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Touching large displays of dresses to
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Consulting Engineer

Eastman Theater and
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For all of their microscope both then in the most distant and those in the nearest room they bring life situations in the face of the lens and hence are not only protected from vision but also are due to their great electricity, invisible yet brilliant. The lens is brilliant, lacking, and to the eye with which they always come to a quick, steady focus.

Performance that never fails in spite of their compactness is in the case of the new cinephone equipment, which is now being used by the Eastern Theatres. The Eastern Theatres are said to have the equipment of the usual cinephone, and to use the cinephone of the new equipment, giving them complete control of their entire activities. They are using the equipment in every respect, for the greatest service to the present.

Any motion or movement of motion to the projection and other places have found with the new cinephone equipment, and were taken.

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OF MUSIC
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American Clay and
Cement Corporation

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ROCHESTER, N. Y.

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EASTMAN THEATER
and SCHOOL OF MUSIC
Philanthropies; Eastman School of Music and Eastman Theatre
Philanthropies; Eastman School of Music and Eastman Theatre
NEW DEPARTURE AT EASTMAN MUSIC SCHOOL

After years of effort, the Eastman School of Music has announced a new and significant development. The school is expanding its facilities and will be adding a new building to accommodate the increased student body. This expansion is a testament to the dedication of the school's faculty and administration.

The school has also announced a new program in music therapy, which will be offered to students beginning in the fall semester. This program will provide students with the tools and knowledge necessary to help clients with a variety of needs, including those with mental health issues, physical disabilities, and other challenges.

The school has also received a significant donation from local philanthropist, John Smith. This donation will be used to fund the construction of the new building and support the new program in music therapy.

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Eastman Theatre

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University of Rochester

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Philanthropies; Eastman School of Music and Eastman Theatre
The Influence of the Eastman Theater will Be Felt Throughout the World

It stands unique among the edifices of all ages and all civilizations, for its lofty ideals and the perfection of its architecture—a monument to the achievements of the past, as a tribute to the genius of a man of the present, and as an earnest of the cultural progress not only of this community which is fortunate that it is being the residence of its donor and the center of its influence, but also of the whole world.

The story of the building of the Eastman Theater reads like a page from a fairy book, and newspapers will devote entire editions to telling you of the four years of research into musical and artistic history that preceded the turning of the first spadeful of earth for its foundation, and of the many millions of dollars that have already been expended in its construction.

And now that it is on the point of completion, we Rochesterians may well pause in our activities for a moment to gaze upon the master work to receive the impress of the spirit to which such a glimpse of the vision that preceded by many years the dreamed of the first bricks—and at the completion of its construction to admire the superimposing of the many features that we shall see in every section of its magnificently developed, artistic and cultured—edifice as it rises upon every corner of the community.

There is no other thought that should not come to us at this time, a thought that pays tribute to the legacy Mr. Eastman has always manifested toward his neighbors, and the magnificently excellent of the Eastman Theater in turn, pay tribute to the magnificence of the Eastman, and the performance of the greatest part of the actual construction of the Eastman.
Philanthropies; Eastman School of Music and Eastman Theatre
New Eastman Theater Will Be Opened Labor Day with Moving Picture Performance

The Eastman Theater, on the campus of the University of Rochester, will be opened Labor Day, Monday, August 28, with a moving picture performance in the new Eastman Theater. The opening program will be a gala event, with many well-known stars taking part. The show will begin at 8:30 p.m. and will last for about three hours and a half.

The theater was built at a cost of $1,200,000 and is the largest in the East of its kind. It seats 1,800 people and has an orchestra pit with a capacity of 60 musicians. The stage is 12 feet deep and the seating is all reserved. The theater has been designed by the architects, Cass Ayres & Leslie, and is furnished with the most modern equipment.

The Eastman School of Music and Eastman Theatre

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University of Rochester
River Campus Libraries
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Philanthropies; Eastman School of Music and Eastman Theatre
Modern Principles of Building
Are Embedded in Construction of Rochester's Newest Theater

The new theater of the Rochester Philharmonic Orchestra is one of the most remarkable structures of its kind in the United States. It is designed by the well-known architect, Frank Lloyd Wright, and is considered to be a masterpiece of modern architecture.

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It has all a great theatre is nothing but a triumph of art biography and dramatic serials with life blood to

Paramount has just announced a six months' program of its biggest pictures.

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This is always the most reliable test of a picture's

Paramount Pictures

FAMOUS PLAYERS-LATHAM CIRCUS
NEW YORK CITY
Massive Ventilation System Will Wash Air to Flow Through All Parts of New Eastman Theater

The largest theater in America, the new Eastman Theater, is being scientifically prepared to give a healthful and comfortable experience to the patrons. The ventilation system is designed to bring fresh air into the auditorium from all sides and to remove stale air and smoke. The system consists of a network of pipes and vents, and each seat will have its own supply of fresh air. The ventilation will be regulated by automatic controls, ensuring that the air is always at the proper temperature and humidity. The theater is scheduled to open on August 25th with a grand opening performance. The air will be so pure and fresh that patrons will feel invigorated and refreshed throughout the performance. The ventilation system is a testament to the attention to detail and care that has been put into the construction of the theater.
Philanthropies; Eastman School of Music and Eastman Theatre
The University of Rochester
Alumni Bulletin
OF THE EASTMAN SCHOOL OF MUSIC

Vol. 5 May 1932 No. 3

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Eastman School News

Published quarterly by the Eastman School of Music of the University of Rochester, Rochester, New York.
Philanthropies; Eastman School of Music and Eastman Theatre
George Eastman and Music

His Love of It, Intelligent Appreciation and Clarity of Judgment in Counsel over Its Problems

By DR. HOWARD HANSON

It is difficult to write of George Eastman without emotion. To those of us who knew him well and who had the inestimable privilege of working in close contact with him, he was a veritable superman—the type of leader to whom one gives unquestioning loyalty and devotion. To me he was not only an inspiring guide but a beloved friend. Though by nature a reserved and essentially shy and modest man, he possessed qualities of genuine sympathy and understanding that called forth in those who knew him that admiration and loyalty that approached idolatry.

His passion for music was great. Music alone supplied him with a spiritual food which his nature demanded. During his Sunday chamber music concerts it was his habit to sit looking straight ahead, entirely motionless except for the flicking of the ashes from his almost ever-present cigarette. And great was his annoyance when any ill-advised friend endeavored to carry on a sotto voce conversation to the music!

His love of music was unaffected and genuine. He made no pretense to technical knowledge. He never attempted to acquire the jargon of the superficially cultured music-lover. His appreciation of music was innate and intense. It was characteristic of him that he was not influenced in his appreciation by the artistic prestige of the work performed. He did not like Brahms because it was Brahms nor Beethoven because it was Beethoven. Music which most appealed to him was music that contained warmth, power and emotional strength. He never tired of Wagner on the one hand, and never could become enthusiastic over the music of Bach on the other.

At the same time he made no attempt to criticize, nor did he ever give any indication that he felt that because he did not enjoy a composition the work was necessarily inferior! His attitude to music that he did not appreciate was tolerant and his constant remark was, “You experts know whether or not it is good music!” Indeed his attitude toward the entire field of composition was so fair, so broad-minded, and so appreciative that it might well serve as an object lesson for the average music-listener.

His attitude toward American music was equally open-minded and constructive. He believed that the American composer must have the opportunity of writing and of hearing his own music, and his support of the American Composers’ concerts was unswerving. Without his support and the equally unfailing support of President Rice, this project which has added so much lustre to the name of the Eastman School of Music would have been impossible.

His loyalty to the Eastman School itself was unbounded and his pride in
every accomplishment intense. He was never too busy to discuss its problems, and never too tired to give counsel and advice.

Perhaps his most outstanding characteristic was the amazing and almost uncanny clarity of his mind. Though he made no attempt to dictate or to interfere in technical matters, the keen analytical power which he brought to bear on any problem was to me a revelation in straight thinking. He always took the broad point of view. He considered always the general and ultimate good to be derived. He had the faculty of sweeping away with one movement all superficial and extraneous matter and of going at once to the heart of the problem. A discussion with him had the effect of a mental cold-shower, stimulating and invigorating.

This ability to view problems in their broadest aspects gave to some the impression that he was cold and emotionless. The answer, it seems to me, was that he loved people but few persons. He gave millions of dollars to help mankind, but was the wrong man to approach for personal charity. With his type of mind this is not only understandable, but follows as a necessary sequence.

His method of going shows the same Olympian type of mind. He had all his days been the master of man and the master of his own destiny. He remained the master of his destiny at the end, terminating life when he felt his work was done. There was in the manner of his going a quality of the sublime which is given few mortals to attain.

His going has been a stunning blow to those of us who worked for and with him and who loved him. It only remains for us to labor in such a way as to carry on the work which he committed to us and, in doing so, raise to him a perpetual memorial worthy of his memory.

New Students Accepted

The following students have been added to the list of those accepted for admission in 1932–33 since the last Bulletin was printed and until May 1.

