

THE JUILLIARD SCHOOL  
ARCHIVAL SCRAPBOOKS

Scrapbook # 55

John Erskine - Book II

Dec. 1933 - May 1941

blank pages  
not filmed



St. Paul Pioneer-Press  
12/23/33

## THREE MUSIC GROUPS TO MEET IN LINCOLN

National and State Teachers  
and Schools to Gather  
Next Week.

Lincoln, Neb., Dec. 22.—(AP)—Arrangements to entertain about 1,000 musicians next week neared completion tonight as Lincoln looked forward to being host to the annual meetings of the Music Teachers National association and the National Association of Schools of Music.

The conventions will be held jointly December 27, 28, 29 and 30 and at the same time the Nebraska Music Teachers association will meet here also.

A reception to be given by Governor and Mrs. Charles W. Bryan in Nebraska's new capitol will be one of the highlight social events of the conventions.

Among those coming for the meetings is Dr. Howard Hanson, a former Nebraskan and now director of the Eastman School of Music at Rochester, N. Y., who will give two addresses and lead the Lincoln Symphony orchestra in a special concert.

Others are Karleton Hackett, president of the American Conservatory of Music, Chicago; Dr. John Erskine, president of the Juilliard School of Music in New York City and author of several novels; C. M. Tremaine of the National Bureau for Advancement of Music, New York; Mrs. William Arms Fisher, president of the American Choral and Festival Alliance, Boston; Dr. James F. Cooke, Philadelphia, editor of the Etude; W. Oliver Strunk, music division of the Library of Congress, Washington, and Mme. Winifred Christie of Scotland, who will give a recital on the double keyboard piano.

Hastings, Neb. Tribune 12/27/33

### ATTEND MUSIC CONVENTION

H. M. Fuhr, head of the Hastings College Conservatory of Music, Frank Noyes, Ralph Robbins, Wallace Allen and Miss Elizabeth O'Reilly, all of the conservatory faculty, went to Lincoln today to attend the national convention of the Music Teachers Association. They will remain through Friday. M. H. Shoemaker, supervisor of music in the Hastings public schools, will also attend.

Headquarters for the big convention will be at the Cornhusker Hotel. This is the second time in its history that the organization has come west for its meetings and elaborate plans have been made for the program and entertainment.

Altpert Riemenschneider, of Baldwin-Wallace College, Berea, O., is president of the association, and Donald W. Swarthout of the University of Kansas is secretary. Both arrived in Lincoln Tuesday.

An attendance of 1,000 musicians from all parts of the country is expected at the meeting, which is being held jointly with the convention of the Nebraska Music Teachers Association.

Among the nationally prominent men in music circles who will appear on the program are Howard Hanson, of the Eastman School of Music at Rochester, N. Y.; Peter W. Dykema, Columbia University; the noted author, Dr. John Erskine of the Juilliard School of Music, New York; Dr. James Francis Cooke, editor of Etude, and others.

Tulsa World 12/24/33

## Oklahoma Represented At Meeting

Music Teachers National  
Convention Opens in  
Lincoln, Thursday

AMONG Oklahoma music teachers who will attend the fifty-fifth meeting of the Music Teachers National convention to be held in Lincoln, Neb., December 27, 28, 29 and 30 are: Albert Lukken, head of the fine arts school of the University of Tulsa; Clarence Berg, dean of fine arts at Oklahoma City university, and Prof. W. R. Wehrend of the University of Oklahoma faculty.

Albert Lukken is the newly elected president of the Oklahoma State Music Teachers association; Clarence Berg, the retiring president and Prof. Wehrend, the retiring treasurer.

Albert Lukken will also attend the council meeting of all state associations, held in connection with the music teachers national association meeting.

These three men will leave Tuesday morning for Lincoln.

At the national meeting the latest developments in the field of music will be presented by members of the standing committees, and important phases of music education and conditions will be presented by national authorities with practical demonstrations given by outstanding teachers and artists.

The Nebraska Music Teachers association postponed their convention last spring in order to meet with the national association.

Outstanding speakers and their subject scheduled on the first day programs of the session include: Howard Hanson, Eastman School of Music, Rochester, N. Y., "The Present Status of American Music, Its Progress and Its Problems"; Peter W. Dykema, Columbia University, "Music in the New Leisure Time"; C. M. Tremaine, National Bureau for the Advancement of Music, New York City, "Group Instruction in Music for Adults"; Dr. John Erskine, president of the Juilliard School of Music, New York City, "American Music"; and Dr. James Francis Cooke, editor The Etude, "Spreading the Musical Gospel in America."

