLY MUSICALE, MONTHLY MEETING, November 3, 1919:

Sonata in E minor, for Violin and Piano (Mss), Gustav Strube (Joseph Fuchs and Carl Deis); Nocturne for String Quartet, D minor, Frederick Jacobi (Joseph Fuchs, William Kroll, Cyril Towbin and Isaac Sear); "Symphonie Dramatique," for Viola and Piano, in Memory of David Hochstein, killed in the Argonne Forest, France, 1918, Samuel Gardner (Samuel Lifshy and Walter Golde).

MONTHLY MUSICALE, December 1, 1919:

Quartet, No. 2, G minor, Op. 153, Saint-Saens (the Berkshire Quartet); Quartet in A, Op. 41, No. 3, Schumann (the Berkshire Quartet).



RECEPTION TO JOSEPH LHEVINNE, January 5, 1920:

Sonata in A for Violin and Piano, Handel (Sascha Jacobsen and Emanuel Zalaban); Songs by Mozart and Franz (George Meder, Walter Golde at the Piano); Violin Solos: "Meditation," Glazounow. "Legende," Godowsky, "Perpetuum Mobile" Novacek (Sascha Jacobsen, Emanuel Balaban at the Piano); Songs by Campbell-Tipton, Wolf, La Forge and Tosti (George Meader, Walter Golde at the Piano).



RECEPTION TO SERGEI PROKOFIEFF, February 2, 1920:

Quintet in B minor, for Clarinet and Strings, Brahms; Variations for String Quartet, Op. 20, No. 1, Gneisin (first time); Overture for String Quartet, Piano and Clarinet (first time) Prokofieff (Players the Palestine Chamber Music Ensemble "Zimro").



RECEPTION TO BENNO MOISEIWITSCH, March 1, 1920:

Sonata for Viola and Piano, Henry Holden Huss (Edward Kreiner and the Composer); group of Russian Songs (Constantin Buketoff, Walter Golde at the Piano).



DINNER TO MRS. FREDERIC SHURTLEFF COOLIDGE, LADIES' EVENING, December 26, 1920:

Sonata in A minor, for Violin and Piano, Op. 23, Beethoven (Mischa Elman and Ernest Hutcheson); "Songs of Love," for Piano, four hands, and four Solo Voices, Op. 52, Brahms (Florence Hinkle, Merle Alcock, Lambert Murphy, Reinald Werrenrath, Carl Deis and Arthur Loesser); Septet in E-flat, Op. 20, Beethoven (Mischa Elman, Samuel Lifshay, Fmmeran Stoerber, L. E. Manoly, Xavier Reiter, Albert Chiafarelli and B. Kohon).

MONTHLY MUSICALE, April 5, 1920:

Sonata for Violin and Piano, E minor, Alberto Bachmann (the Composer and Beryl Rubinstein); two Scotch Songs, arranged by Reinhold Warlich and Fritz Kreisler, and four Songs by Brahms (George Hamlin, John Doane at the Piano); Piano Pieces by Scriabine (Alexander Skarlewski).



DINNER TO HAROLD BAUER, LADIES' EVENING, April 3, 1920:

Overture on Hebrew Themes, for String Quartet, Clarinet and Piano (Mss), Sergei Prokofieff (Palestine Chamber Music Ensemble "Zimro"); Scherzo-Humoresque for Four Bassoons (Mss.), Sergei Prokofieff (Benjamin Kohon, Oscar Modes, Philip Reines, George E. Weiss); Humoresque for Three Violins (Mss.), Fr. Hermann (Joseph Fuchs, William Kroll, Cyril Towbin); Choral Settings of Catlonian and Basque Folksongs (Chorus of the Schola Cantorum under the direction of Kurt Schindler).



DINNER TO SIGMUND HERZOG, May 8th, 1920:

Speakers: Rubin Goldmark, Herbert Witherspoon, Martin Blumenthal; Children Symphonic for Eight Trumpets (Edwin F. Goldman, Conductor); Piano Solo Paraphrase "Walkure" (Ernest Hutcheson); Sonata for Violin and Piano by Nicolaiff (Misha Piastro and Alfred Mirovitch), Humorous Parody on Mesia (Charles T. Safford) Stories by (Hy. Mayer).

FOURTEENTH SEASON, 1920-1921



RECEPTION TO THE LONDON STRING QUARTET, October 11, 1920:

Quartet in D minor, No. 13, Mozart; Quartet in E minor, Frank Bridge (The London String Quartet—James Levey, C. Thomas Petre, H. Waldo Warner, C. Warwick Evans).