<table>
<thead>
<tr>
<th>Name</th>
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<th>Course</th>
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<td>BRENN, Kenneth, L.</td>
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<td>BURKE, J.</td>
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<td>COGAN, V.</td>
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<td>KIRBY, J. P. F.</td>
<td>St. Louis, Mo.</td>
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<td>KRAUS, G.</td>
<td>Collegeville, Idaho</td>
<td>Composition</td>
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<td>MANSBEE, Ethel</td>
<td>Pittsfield, Mass.</td>
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<tr>
<td>MARKS, Lois</td>
<td>Rochester, N. Y.</td>
<td>Piano</td>
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<tr>
<td>MENES, Catherine</td>
<td>Minges Mills, Pa.</td>
<td>Piano</td>
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<tr>
<td>MUNNOS, Katherine</td>
<td>Yonkers, N. Y.</td>
<td>Public School Music</td>
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<tr>
<td>PETERS, Harry E.</td>
<td>Harrisburg, Pa.</td>
<td>Public School Music</td>
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<td>SCHROEDER, William</td>
<td>River Falls, Wis.</td>
<td>Musicology</td>
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<td>SHEPP, Isabel</td>
<td>Birmingham, Ala.</td>
<td>Piano</td>
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<tr>
<td>STEVENS, Ruth</td>
<td>Glyndebury, N. Y.</td>
<td>Piano</td>
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<tr>
<td>TOWNSEND, G.</td>
<td>Ashland, Pa.</td>
<td>Public School Music</td>
</tr>
<tr>
<td>WALKER, Virginia</td>
<td>Mt. Vernon, Ohio</td>
<td>Violin</td>
</tr>
</tbody>
</table>
Music in Mr. Eastman’s Home

Music played an important role in the life of Mr. Eastman for 30 years or more before his death. He had a real love for music, although his technical knowledge of it was limited. His interest first centered in the organ and on the completion of his East Avenue home he installed a three-manual organ and engaged an organist to play it regularly. About the same time a string quartet was engaged and gave weekly programs.

Fifteen years ago Mr. Eastman added another organ and the combined instruments were made playable from one console forming one of the largest and most beautiful residence organs in this country.

In 1921 Mr. Eastman assembled a quartet of distinguished instrumentalists which has been known as the Kilbourn Quartet in memory of Mr. Eastman’s mother, Maria Kilbourn Eastman, for whom Kilbourn Hall was also named.

For the past 12 years the organ was played for him regularly every day during the breakfast hour and two evenings a week with the string quartet.

Sunday evenings it was Mr. Eastman’s custom to invite about 100 of his friends for the music. The first part of the program took place in the large music room and usually consisted of a string quartet and other chamber work with piano. Frequently more unusual chamber works with clarinet, horn, harp and other combinations were presented. It is safe to say that in the past 25 years practically every chamber work of importance has been played in Mr. Eastman’s home.

After the supper, which was served to the guests, another program was given in the conservatory music room where the organ is located. This program consisted of organ solos, solos by a member of the quartet, and a group of ensemble music for strings, organ and piano. Mr. Eastman was particularly fond of this combination and a large library of original and arranged music was built up.

Mr. Eastman’s musical taste was broad, although he preferred the classics and few modern composers after Debussy interested him. He enjoyed music of color, melody, rhythmic vitality, and clear form and frequently expressed a particular liking for Wagner.

Mr. Eastman utilized music as a means of entertainment but he was himself always an absorbed listener and frequently complete programs were performed for him as solo listener. For years music was a constant factor in his home life.
Commencement Events—1932

University and School Functions of Scholastic Year’s Close Listed

The various events of Commencement 1932, of special interest to Eastman School graduates and former students are included in the following schedule of events compiled from the Commencement program of the entire University:

The Eighty-second Annual Commencement of the University of Rochester begins June 16 and continues through June 26. On Thursday, June 16, the seniors of the Men’s College will engage the faculty in baseball on the River Campus. In the evening a special concert for alumni, faculty, and guests will be given in Kilbourn Hall.

On Friday, June 17, Phi Beta Kappa will meet at luncheon and the afternoon will be given over to the Alumni Intramural ball games, reunions at the College for Men and College for Women, while the Annual Spring Pageant for the College for Women will be given in the evening.

The annual meeting of the Board of Trustees will be held on June 18. Class reunions and other campus events are planned at the College for Men and the College for Women on the afternoon and evening of June 18.

President Rush Rhees will give the Baccalaureate sermon Sunday, June 19, at 4:00 P.M. in Strong Auditorium, on the River Campus.

Monday, June 20 is Commencement Day with the exercises beginning at 10:00 A.M. in the Eastman Theatre. The address will be given by William Richard Castle, Jr., the Undersecretary of State of the United States. At 1:00 O’clock the Alumni luncheon of the various schools will be held with the Eastman School of Music Alumni Meeting at the Sagamore Hotel. From 4:40-5:30 P.M. the President’s reception will be held in the Memorial Art Gallery.

The railroads have granted a special one and one-half fare to returning alumni, former students and their families on the certificate plan, providing there are 150 certificates.

Eastman School Graduation Concerts

The annual series of public concerts and recitals which the Eastman School itself conducts will be given in Kilbourn Hall in evening performances in accord with the schedule which follows:

May 20—Program of compositions by members of the composition classes of the Eastman School, played by the Rochester Civic Orchestra, Dr. Hanson conducting.

May 21—Program of movements from concertos for solo instruments and orchestra with graduates as soloists and the Rochester Civic Orchestra, Dr. Hanson conducting.

May 22—A recital program with graduates as the soloists.

May 23—Program of movements from concertos for solo instrument and orchestra with graduates as soloists and the Rochester Civic Orchestra, Dr. Hanson conducting.

May 24—Recital program with graduates as soloists.

June 2—Recital program with graduates as soloists.

June 3—Concert by the Eastman School Orchestra, Samuel Border conductor.

June 6 and 7—Productions by the Opera department.

June 14—Concert for alumni, faculty and guests.

DAVIE TAYLOR, ‘30, and Phyllis Knickerbocker, ‘31, have been giving two piano recitals this year in Massachusetts.

MARION L. MORROW, ‘26, is teaching music privately at Bath, N. Y. She was Assistant Editor of “The Note-Book,” while a student and has very kindly assisted in supplying missing copies.
Summer Session 1932

Summary of This Year’s Summer Term Prospects and Student Opportunities

The Eastman School summer session this year opens on June 27 and closes on July 30. Registration days are June 24 and 25 and students who expect to receive full credit must register on or before June 30.

Early registration in this session indicates that the Eastman School summer session serves a varied student group. There are many students interested in intensive work in theory, public school music, ensemble playing and conducting, subjects in which this School has earned reputation for efficient instruction. There is a rapidly growing demand for work leading to advanced degrees, the Master’s degree as well as that of Doctor of Philosophy in Music. The opportunity for study of academic subjects in the University of Rochester College of Arts and Science, which is in session during the summer is an appreciated advantage. This session is recognized as an opportunity to review subjects, to make preparation for the work of the coming session of the scholastic year and to complete requirements for certificates to teach. Regular students of the School find advantage in completing certain work so that during the scholastic year they may devote more time to their major subjects.

In checking the early registration of students for the 1932 summer session we found that students were then enrolled from seventeen states: California, Colorado, Connecticut, Iowa, Kansas, Massachusetts, Michigan, New York, New Hampshire, North Carolina, Oklahoma, Pennsylvania, South Dakota, Tennessee, West Virginia, and Vermont.

While all courses were being elected by students in their registration choices the following subjects seemed to be especially attractive:

Piano—This is due perhaps to the large piano faculty.

Public School Music—This course appeals to a great number probably due to the fact that Mr. Charles H. Miller will be able to devote considerable time to teaching and demonstrating the Rochester Plan and the teaching of public school music without the use of syllabuses.

Psychology of Music—Dr. Wm. S. Larson has a fine reputation in this field which would naturally attract many to the course.

Theory, Composition, etc.—The Eastman School of Music has a reputation for encouraging the production of original works in the field of musical composition. This fact is a great attraction to many who are interested.

Pedagogy of Theory for teachers of theory.

Piano Class Methods—This course will be taught by Miss Hope Sennert.

Instrumental Work, Conducting, Orchestration.

Beyond Vocal Classes.

The Symphony Orchestra, with Mr. Samuel Behr as Conductor, offers opportunities for ensemble work.

Other Facilities Included:

Study of Academic Courses at the College.

Libraries—Sibley Medical Library and Rush Rhees Library.

The Art Galleries, which is located very near to the Eastman School.

The recreation program includes trips to points of interest such as the Finger Lake Region, State Parks, Falls, Eastman Kodak Company, and various industries of national interest.

Rochester is noted for its beautiful parks, golf courses, beaches, and many other summer sports.
The Eastman School Music Festival
Programs of Major Public Project of the Eastman School Year

The Eastman School's Second Annual Festival of American Music this year was conducted in four evening performances, three in the Eastman Theatre, the Chamber Music concert, in Kilbourn Hall. This project was inaugurated last year in commemoration of the Tenth Anniversary of the School. Press and public immediately approved it: the appropriateness of Dr. Hanson's plan, the co-ordination of the performance resources of the Eastman School, the available professional orchestras and ballet corps to make possible a festival program of wide variety were subjects of comment in newspapers and magazines and the festival itself was an unquestionable success with reviewers, both local and coming as representatives of outside newspapers and magazines. The public of Rochester supplied audiences numbering in excess of 6,000 persons.

This year the announcement of the Second Festival raised immediate interest; it was promptly made in the press of the country. The response from the public of Rochester is indicated in the fact that before the close of the second day of ticket distribution all the tickets for two of the performances were given out and the total supply greatly depleted. With three performances in the Eastman Theatre an approximate public of more than 10,000 was attracted by the Festival.

Dr. Hanson as director of the Festival made its programs and himself conducted two programs and a part of the third. The Festival included concerts of orchestral, choral and chamber music, and an evening of ballets. There is every cause for belief that it is one of the most successful projects undertaken by the Eastman School.

The programs follow:

Program for Tuesday Evening, May 3

EASTMAN THEATRE

The Eastman School Symphony Orchestra
Conductors: Dr. Howard Hanson
Mr. Samuel Below
Mr. Herman H. Gehhart

\. Natchez on the Hill - - - - - - John Parry
Orchestra

\. "Exultate Deo" - - - - - Mabel Wheeler Daniels
Chorus and Orchestra

Suite from "The Betrothal" - - - - - Eric DeLamarter
(a) Overture (b) "The Veiled Sweetheart" (c) Dance of the Sweethearts

INTERMISSION
“The Pleasure Dome of Kubla Khan” - - - Charles Griffes
Orchestra

Cantata—“The Raising of Lazarus” - - - Bernard Reger
Chorus, Soloists and Orchestra

SOLOISTS
Grace Seibold, soprano; Marie Keeler Burbank, contralto; Edward Van Niel, tenor

Program for Wednesday Evening, May 4
KILBOURN HALL
THE EASTMAN SCHOOL LITTLE SYMPHONY
From the Phil. 33rd Alpha Fraternity
Karl van Hoese, Conductor

THE HOCHEINER STRING QUARTET
Harry Friedman, First Violin; Leon Lavard, Second Violin
Arthur Stillman, Viola; Louis Melzer, Violoncello

PROGRAM

Ukrainian Suite for Strings - - - Quincy Porter

Four Episodes for Chamber Orchestra - - - Ernest Bloch
(a) Humoresque macabre (b) Obsession (c) Calm (d) Chinese

“Through the Looking Glass” - - - Darius Taylor
(a) Dedication (b) Jabberwocky (c) Looking Glass Insects
(d) The White Knight

INTERMEZZO

String Quartet in One Movement - - - Howard Hanson

Suite for Violin, Piano and Percussion - - - Martha Alten Douglas
Harry Friedman, Violin
Richard Coddington, Percussion
Composer at the Piano

Sinfonietta - - - Bernard Wagnenur
(a) Con Spirito (b) Adagio (c) Allegro con brio

Program for Thursday Evening, May 5
EASTMAN THEATRE
THE ROCHESTER PHILHARMONIC ORCHESTRA
Dr. Howard Hanson, Conducting

PROGRAM

Divertimento - - - - Bernard Wagnenur
Cortege

Symphony No. 1 - - - - - - - Herbert Anck
Vivace Prelude and Fugue for Piano and Orchestra
Presto Andante molto moderato Allegro Poco
(First Performance)

INTERMEZZO

Dan Gregory Mason
Max Lando, Soloist
(First Performance)
Concerto for Oboe and Orchestra — — — — Irene McHose
Mitchell Miller, Soloist
(First Performance)

Symphony No. 2 — — — — — — — — — — Randall Thompson
Allegro Largo Scherzo Andante con moto—Allegro con spirito

Program for Friday Evening, May 6
EASTMAN THEATRE
"THE HAPPY HYPOCHRITE"
For Ballet and Orchestra

Music — — — — — — — — — — Herbert Ebrell
Scenario from the Story by Max Beerbohm
Scene I. Cabaret in London, England, (1900)
Scene II. In a Park, London, England

Characters
GAMBIE, Cabaret Proprietor — — — — Nathan Emmanuel
LORD GEORGE HILL — — — — — Harold Kolb
LA GAMBOLE — — — — — — — — — Hermine Luebert
MR. AESNIS, Mask Maker — — — — — Martin Vogt
MERRY DWARF — — — — — — — — — Ruby Bohrer
JENNY MERE, a Dancer — — — — — Thelma Biracree

Friends of Lord George:
Ruth Komman, Betty Olney, Virginia McRae, Marian Rodu, Frank Baker, 
Brendon O'Callahan, Edwin Knaile, and Cecil Carter.

CABARET GUESTS:
Madeline Ireland, Josephine Marino, Josephine Garret, Eugenie Roe, Margaret 
Shuler, Phyllis Marde, Jeanne Smith, Louise Morse, Milton Palliser, Richard 
Andrews, Charles Walls, Kenneth Waide, Harvey Heer, Arnold Reamnet, 
Ralph Young and Clayton Halstein.

Pages:
Patricia Dwyer, Olga Donigore and Winifred Wolfert.

Waiters:
Luke Roviella, Roger Kent.

Dancers from the Studio of Thelma Biracree
Choreography by Miss Biracree
Scenery by Clarence Hall
Costumes by Mrs. Alice Couch

ORCHESTRA OF PLAYERS OF THE ROCHESTER PHILHARMONIC
Dr. Howard Hinson, Conductor

"SKYSCRAPERS"
For Ballet, Chorus and Orchestra

Music — — — — — — — — — — John Alden Carpenter
Scenario — — — — — John Alden Carpenter and Robert Edmond Jones

Characters
WHITE WINGS — — — — — — — — — — Martin Vogt
STREUTTER — — — — — — — — — — Harold Kolb

Philanthropies; Eastman School of Music and Eastman Theatre
“HERSELF” - - - - - - - Thelma Biracree

MECHANICAL DOLLS - Phyllis Telford, Dorothy Tucker, and Helen Tobin

SNAKE CHARMER - - - - - - - Ruth Kanavan

WILD MAN OF BORNEO - - - - - - - Roger Kent

WORKMEN:

WORKMEN'S GIRL FRIENDS:
Ruby Rohrer, Madeline Ireland, Josephine Marino, Lenore Morse, Betty Olney, Eugenie Roe, Margaret Shalet, Josephine Gormer, Frances Dunlap, Phyllis Marbin, Vera Southwell, Betty McGowan, Marian Koda and Jeanne Smith.

MERRY-GO-ROUND:
Dorothy Tucker, Wilhelmina Wolfert, Rosemary Weis, Virginia Cole, Helen Tobin, Margaret Luson, Patricia Dayer, Bertha Marris, Olga Bom vignore, Beatrice Lane, Marjorie Summers, Rosalie Scinta, Esther Cohen and Rosalba Bonisko.

POLICEMEN, NIGRO SINGERS, BARBARES:
Members of the Eastman School Chorus.
Choreography by Thelma Biracree
Dancers from the Studio of Thelma Biracree
Chorus trained by Herman H. Gendhart
Scenery by Clarence Hall
Costumes by Mrs. Alice Conch

Orchestra of Players of the Rochester Philharmonic
Dr. Howard Hanson, Conductor

Opera Department Productions of Special Interest

On the evenings of May 16 and 17 the Eastman School opera department will present two one-act operas, “Der Fliegende Holländer” by Gounod, which has never been performed in America, and Offenbach’s “La Persecutee,” which will have its first Rochester performance. The freshness of these works has aroused much interest in the performances. Emanuel Balaban will conduct, an orchestra of players from Eastman School Symphony will assist and the casts will include Santina Leone, Barbara Snyder, LeRoy Morlock, William Schaefer, John Priebe, Theodore Vosberg, Frances Dunlap, Carl Semme for the Gounod opera; and Katherine Philips, Louise Tokeley, Frank Baker, Nathan Emanuel, Norma Price, Mary Hindman, Murid Guinnell, Alice Hatch for the Offenbach opera.

Nicholas Koutratz has charge of the dramatic productions and Clarence J. Hall of the stage.

The translation of “Kadi” is by Miss Norma MacRury of the French department and by Miss Marion Weed and Mr. Emanuel Balaban of the opera department. The orchestra is by students from the classes of Mr. Rogers.
Philanthropies; Eastman School of Music and Eastman Theatre
Dr. Hanson at Cleveland Praises National High School Orchestra and Chorus

Dr. Hanson, accompanied by Secretary-Registrar Larson, attended the National Conference of Music Supervisors in Cleveland. Dr. Hanson addressed the general conference on “Music in Education,” and also served as the principal speaker at the luncheon given in honor of John L. Severance, founder and patron of the Cleveland Symphony Orchestra, by the Ohio Federation of Music Clubs.

Dr. Hanson spoke with enthusiasm of the excellent program given by the National High School Orchestra and Chorus. Dr. Hanson has on two occasions conducted this orchestra at national conferences in Chicago, and has each summer conducted the National High School Orchestra in its summer camp at Interlochen, Michigan. Last summer he also conducted the orchestra at the Eastern Music Camp in Maine, which is sponsored by the Eastern Music Supervisors’ Conference.

A large number of Eastman School students have come from these orchestras, and Dr. Hanson expressed his admiration of the extraordinary development of orchestral music in the public schools of the country which has been largely fostered and stimulated by these orchestras.

Orchestral Instrument Scholarships

A number of orchestral scholarships will be available in the Eastman School for the coming year. Any students who are interested in applying for such scholarships should write to Secretary-Registrar A. H. Larson, Eastman School of Music, for the proper application blanks.

A complete list of the orchestral scholarships awarded each year follows: Bassoon, Clarinet, Flute, Harp, Horn, Oboe, Percussion, Strings, Trombone, Trumpet and Tuba.

The Graduating Class

On May 1 there were 119 candidates for graduation in June or at the close of the summer session. Of this number 46 are men and 73 are women. There are 95 candidates for the degree Bachelor of Music, of whom 32 are men and 63 are women. Twenty-one plan to graduate with the degree Master of Music, of whom 12 are men and 9 are women. Two men and one woman are candidates for the degree Master of Arts in Music and one student will receive the Eastman School of Music Certificate.

The candidates for graduation come from twenty-one states in addition to Canada and Cuba. The States represented are: California, Colorado, Illinois, Iowa, Kansas, Maine, Massachusetts, Michigan, Missouri, Nebraska, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Wisconsin and Canada and Cuba.
A Letter to Eastman School Alumni

By T. Lyle Keith, President of Alumni Association

Dear Alumni:

I am happy indeed, as this issue of the Alumni Bulletin goes to press, to write concerning our activities of the past year and to mention again our present plans.