RECEPTION TO GUY MAIER AND LEE PATTISON, November 1,
1920:

Variations on a Theme by Haydn, for Two Pianos, Brahms;
"Pupazzetti," five pieces for Two Pianos by Casella; Pre-
lude, Fugue and Variation for Two Pianos, César Franck;
Scherzo for Two Pianos, Op. 87, Saint-Saens (Mess. Maier
and Pattison).



RECEPTION TO MISCHA LEVITZKI, A PROGRAM IN COMMEMORA-
TION OF BEETHOVEN'S 150TH BIRTHDAY, December 6,
1920:

Four Songs by Beethoven (George Hamlin, Walter Golde
at the Piano); Thirty-two Variations on an Original Theme
in C minor, and Sonata in F minor, Op. 57, Beethoven (Mr.
Levitzki).



DINNER TO ENRICO CARUSO, LADIES' EVENING, December 26,
1920:

Folk Song Quartet, in One Movement, Op. 18, H. Waldo Warner; "Molly on the Shore," for String Quartet, Percy Grainger (The London String Quartet); Romance in G, Beethoven and Caprice Basque, for Violin, Sarasate-Manen, (Juan Manen, Willy Schaeffer at the Piano); Piano Solos: Nocturne, Op. 15, No. 2, and Etude, Op. 25, No. 9, Chopin; Concert Arabesque on Motifs from "The Beautiful Blue Danube, Schulz-Evler (Mischa Levitzki).



RECEPTION TO CYRIL SCOTT, January 3, 1921:

Ballads, "The Erlking" and "Edward," Loewe (Nelson, Illingworth, Coeraad V. Bos at the Piano); "What Constitutes a Musical Nation," a Talk by Mr. Scott; Songs by Schumann and Alfred Hile (Mr. Illingworth accompanied by Mr. Bos).



RECEPTION TO RUDOLPH GANZ, February 7, 1921:

"Morning and Evening at Blue Hill," Sketches for Strings, Oboes, Clarinet, Percussion and Piano, Frederic Jacobi (under the direction of the Composer); four pieces for Piano by Rudolph Ganz, "Au Jardin du sieux Serai" and "Serenade," Blanchet, "La Fille aux Chevaux de Lin" and "Teux d'Art Fice," Debussy (Mr. Ganz); "The Village Musicians," Mozart (by a band in costume).



RECEPTION TO IGNAZ FRIEDMAN, March 7, 1921:

Songs by Messager, Gounod, Hue and Wolf (Paul Reimer, Maurice Eisner at the Piano); two pieces for Harp Solo, Sarabande, Couperin, and two French Folksongs, Maurice Grandjany; three Preludes for Harp, Carlos Salzedo. Mr. Salzedo in Piano Solos (Mr. Friedman).



RECEPTION TO ARTHUR RUBINSTEIN AND PAUL KOCHANSKI,
April 4, 1921:

Sonata for Violin and Piano (New), Ernest Block (Mess.
Kochanski and Rubinstein).

FIFTEENTH SEASON, 1921-1922

MONTHLY MUSICALS, November 7th, 1921:

Trio in B major for Violin, Cello and Piano, Op. 8, Brahms,
Suite for Piano, Violin and Cello by H. Waldo Warner,
the prize-winning composition at the Berkshire Festival
(The Elshuco Trio).



RECEPTION TO EMIL TELMANYI AND JOSEPH PRESS, December 5,
1921:

Sonata for Violoncello, Henry Eccles; Etude, Chopin-
Glazunow; (Joseph Press and Gregory Ashman at the
Piano); Sonata for Violin, F. Busoni, Emil Telmányi and
Sandor Vas at the piano.



DINNER TO RUBIN GOLDMARK, LADIES' EVENING, December 26,
1921:

Toastmaster Herbert Witherspoon; Speakers, Harold Bauer, Rubin Goldmark.

Festival Prelude for Orchestra, Frederic Jacobi, composed for the occasion; Call of the Plains, Witches' Sabbath, Rubin Goldmark, orchestrated for the occasion by A. W. Lilienthal (Efrem Zimbalist); The Mountebanks, Song Cycle for four voices, Easthope Martin (Mrs. J. C. Phillips, Rose Bryant, Lambert Murphy, Conductor Mr. Sam Franko, Fred Patton). First time.

At all of the Banquets and Entertainments Mr. Rubin Goldmark acted as toastmaster.

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Argiewicz, Artur
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Auer, Leopold
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Barnes, Edward Shippen
Barrere, George
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Benoist, Andree
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Beyer, John
Binder, Abraham W.
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Consolo, Ernesto
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Damrosch, Dr. Walter

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d'Archambeau, Iwan
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Denton, Oliver
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Dethier, Gaston
Dittler, Herbert
Doane, John
Doenges, William
Douglas, Rev. C. Winfred

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Ganz, Rudolph
Gareissen, Oscar R.
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