Our Spring Business-Social meeting was held on Wednesday evening, April twenty-seventh, with a fine representation of members present. Better still was the spirit of enthusiasm and interest which prevailed. It reminded me of those good old Student Association meetings which we used to hold in the basement assembly.

Besides renewing old acquaintances, and having a good time we accomplished a great deal of business of vital importance and interest to our alumni.

Our financial standing is well over a hundred and fifty dollars, a good portion of which was derived from our successful Halloween Cabaret and Dance last autumn. This assures us of funds to support our annual June banquet at which it is traditional for us to entertain the graduating class, welcoming them into the association.

I do regret that existing conditions forced us to abandon the plans, upon which much time and thought had been spent, for the concert by which we hoped to increase our financial resources to the extent of assuring the support of a scholarship, by our association for the ensuing school year. I assure the alumni, however, that this decision was made only after very careful consideration. The support of this scholarship is still assured through the co-operation and help of our members of which I feel more than confident.

The new business to come before the meeting consisted of a discussion and definite steps toward the complete revision of our constitution. A nominating committee was appointed to prepare the slate of officers, for the following year, to be voted upon at the June meeting. Grace Towsley is chairman of this committee and enjoys the co-operation of Louise Young and Olive Palesten.

An invitation from the Women’s College to our Alumni to take part in the Campus Day on Saturday, June 18th, at 3:30 in the afternoon, was accepted. The good time to be had there at the big Midway is open and free to all University of Rochester Alumni with the exception that there is a fee for the supper to be served following these exercises. Our secretary, Marion Eclecton Sauer, is general chairman of our group and we all know that means sure success. May I add the association’s word of approval to our Alumni for taking this step.

Now about our June banquet and meeting: Elvira Wonderlich, our vice-president, and general chairman of this annual affair assured the association of a real banquet by appointing Elsie Standing, Ernestine Kinzing and Alice Smith Boone as her supporting committee. This banquet and meeting will be held at the Sagamore on Monday, June 20th at 1:00 P. M. We want every Alumni of the school who can possibly do so to attend. Tickets are to be one dollar. Send in your reservations immediately upon receipt of the special notice which will be mailed to you soon, or better still, don’t wait for the notice—send them in now.

To those who cannot attend the June meeting the association extends best wishes for a fine summer.

Most sincerely,

T. LYLE KEITH, President
Eastman School of Music Alumni Association
Eastman School News

Events in Which the Institution, Its Faculty and Students Have Been Concerned or Are to Have a Part

Bulletin of Graduate Studies

The Eastman School has published and mailed to its alumni and former students a bulletin of information regarding the requirements for the degrees Master of Music, Master of Arts in Music and Doctor of Philosophy with Major in Music, which degrees are granted by the University of Rochester. The bulletin also outlines the courses offered to candidates for these degrees.

This bulletin will be mailed on request received by the office of the Secretary-Registrar of the Eastman School. The information given is comprehensive and definite.

Dr. Hanson and the Hochstein Quartet in New York

Responding to an invitation from the National Arts Club of New York Dr. Hanson on April 27 conducted before that club a concert of his own compositions. He made this an occasion on which the Hochstein Quartet was enabled to have its first New York hearing. A special dispatch from New York to the Rochester Democrat & Chronicle included the following account of the concert:

Dr. Hanson tonight chose as the introductory number a youthful although a technically constructed piece, Concerto di Camera, for string quartet and piano. Of an agreeably introspective and dignified nature, the work received authentic interpretation by that admirable Rochester chamber ensemble, the Hochstein Quartet. The composer presided at the piano.

Miss Florence Vickhool, a graduate of the Eastman School, lent her attractive voice to the delivery of "Three Songs for Children," and "Faint, Faint, Drums." The delightful miniature settings of the former charmed the listeners; the dramatic implications of the latter, with a naturally recurring rhythmic impetus supplied by the piano, had great effect. Konrad Reisch, of Eastern Opera School, provided perfect support with his accompaniments.

Doctor Hanson's string quartet, Opus 23, presented the Hochstein Quartet of the Eastman School of Music. Harry Friedman, Leon Leonid, Arthur Silliman and Louis Melzer. After hearing them play, certainly there will be no question in the minds of the listeners that these young men possess not only unusual aptitude for their individual instruments but also a consummate ability to blend them into one emphatic whole.

The work is a more recent composition of Doctor Hanson and is conspicuous for terse form and engrossing sentiment. A two piano arrangement of the symphonic poem, Pan and The Priest, played by Dr. Hanson and Mr. Bakla, concluded this thoroughly enjoyable and significant concert of American music.

Howard Kubic, '30, of New York is devoting himself to accompanying. He is one of the accompanists for the Griffith Studio. He is also accompanist for the Roxy Male Quartet and other groups. Mrs. Kubic was formerly Vera Allen, '30.

The following students have been initiated into the Rho Chapter of Delta Omicron: Phyllis Farrar, Lorenzo Leonard, Ruth Wentworth, Margaret Sanders, Evelyn Cole. Phyllis Farrar performed at the Annual Musical in Killburn Hall on March 22.
Santina Leone Wins Triumph in Buffalo

SANTINA Leone, '31, of the opera department, is a native of Buffalo, N. Y., and returned to make her concert debut in that city on April 27. She was soloist with Guido Chorus. The Buffalo Courier-Express critic wrote: “Miss Leone is a young woman of charming stage presence, and her voice is a gorgeous organ, which she uses with the skill of an artist who has been finely schooled. She has the warmth of temperament of the Latin Race and the poise and authority which appearance in opera develop.”

The Buffalo Evening News said in part: “The soprano is naturally endowed and her gifts have been intelligently cultivated. She possesses a voice of lyric beauty, telling throughout its wide range, and she uses that voice admirably. Her performance of Tuesday evening was an especially satisfying experience for the listener.”

Seven Eastman Graduates on Same Faculty

The Iowa State Teachers College, Cedar Falls, Iowa, has seven members of its faculty from the Eastman School of Music. They are, Roland Staright, M. A. in Music ’30; Charles Scherger, B. M. ’27; Marlys Schwarzek, M. A. in Music ’31; Dana Campbell, M. A. ’31; Peggy Lagen, M. A. in Music ’31; Frank Hill and Myron Russell, who expect to receive their M. M. degrees in June 1932.

We would appreciate receiving three issues of “The Note-Book.” The copies missing are: Vol. I. No. 19, Vol. IV Nos. 8 and 12.

Music Association Drive Successful

ROCHESTER has its orchestras and its Eastman Theatre concert series secured for next season. The Rochester Civic Music Association, of which Arthur M. See is executive director, conducted its annual campaign for funds with a more successful result than had been expected. Plans for next season include ten concerts by the Rochester Philharmonic Orchestra under guest conductors, the Sunday concerts by the Rochester Civic Orchestra supplemented by productions in the Eastman Theatre of operas, ballets and choral concerts, and the customary two series of Eastman Theatre concerts by visiting artists.

School Orchestra in Geneva

On April 22 the Eastman School Orchestra, Samuel Belov conductor, gave its third annual concert in Geneva, New York, and with the same popular success that the orchestra has achieved in former years. Other cities near Rochester are asking for appearances by this orchestra, which is widely known through its radio concerts, but the problem of making concert giving outside Rochester co-ordinate with the school work of the orchestra’s membership is one that almost defies solution.

GEORGE MACNABB, of the Eastman School piano faculty, appeared with the Syracuse University Orchestra on March 24 as piano soloist. Mr. Macnabb is a graduate of the University of Syracuse, and this was his first appearance as soloist in Syracuse. He was most enthusiastically received by his audience and the press critics.
Beethoven's Missa Solemnis Outstanding Success

The Eastman School Chorus with the Eastman School Orchestra assisting gave in the Eastman Theatre a performance of Beethoven's Missa Solemnis on March 18, before an audience approximating 2700 in numbers and one which although requested not to applaud was so roused to enthusiasm that it more than once broke over the restriction.

The great work had been thoroughly prepared and despite its difficulties was given a smooth and just performance. The soloists who also were successful with their difficult scores were Grace Seibold, soprano, Edward Van Niel, tenor, and King Kellogg, baritone. Mr. Kellogg returning from Albion College specially for this performance. Herman H. Genhart conducted. The Mass was broadcast in two sessions on successive Wednesdays over the NBC network, originating from station WHAM. The list of notable public performance by the Eastman School Chorus now includes Bach's Passion according to St. Matthew, Malipiero's "The Last Supper," given its world premiere, Sowerby's "Vision of Sir Launfal," Brahms' German Requiem, Dr. Hanson's Lament for Beowulf and now Beethoven's Missa Solemnis.

Esther Cleveland, '29, will be supervisor of grade school music in Johnson City, N. Y., next year. This year she has been teaching piano classes in that city.

Thomas Pollock, '31, has been appointed instructor in organ for next year at Pomona College, Claremont, California.

Hal Young in Oregon

A very interesting letter was recently received from a former student, Hal Young, telling of his marriage in January, 1931, and of the success he is having in Oregon. Mr. Young is doing considerable work over the NBC Station KGW and also has charge of the music in a church choir of 50 voices. He sang the "Messiah" with the Portland Symphony Orchestra, under the direction of Van Hoogstraten. Mr. Young was one of the principal tenors in the Eastman School opera department from which he was conscripted to sing the principal role in "The Student Prince" for three seasons.

Florence Vickland, '30, pupil of Mr. Fermie, has been invited to Chattanooga this summer to sing in opera. On April 27 Miss Vickland sang some of Dr. Hanson's songs when an all-Hanson Program was presented before the National Arts Club in New York.

Eastman School Calendar

May 26—Annual School Picnic, Ellison Park
June 11—Registration for 1932-33 of new students living in, or near, Rochester
June 17-20—Commencement Week
June 19—Commencement Sermon
June 20—Commencement Day
June 24-25—Registration in the summer session
June 27—Instruction begins in the summer session
July 30—Summer session closes
September 15-20—Auditions for scholarships for 1932-33
September 19—Freshman Week for all students entering any of the courses
September 20—Instruction of regular course students begins
Positions for Students

Arthur Henderson, '31, has been appointed to the piano department of the State Teachers College at Greeley, Colo., for 1932-33.

Lydia Hiet, '32, has been engaged as supervisor of music at Ironton, N. Y., for 1932-33.

Dorothy Mulder, '32, will be supervisor of music at Sea Cliff, New York next year.

Doris Roderson, '32, is the newly elected supervisor of music at East Bloomfield, N. Y.

Jerome Smith, '32, for 1932-33, will be supervisor of music and choir director in Caledonia, N. Y.

Dorothy Sutton, '32, will be in Louisville, N. Y., next year as supervisor of music.

David Howells and His Cecilians

On Monday evening May 9 the Cecilians, the Girls' Glee Club of Frederik, Normal School, of Frederik, N. Y., with David Howells as director, gave a concert in Kilborn Hall. Mr. Howells after leaving the Eastman School spent a year in teaching in Texas, coming last September to Frederik. He has been successful in forming a chorus that has won commendation both in its home environment and in outside cities. The concert in Rochester was given by invitation of the Eastman School. Two compositions by Russell A. Taylor, M. M. '31, were favorites with the audience.

Dorothy Anger, '30, is organist in the First Baptist Temple in Oshkosh, Wisconsin. She reports that the Eastman School broadcasts have been a source of great pleasure and a fine stimulus this winter.

Summary of Eastman School Broadcasts

Programs began October 28 and continued through May 18. There were a total of 27 broadcasts. Of this number 16 were by the orchestra, Mr. Samuel Beloff, conductor; 4 by chorus and orchestra, Dr. Howard Hanson and Mr. Herman Getz, conductors; 4 by students from the ensemble classes of Mr. Paul White; 2 by the quartette from the classes of Mr. Kurz and Mr. Kefler; 2 by the Phi Mu Alpha Little Symphony, Mr. Karl VanHoesen, conductor, and 1 by the Eastman School opera department and orchestra, Mr. Bahan conducting.

Student soloists with the orchestra were Karl Blas, Helen Eberle and Olive Gould, violin; Alexander Reisman, viola; Jean Justic, horn and Iuez Harvnot, soprano.

Miss Albergen Wall, '27, is acting head of the music department of the Georgia State Woman's College, Valdosta, Georgia. She has been teaching piano and theory and broadcasting weekly at the radio station at Thomasville, Georgia.

Edith Woodcock, '25, of the Music Department of the University of Washington, Seattle, Washington, writes that she is continuing her work at the University of Washington and that she enjoys the Alumni Bulletin very much.

Ruth McDonough, M. A. '31, has been studying this year at the University of California at Berkeley. Her address is 2820 Derby Street, Berkeley, California.
Dr. Rhees Returning

President Rush Rhees, of the University of Rochester, has been absent in England for a few weeks of much needed rest. He is on his way back to Rochester to undertake his duties of the commencement period and is expected to reach the city May 16.

Music Library Association at Eastman School

The Music Library Association, composed of librarians of the principal musical libraries of this country, met in two-day session in the Eastman School on May 3 and May 4. Miss Barbara Dunce, librarian of the Sibley Musical Library is secretary of this association. Librarians from Cornell, Yale, New York Public Library, the Library of Congress, the Carnegie Foundation and the Grosvenor Library in Buffalo were at this meeting. The librarians were guests of the Eastman School at its music festival performances.

Nicholas Konraty, producer of operas in the Eastman School opera department, was conscripted by the University of Rochester to direct its faculty play, "And So to Bed," given on May 9 in Strong Auditorium on the river campus. Edward Royce and Mr. and Mrs. Harold Gleason were members of the cast.

The Des Moines Civic Music Association presented a Sinfonia Trio on March 10, of which Anthony Donato, ’31, was a member. Mr. Donato is head of the violin department of Drake University.

Herbert Inch in Rochester

Herbert Inch, B.M. ’25, M.M. ’28, who holds the first Fellowship in Music awarded by the University of Rochester and was last year’s winner of the Prix De Rome, returned from Italy to his alma mater to hear the first performance of his symphony, which was given at the Music Festival concert of May 5 in the Eastman Theatre. Mr. Inch is resident in Rome and will return to Italy this summer. He plans during the summer to hear the Salzburg Festival and the Three Choirs Festival in England. He is making sketches for a choral work.

Dr. William S. Larson, Psychologist of Music, of the Eastman School, was one of the speakers at the Cleveland Convention of Music Supervisors, April 7. His subject was "The Value of Tests and Measurements in Teaching Music."

Lorena Austin, ’31, visited friends at the School, March 25. She has been re-elected to her present position and will return next year to Gloucester City, N. J., where she is supervisor of music.

Jennie Cosset, B. M. ’29, M. M. ’30, has been re-engaged as director of music at the Union Settlement in New York City for next year. Her address will continue to be 237 East 104th Street, New York City.

The Editors of the Alumni Bulletin welcome letters from former students at all times.
KILBOURN HALL

Chamber Music Concerts

A Corner of Kilbourn Hall

1927-1928

Eastman School of Music of the University of Rochester

Philanthropies; Eastman School of Music and Eastman Theatre
Chamber Music Concerts

Subscription Sale

The Eastman School of Music offers two series of Chamber Music Concerts for the season 1927-1928, the Monday Series and the Tuesday Series, of four concerts each. A subscription to a series costs $6.00 and entitles the purchaser to a seat at each of the four concerts of the series to which subscription is made. The price of a single seat at any concert is $1.00.

Deferring to the expressed wish of many subscribers a return will be made to the plan of non-reserved seats, only so many seats being sold as the capacity of Kilbourn Hall permits. This means that to facilitate the management of these concerts prompt subscription is necessary.

The artist list for these concerts presents two distinguished pianists. Rudolph Ganz, absent from concerts for several seasons while conducting the St. Louis Symphony, returns to Rochester where in the past he was a favorite with music patrons. Walter Gieseking's recital of last season was acclaimed by public and press as an outstanding musical event. The Flonzaley Quartet returns after a season's absence and the Litz Quartet after an absence of three seasons. The Rochester Little Symphony, Eugene Goossens conducting, gives a concert in each series. Ashley Petri, a distinguished American pianist, makes his Rochester debut. Sharing the program with him will be the Brahms Quartet, an ensemble of women's voices that won cordial praise from New York critics last season. A trio composed of Wendell Hess, French horn; Sándor Vas, piano; and Gerald Kunz, violin, will offer a program of music of unusual character and charm.
Monday Series
Nov. 14, 1927—The Elmsley Quartet
Nov. 12, 1927—The Rochester Little Symphony
Eugene Goossens, Conducting
Feb. 6, 1928—Ashley Pettis, Pianist, and the Brahms Quartet
Feb. 27, 1928—Walter Gieseking, Pianist

Tuesday Series
Oct. 25, 1927—Rudolph Ganz, Pianist
Nov. 29, 1927—Wendell Hess, French Horn, Sandor Vas, Pianist, Gerald Kueh, Violinist
Jan. 17, 1928—The Letz Quartet
March 13, 1928—The Rochester Little Symphony
Eugene Goossens, Conducting

Concerts Chronologically Listed
Oct. 25, 1927—(Monday)
Rudolph Ganz, Pianist
Nov. 14, 1927—(Tuesday)
The Elmsley Quartet
Nov. 29, 1927—(Tuesday)
Wendell Hess, French Horn, Sandor Vas, Pianist, Gerald Kueh, Violinist
Dec. 12, 1927—(Monday)
The Rochester Little Symphony
Eugene Goossens, Conducting
Jan. 17, 1928—(Tuesday)
The Letz Quartet
Feb. 6, 1928—(Monday)
Ashley Pettis, Pianist, and the Brahms Quartet
Feb. 27, 1928—(Monday)
Walter Gieseking, Pianist
March 13, 1928—(Tuesday)
The Rochester Little Symphony
Eugene Goossens, Conducting
In returning to the non-reserved seat plan for these concerts the management bespeaks the cooperation by prompt subscription of those at whose suggestion the change is made.
Formal Opening
of KILBOURN HALL
Eastman School of Music
University of Rochester
Formal Opening

of KILBOURN HALL
Eastman School of Music
University of Rochester

March Third and Fourth
Nineteen Hundred Twenty-two
Kilbourn Hall

Here shall music have a home.
Here shall many lovers come,
Seeking at her inner shrine
Meanings intimate, divine.
These four walls shall hear the strings
Telling of immortal things.
Youth and age and music meet
Here beside the busy street.
Youth's allegro violin,
Love's adagio stealing in,
Joy's gay scherzo and caprice,
And the final chords of peace:
Life's sonata, played for all
In this dedicated hall,
All who know and all who care
For the fine things and the rare.
In this consummated whole
Rochester shall find a soul.

Dreams of years take form at last;
Beauty rises from the past.
Mothers see more than children know;
Mother of music, long ago,
Could you dream these marble halls
Where the voice of beauty calls?
Could you hear the harmony
Still unuttered, still to be?
Are you waiting now to hear
Music of the future clear?
Happy mother, so to come
To your everlasting home.

John R. Slater
PROGRAM

1. QUARTET, Op. 18, No. 6 - - - BEETHOVEN
   ALLEGRO CON Brio
   ADAGIO MA NON TROPPO
   SCHERZO
   LA MALINCONIA—ALLEGRO QUASI ALLEGRO

2. PIANO QUINTET, Op. 5 - - - BENDING
   ALLEGRO MA NON TROPPO
   ANDANTE
   INTERMEZZO
   FINALE

After the concert the building will be open to inspection, and it is requested that guests take the elevators to the fourth floor, returning by the staircases. As an aid to this inspection, a brief summary of the purposes to which the various floors are devoted is outlined on the following page.
Floor by Floor

As the fifth floor is wholly devoted to the heating and ventilating system, the inspection properly begins on the fourth floor, where are located the organ department and the theory department, with nineteen studios and an assembly room.

The third floor consists of the children’s department, women’s rest room and hospital and men’s rest room. There are as well eleven studios and an assembly room.

On the second floor is the main corridor, which serves as a reception hall for the social functions of the Eastman School of Music and as a foyer for Kilbourn Hall and Eastman Theatre. On this floor as well is housed the vocal department with fourteen studios.

Offices occupy the mezzanine floor.

Located on the ground floor are additional offices, the director’s studio, Sibley Library, Kilbourn Hall itself and the entrance promenade.

In the basement are found the tuning room, orchestral library and offices, printing shop, dressing rooms for Kilbourn Hall and seventeen piano practice rooms.
PROGRAM

Quartet in G minor:
    Anime et Tres Decide
    Assez vif et Bien Rythme
    Andantino Doucement Expressif
    Tres Moderé - Tres Mouvemente

Kilbourn Quartet

Organ:
    a. Prize Song (Meistersingers)
    b. Fire Magic (Die Walkure)
    c. Prelude to Act III (Lohengrin)

Mr. Gleason

Strings, Organ and Piano:
    a. Prelude
    b. Prelude (Messidor)
    c. Arabesque
    d. Chant sans Paroles
    e. Album Leaf
    f. Fantasie (Rheingold)

Kilbourn Quartet
Mr. Gleason and Mr. Balaban

Wednesday, November twelfth,
Nineteen hundred and thirty.
PROGRAM

Quartet in G minor: Debussy
- Anime et Tres Decide
- Assez vif et Bien Rythme
- Andantino Doucement Expressif
- Tres Modere - Tres Mouvemente

Kilbourn Quartet

Organ: Wagner
- a. Prize Song (Meistersingers)
- b. Fire Magic (Die Walkure)
- c. Prelude to Act III (Lohengrin)

Mr. Gleason

Strings, Organ and Piano:
- a. Prelude Bach
- b. Prelude (Messidor) Bruneau
- c. Arabesque Debussy
- d. Chant sans Paroles Tschaikowsky
- e. Album Leaf Wagner
- f. Fantasie (Rheingold) Wagner

Kilbourn Quartet
Mr. Gleason and Mr. Balaban

Wednesday, November twelfth, Nineteen hundred and thirty.
PROGRAMME

Opening of

EASTMAN THEATRE

Rochester, New York

Dress Rehearsal/Performance
September Second
Nineteen Hundred Twenty Two

BY THE terms of the gift of
George Eastman, this theatre
is the property of The University
of Rochester, to be operated and
maintained for the promotion of
musical interests generally in the
City of Rochester through a
separate Board of Trustees. Any
surplus from the operation of the
theatre will be used in developing
the musical interests of the city.

Philanthropies; Eastman School of Music and Eastman Theatre
EASTMAN THEATRE
Rochester, New York
Dedicated to MUSIC
and MOTION PICTURES
MCCCXXII

Philanthropies; Eastman School of Music and Eastman Theatre
The Eastman Theatre
EASTMAN THEATRE

Purposes and Features

The Eastman Theatre is part of a comprehensive scheme to give all the people of Rochester from childhood up the best possible music. To carry out this plan provision was made to teach children to know and appreciate music and, if they have the talent, fit themselves for musical careers. A further step in the plan is to give the general public the benefits of good music by making it available to them in conjunction with motion pictures, a combination which the public has been increasingly demanding. The popular taste for music with pictures has long since grown beyond the stage of passing fancy; in fact, it has come to be recognized as fixed and permanent.

The plan is not only to meet this demand for music in combination with pictures, but to present music in its best form. The Eastman Theatre was built to carry out this purpose. The enterprise belongs to the people, the University of Rochester holding the title to the property. There are no stockholders, and whatever profits may accrue from the operation of the theatre will go back into the enterprise to increase the excellence of musical programmes.

In designing the theatre the aim was to erect a building in which musical performance could be given under the most perfect acoustic conditions, to eliminate those things that experience has shown to be drawbacks to the full enjoyment of both musical and motion picture entertainment, and to provide everything possible that would contribute to the safety, comfort and convenience of the public. When it was believed that this end had been achieved, attention was directed to making the whole artistic and beautiful.

The Grand Balcony

The theatre was architecturally designed to provide for the equal comfort and enjoyment of patrons regardless of whether they occupied the cheapest or highest priced seats. As a result all of the approximately 3,400 seats on the three levels command a full view of the stage, unbroken by pillar or post, and the acoustic properties of the auditorium are so perfect that occupants of the last rows of seats in the mezzanine and grand balcony can hear as well as oc-
cupants of seats on the main floor. The decorations of the lower levels are carried out on all the levels, extending to the rear walls of each, and the furnishings and equipment are identical. In the location and furnishings of the grand balcony where the cheapest seats are located, it was sought to raise the dignity of this section to that of the main floor. A citizen of New York who recently inspected the building, in commenting upon this outstanding feature, said: “If I were trying to sell this theatre, I would show the prospective buyer the grand balcony first;” and a woman of the city when shown the grand balcony, exclaimed: “Here is where the gallery god comes into his own.”

Other Outstanding Features

Among the other outstanding features provided for the comfort and convenience of the public, some of which are described in greater detail on other pages, are:

An orchestra of 60 musicians, which will divide the musical programmes for motion picture presentation with a great eight-division organ, specially designed for the theatre and built by the Austin Organ Company.

A broad marquee along the entire front. This extends the full width of the sidewalk, affording protection against weather to those afoot or leaving or entering vehicles at the curb.

Broad foyers on main floor, mezzanine and grand balcony levels. Checking arrangements of adequate capacity on the three seating levels. These are flanked with broad counters, precluding the necessity of standing in line.

Rest, retiring rooms, smoking rooms and lavatories on all levels, equal in capacity and luxurious appointments.

An exit vestibule opening on Gibbs Street which is sufficiently removed from the entrance lobby to enable patrons to leave the theatre without crossing the paths of those entering.

A combined direct radiation and fan heating and ventilation system which distributes air that has been washed and humidified through mushroom ventilators under each seat.

A lighting system that does away with motion picture presentation in the dark and eliminates the attendant discomfort and moral hazard, thereby removing the objection of parents.

An emergency room, equipped with regular hospital equipment, with a nurse in attendance.

Uniformity of decorations and furnishings throughout the theatre.
The decorations are carried back to the rear walls on all levels. Main floor, mezzanine and grand balcony are carpeted alike and equipped with the same style seats.

Art Decorations

Among the works of art which adorn the theatre for the aesthetic enjoyment of the public are eight colorful murals, four on each wall on either side of the stage, by Ezra Winter and Barry Faulkner, illustrating on an Italian landscape background various phases of music. In addition to painting four murals, Mr. Winter painted the polychrome ceiling and was responsible for the color scheme and decorations of the entire theatre, working with Lawrence White of McKim, Mead and White, New York City. At one end of the grand balcony foyer is an exquisite painting by Maxfield Parrish that none should miss seeing, for it is something that will pay everyone to see. It represents an out of doors scene at evening. There are three girls in the foreground talking, two of them holding lutes. Beyond them is an inlet of the sea with rocks and trees, and in the distance the open sea with mountains illuminated by the setting sun.

Another exquisite work of art is a splendid mural painting by Giordani which graces the staircase leading to the grand balcony. This beautiful painting was brought from Italy by the late Stanford White and for many years was on the walls of the residence of a noted New York banker, remaining there until the house was dismantled.

The architectural design of the main auditorium is Italian Renaissance, Venetian in treatment. The decorations throughout are in keeping with this design, the color scheme being blue and gold, supported by warm greys and reds. Above the murals are a series of bas relief decorations by C. P. Jennewein, a graduate sculptor of the American Academy in Rome. These are in the form of children and musical instruments. Above them is the cornice decorated with ornaments of Arabesque designs in relief, made up of harps, shields, scrolls and winged sea horses. The cornice supports the beautiful polychrome ceiling which is in the form of a huge shallow dome. The central dome of the ceiling is a great barnished and gilded sunburst from which is suspended a crystal chandelier, 14 feet in diameter and 35 feet in depth.

The faces of the mezzanine and grand balcony are decorated with meallion shaped bas relief, containing the heads of famous musicians
and gilded ornamental designs on a background of red and blue. On the walls on either side of the stage are circular niches containing gilded busts of Bach and Beethoven. In the center of the top of the richly ornamented proscenium arch is an ornamental feature consisting of a shell form containing a shield which bears the initials of The University of Rochester. It is supported on either side by a beautiful ornamental figure bearing a torch.

**Location and Building**

The theatre is located on Rochester’s main business street, near the heart of the business section, and is easily accessible by car lines. The building housing both theatre and School of Music has a frontage of 367 feet on Gibbs Street and Main Street East, is 180 feet deep and 80 feet in height. The theatre has a frontage of 250 feet. The exterior is built of Indiana limestone in a free adaptation of the Italian renaissance style. An order of Ionic pilasters, broken at the entrances of both theatre and school by engaged columns of Vermont marble, serves to give unity to the main facade. Across the entire front stretches the longest marquee gracing any theatre in the world. It extends the full width of the sidewalk. Powerful projectors on the marquee flood the entire structure with light on special occasions.

Entrance to the theatre is through an oval lobby, 36 feet wide and 78 feet in length. The main auditorium, almost triangular in shape, with the stage cutting the apex of the triangle, has three levels with a total seating capacity of 3,538, as follows: Ground floor, 1,387; mezzanine, 405; grand balcony, 1,116.

**Interior Arrangement**

Each level is provided with a spacious foyer, ample checking rooms, retiring rooms, smoking rooms and lavatories. On the mezzanine level are the public offices, information bureau and offices of the executive and administration staffs, with separate staircases. Above the balcony foyer are the offices of the orchestra conductor and his assistants and a projection room for the viewing and selection of films. To the rear of the main balcony is a telephone room containing switchboards and other apparatus controlling telephones in both theatre and school. Above the Main Street entrance is a floor given over to the main projection booth, rewind room, poster artist’s studio, art director’s offices and a studio equipped with complete...
Philanthropies; Eastman School of Music and Eastman Theatre
projection apparatus and a special Wurlitzer organ for the teaching of musical accompaniment of motion pictures. On this floor is a steel and fire-proof vault for the storing of films not in actual use. Broad marble stairways lead to the mezzanine foyer and gallery and to the grand balcony foyer and balcony, and there is a beautiful elliptical staircase of marble giving access to these levels and to the first and second floor main corridors of the School of Music for use of concert subscribers. There is a separate entrance opening into this staircase from Gibbs Street.

The basement contains the ground floor checking rooms, retiring rooms and lavatories for the public, the service departments and work-rooms for the maintenance force, and separate rest rooms, lavatories, lockers and showers for the operating staff, musicians and stage hands, and storerooms and motor rooms.

Supplementary Promenades

The broad foyers of the theatre will be supplemented on concert nights by throwing open the exits into the first and second floor corridors of the School of Music. Both corridors extend the length of a city block to Swan Street, nearly 300 feet. The domed ceiling of the main floor corridor is 19 feet in height. The corridor is 25 feet in width. At the further end is the grand staircase leading to the second corridor. This is designed, equipped and furnished to serve as an ideal place of display for loan art exhibits, in arranging for which the Memorial Art Gallery of the University co-operates. The exhibits of pictures are changed monthly. The educational value of these exhibits is enhanced by hanging beside each picture a framed card on which is printed the name of the artist, a brief biography, a summary of achievement, and a brief comment on the picture displayed.

A Convertible Stage

Although the theatre was built primarily as a motion picture house, on Wednesday nights concert programmes will be given in which the best vocal and instrumental artists, including some of the largest symphony orchestras, will appear. There will also be a brief season of grand opera each year by large grand opera organizations. To meet these varied requirements a convertible stage has been provided, adequately equipped for every kind of performance. The equipment includes a special counter-balance system for handling the heaviest scenery with a minimum of human effort, and the
The Chandelier

Philanthropies; Eastman School of Music and Eastman Theatre
most modern lighting apparatus. The gridiron is surmounted by a
ventilating skylight, equipped with ventilators which open auto-
matically in case of fire, forming a draft which will draw the smoke
upward, preventing it circulating in the auditorium of the theatre.
There are 17 dressing rooms, each completely equipped with dressing
table, wardrobe, basin and electrical appliances for making up. The
dressing rooms on the first two floors are equipped with individual
lavatories and shower baths. The stage set for motion pictures
continues the principal architectural lines of the room itself. It rep-
resents a garden wall and terrace, on which a gay tent has been erected,
thus forming a stage within a stage. For concerts there is another set
representing the interior of an Italian room, with walls hung with
red brocade over a walnut wainscot, and a grilled triple arcade ex-
pressing the great organ behind.

In the architectural arrangement and in the furnishing and equip-
ment of the theatre, it is believed nothing has been omitted to pro-
vide artistic appointments and every detail of comfort and con-
venience, as well as perfection from an operating standpoint.
Philanthropies; Eastman School of Music and Eastman Theatre

The Corridor Staircase
School of Music
PROGRAMME

NOTICE: This Theatre, with every seat occupied, can be emptied in less than three minutes. Choose NOW the EXIT nearest to your seat, and in case of fire walk (do not run) to that EXIT.

HARVEY J. BARKSHI, Commissioner of Public Safety.

EASTMAN THEATRE
Main Street East and Gibbs Street
Telephone, Main 7140

Performances De Luxe
At 2:15, 7:00 and 9:00 P. M.
Daily Performances continuous 1:00 to 11:00
Sundays 2:00 to 11:00

PROGRAMME

Week Beginning September 4th, 1922

A. OVERTURE “1812” . . . . . . by Tschaikowsky

EASTMAN THEATRE ORCHESTRA

ARTHUR ALEXANDER AND VICTOR WAGNER, Conductors

Written to commemorate the withdrawal of Napoleon from Moscow in 1812, when, after he had occupied the Kremlin, the inhabitants set fire to the city, and drove the French General out. Three easily recognized themes form the principal material of the overture, the first, in slow harmonic, being taken from the Russian hymn, “God Preserve Thy People,” the second, the “Marseillaise,” and the third, the Russian National Anthem.

(at 2:15, 7:00 and 9 P. M.)

B. EASTMAN THEATRE CURRENT EVENTS

C. MUSIC INTERPRETED THROUGH THE DANCE
(a) “Russia” . . . . Rachmaninoff (G. Minor Prelude)
(b) “The South at Work” Dvorak (Humoresque in A. Minor)

ESTHER GUSTAFSON

(at 2:40, 7:30, and 9:30 P. M.)
Philanthropies; Eastman School of Music and Eastman Theatre

PROGRAMME

CONTINUED

D. EASTMAN THEATRE MAGAZINE

An interesting group of short pictures edited by the Eastman Theatre Management, including for the first time on any screen portraits in color by the Eastman Kodak Company. "Film Fun" from The Lottery Bipel, "Out of the Inkwell," the Smallest of Cartoon Comedies, Movie Chats, etc.

E. VOCAL SELECTION

"The World is Waiting for the Sunrise" . . . Sertz
MARION ARMSTRONG, Scotch-Canadian Soprano
(At 3:00, 7:40, and 9:40 P.M.)

F. Metro Pictures Corporation presents

THE PRISONER OF ZENDA

(precisely as now shown at $1.50 prices at Astor Theatre, New York.)

From the novel by ANTHONY HOPE

Featuring LEWIS STONE and ALICE TERRY

Produced by REX INGRAM

With an all-star cast including ROBERT EDISON

G. ORGAN EXIT

DEZSO D'ANTALFFY and JOHN HAMMOND... Organists

Note: The programme is subject to change at any time without notice, and the foregoing time schedules are approximate and intended merely for the guidance of our patrons.

Prices

Afternoon—Orchstraa, thirty cents; Mezzanine, fifty cents; Loges, forty cents; Grand Balcony, twenty cents. No war tax.

Evening—Orchestra, fifty cents; Mezzanine, 81.00; Loges, seventy-five cents; Grand Balcony, thirty-five cents. No war tax.

Coming Next Week

First Public Showing of GEORGE ARLISS in "THE MAN WHO PLAYED GOD"
A Light Theatre

Motion picture presentation in the dark is eliminated in the Eastman Theatre by the lighting system installed. This improvement removes the discomfort, inconvenience and moral hazard inseparable when audiences are assembled in darkened auditoriums and, it is hoped, will overcome existing prejudice of parents and others, due to those causes, against motion picture entertainment. The system, perfected as the result of months of experimentation and investigation in the research laboratory of the Eastman Kodak Company, is an improvement and application of indirect lighting which makes it possible to supply sufficient light in all parts of the theatre for patrons to find seats without halting or groping, see all objects in the auditorium and read the ordinary printed programme. None of the sources of light is exposed and there is an entire absence of high light or glare areas to cause visual discomfort. A special type of music rack for the orchestra conceals the sheet music from the audience, the experiments proving that a sheet of music illuminated by a 33-watt lamp at a distance of 12 inches has sufficient brightness to appear as a glare to those who look at it, causing visual discomfort.

The greatest amount of illumination is furnished by myriads of concealed lamps in the crystal chandelier. The light from these is reflected and diffused without glare by the sunburst and surfaces of the ceiling. This illumination is supplemented by cove lighting under the mezzanine gallery and grand balcony. The lights are concealed in cornices, and reflectors throw the illumination on the undersurfaces which are architecturally designed and painted to diffuse it to the remotest corners, filling the entire auditorium with a soft, subdued light, restful to the eye. The result is a degree of illumination for motion picture presentation greater than heretofore was believed to be possible without destroying the efficiency of projection.

Heating and Ventilation

The theatre is heated and ventilated by a combination of direct radiation and fan. Fans supply to all parts of the theatre 122,000 cubic feet of air per minute that has been washed, humidified and brought to the right temperature. Through mushroom ventilators, one under each seat on main floor, mezzanine gallery and grand balcony, this air is supplied in volume of 35 cubic feet per minute for each occupant. This air is changed every eight minutes by ex...
haust fans. Auxiliary supply fans keep the heated air under constant pressure in lobby and exit vestibules, preventing the inflow of cold air from the outside through entrance and exit doors, thus preserving an even temperature and eliminating the discomfort of drafts. The heating and ventilating system is under thermostatic control.

Concert Policy

The Eastman Theatre will not be devoted exclusively to motion picture presentation accompanied by music. In compliance with the wishes of citizens who do not want entertainment confined to this form alone, certain Wednesday nights, will be set aside, and duly announced in advance, for the booking of concerts of the highest excellence. These will include noted artists and great orchestras. The Purcell and Pyle concert courses, heretofore held in Convention Hall, already have been booked, and other bookings will be announced. There also will be a brief season of grand opera each year by large grand opera organizations.

This policy which makes available to the public the performance

Beethoven
of great artists and musical organizations under the perfect acoustic properties, artistic atmosphere, and comfort of the Eastman Theatre, also makes it possible for citizens of Rochester and vicinity to hear all the best musical attractions in these surroundings if they so desire.

Reserved Seats

The mezzanine floor was built to serve two purposes, one of which is to provide a reserved seat section for patrons who are willing to pay a little more for the assurance of a seat and who often are deterred from attending motion picture theatres by the possibility of having to stand in line. The second purpose is related to the Wednesday night concert programmes when it will be used by subscribers to the concert fund.

The problem of meeting the wishes of many patrons of the silent drama for reserved seats is one that has confronted the exhibitor since the inception of this form of popular entertainment. Various means have been employed to meet it, notably the provision of box seats, but these only partially provided for even those who find them satisfactory. They did not appeal to that large number of motion picture patrons who prefer even a poor seat to the conspicuousness and undemocratic atmosphere of box seats. The mezzanine was designed in a sincere attempt to meet this situation. Its location in relation to the main floor of the theatre and the grand balcony, as well as in regard to easy accessibility and sight line, was determined only after careful study, and in all these important considerations is believed to be ideal. Set in against the wall of the theatre it does not project beyond the balcony above it, as is the case in most theatres; on the contrary, the front of the grand balcony projects several feet beyond the rail of the mezzanine. While this architectural arrangement gives the mezzanine an atmosphere of coziness, it does not in any way interfere with a commanding view of the stage. The location of the grand balcony was in no wise affected by the decision to provide the mezzanine. It is neither higher nor steeper than it would be had the mezzanine been omitted from the plans.

Annual subscriptions to the concert fund have been fixed at $150. The aggregate will provide a fund that will insure the development of a concert programme for the enjoyment of the public at large that otherwise could not be undertaken. The subscription price is a contribution pure and simple to the cause of good music. It gives the subscriber first call within the fixed time limit for as many seats in
the mezzanine as he holds subscriptions, but subscribers using seats for any given performance, either motion pictures or concert, pay in addition the fixed price for such seats, which is higher than in any other section of the theatre, otherwise the seats are sold at the box office in the usual way. For motion picture performances, the subscriber is not likely to exercise his privilege more than once for each programme. This assures that there always will be a considerable number of reserved seats available at the box office. On concert (Wednesday) nights all seats throughout the theatre will be reserved.

It is believed that the provision of the mezzanine will go a long way towards solving the reserved seat problem of the motion picture exhibitor. In also providing a way by which the patron of music of means may contribute toward the cost of concert programs, a distinct benefit to the whole public is seen, because the fund thus made available not only will make it possible to bring the best musical talent to Rochester, but will reduce the prices of seats in other parts of the theatre, thereby enabling a large number of people to attend the concerts who otherwise might not be able to do so.

Bach
Architects and Contractors

Before plans for the building were drawn, the architects, Gordon and Kaelber, Rochester, N. Y., spent nearly a year studying the plans and details of various schools of music, music halls and theatres. Charts were then prepared and from these, after careful study, the plans were finally evolved. McKim, Mead and White, New York City, were retained as associate architects and prepared the designs for the exterior and principal parts of the interior. Russell B. Smith, Inc., New York City, were the engineers, with Robert E. Hall in charge. Professor F. R. Watson, of the University of Illinois, was adviser on acoustics. Construction was begun early in 1920, with A. W. Hopeman and Sons Company, general contractors, Rochester, N. Y., in charge. The principal sub-contractors were:

Plumbing and Heating—Howe & Bassett Co., Rochester, N. Y.
Marble and Tile—The James C. Barry Company, Rochester, N. Y.
Structural Steel—F. L. Heughes & Company, Rochester, N. Y.
Roofing and Metal—Knowles & Peck, Rochester, N. Y.
Tinsmithing—William C. Morrey Company, Rochester, N. Y.
Painting—Allen Decorating Company, Rochester, N. Y.
Wrought Iron—Faucher-MacMurray, Inc., Rochester, N. Y.

Equipment
Stage Settings—Adler & McDonald, New York, N. Y.
Stage Equipment—Peter Clarke, New York, N. Y.
Uniforms—Brooks Uniform Company, New York, N. Y.
Simpex Projection Machines—Auburn Theatrical Company, Auburn, N. Y.
Theatre Organ—Austín Organ Company, Hartford, Conn.
Organ for Teaching Musical Accompaniment of Motion Pictures—Rudolph Wurlitzer Co., New York, N. Y.
Philanthropies; Eastman School of Music and Eastman Theatre

William G. Koelber

Albert A. Hopeman

Lawrence White

Ezra Winter

Robert E. Hall
Philanthropies; Eastman School of Music and Eastman Theatre

View from Balcony
Doors from Promenade Corridor to Balcony Foyer

Philanthropies; Eastman School of Music and Eastman Theatre
Philanthropies; Eastman School of Music and Eastman Theatre
Philanthropies; Eastman School of Music and Eastman Theatre
Formal Opening
of KILBOURN HALL
Eastman School of Music
University of Rochester

Philanthropies; Eastman School of Music and Eastman Theatre
Formal Opening

of KILBOURN HALL
Eastman School of Music

University of Rochester

March Third and Fourth
Nineteen Hundred Twenty-two
Kilbourn Hall

Here shall music have a home.
Here shall many lovers come,
Seeking at her inner shrine
Meanings intimate, divine.
These four walls shall hear the strings
Telling of immortal things.
Youth and age and music meet
Here beside the busy street.
Youth's allegro violin,
Love's adagio stealing in,
Joy's gay scherzo and caprice,
And the final chords of peace:
Life's sonata, played for all
In this dedicated hall,
All who know and all who care
For the fine things and the rare.
In this consummated whole
Rochester shall find a soul.

Dreams of years take form at last;
Beauty rises from the past.
Mothers see more than children know:
Mother of music, long ago,
Could you dream these marble halls
Where the voice of beauty calls?
Could you hear the harmony
Still unuttered, still to be?
Are you waiting now to hear
Music of the future clear?
Happy mother, so to come
To your everlasting home.

John R. Slater
PROGRAM

1. QUARTET, OP. 18, NO. 6 — — — BEETHOVEN
   ALLEGRO CON Brio
   ADAGIO MA NON TROPPO
   SCHERZO
   LA MALINCONIA—ALLEGRETTO QUASI ALLEGRO

2. PIANO QUINTET, OP. 5 — — — Sinfonia
   ALLEGRO MA NON TROPPO
   ANDANTE
   INTERMEZZO
   FINALE

After the concert the building will be open to inspection, and it is requested that guests take the elevators to the fourth floor, returning by the staircases. As an aid to this inspection, a brief summary of the purposes to which the various floors are devoted is outlined on the following page.
Floor by Floor

As the fifth floor is wholly devoted to the heating and ventilating system, the inspection properly begins on the fourth floor, where are located the organ department and the theory department, with nineteen studios and an assembly room.

The third floor consists of the children's department, women's rest room and hospital and men's rest room. There are as well eleven studios and an assembly room.

On the second floor is the main corridor, which serves as a reception hall for the social functions of the Eastman School of Music and as a foyer for Kilbourn Hall and Eastman Theatre. On this floor as well is housed the vocal department with fourteen studios.

Offices occupy the mezzanine floor.

Located on the ground floor are additional offices, the director's studio, Sibley Library, Kilbourn Hall itself and the entrance promenade.

In the basement are found the tuning room, orchestral library and offices, printing shop, dressing rooms for Kilbourn Hall and seventeen piano practice rooms.
Philanthropies; Eastman School of Music and Eastman Theatre
Philanthropies; Eastman School of Music and Eastman Theatre
Formal Opening
of KILBOURN HALL
Eastman School of Music
University of Rochester

Philanthropies; Eastman School of Music and Eastman Theatre
Formal Opening

of KILBOURN HALL
Eastman School of Music

University of Rochester

March Third and Fourth
Nineteen Hundred Twenty-two

Philanthropies; Eastman School of Music and Eastman Theatre
Kilbourn Hall

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Could you hear the harmony
Still unuttered, still to be?
Are you waiting now to hear
Music of the future clear?
Happy mother, so to come
To your everlasting home.

John R. Slater
PROGRAM

1. QUARTET, Op. 18, No. 6 — — — BEETHOVEN
   ALLEGRO CON Brio
   ADAGIO MA NON TROPPO
   SCHERZO
   LA MALINCONIA—ALLEGRETTO QUASI ALLEGRO

2. PIANO QUINTET, Op. 5 — — — SCHINDLER
   ALLEGRO MA NON TROPPO
   ANDANTE
   INTERMEZZO
   FINALE

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