Lincoln, Neb. Star 12/27/33

### HOWARD HANSON

One of Nebraska's sons who has climbed to a lofty pinnacle of fame in the international music world is Howard Hanson, a native of Wahoo. Mr. Hanson came back for the first time Wednesday to speak before the music teachers' convention, and in addition to being president of the Eastman conservatory of music at Rochester, N. Y., he composed the score for the American opera, "Merry Mount" that will be sung this coming February at the Metropolitan Opera house.

He is 37 years old, but Dr. John Erskine, famous author and president of the Juilliard school of music at New York City named him one of the best of America's young composers.



Howard Hanson

BKn. Eagle

12/27/33

By EDWARD CUSHING

## A Revival of Deems Taylor's 'Peter Ibbetson' Opens the Metropolitan Season

In the matter of an opera for the opening of the Metropolitan's 1933-1934 season Mr. Gatti-Casazza had, I think, little choice. From the moment last Spring when, counting cash and pledges, he realized that the Save the Metropolitan campaign had attained its end—a \$300,000 guarantee fund—he must have understood that only one would fill the bill: Mr. Taylor's "Peter Ibbetson." This was an inevitable selection, not on one but on two counts. It was an opera for Miss Borl, who certainly deserved the honor of opening a season made possible largely by her efforts, and it was an opera for Mr. Erskine, who as president of the Juilliard Foundation had insisted on special favors to American composers as a condition of a substantial contribution to the solicited subsidy. Making a virtue of necessity, Mr. Gatti thereupon announced that the Metropolitan would revive "Peter Ibbetson" and that the revival would take place on the opening night of the new season. Last evening these managerial pledges were simultaneously consummated.

Lincoln Star 12/28/33

## HUGE ATTENDANCE AT MUSIC MEETING

Dr. John Erskine, Dr. Howard Hanson,  
Other Notables Give Talks.

Assured of one of the greatest programs in the history of the Music Teachers' National association in meeting with the Nebraska organization and the Association of Schools of Music, approximately 600 delegates flocked here from all parts of the United States to attend the fifty-fifth convention of the national association in session at the Cornhusker for four days. According to Edith Lucille Robbins, president of the state group, national officials were astonished with the record attendance set for a first morning registration period. Of all previous sessions of the national body, more people registered here the first morning than ever before.

Mayfarth Addresses Assembly.

William C. Mayfarth, chairman of the advisory council of state associations, from the Louisville Institute of Music, Louisville, Ky., asked for a national clearing house for the music teacher. He said in part:

"The creation of a central place thru which the music teacher might have the matters of his profession cleared has been an idea I have harbored for many years. It has occurred to me that perhaps the psychological time to explode this idea has arrived. I take courage not only from the existing uncertain conditions but also from the conviction that the music teacher, whether engaged in institutional or private work, is in great need of some national means of handling the matters of his profession.

"In a clearing house the matters of the profession would necessarily be the real business. They can be classified under four headings, namely:

(1) Purely ethical; (2) state certification and credits for private work; (3) general problems of the music teacher; (4) membership affiliation of state associations and individual membership in the M.T.N.A.

Other famous speakers at the morning session were Dr. Howard Hanson of the Eastman school of music at Rochester, N. Y., formerly of Wahoo. His subject was "The Present Status of American Music." His discussion covered the progress of American music and its problems. Peter W. Dykema of New York City, connected with Columbia university, spoke on "Music in the New Leisure Time," and then James T. Quarles of Columbia, dean of the school of music at the University of Missouri, spoke on "The Music Library as a Cultural Influence." Miss Frances E. Clark of Camden, N. J., talked on "Thru Service to Emancipation." "The Evaluation of Capacity and Achievement" was the subject of Frank A. Beach's lecture. Mr. Beach is from the Kansas State Teachers college at Emporia. Russell V. Morgan of the board of education in Cleveland, O., spoke on "The New Social Attitude in Music Instruction" and Mrs. Blanche Skeathe of New York City on "Business in Education and Education in Business."

At the afternoon session Dr. John Erskine, president of the Juilliard school of music in New York City, spoke on "American Music." He said, "In the present revolution of our school life, music is finding new opportunities peculiar to our country."



New York Times 12/28/33  
Denver Post 12/28/33

## LEADERSHIP IN MUSIC TO BE TAKEN BY U.S.

Three Organizations of  
Musicians Meet at  
Lincoln.

Lincoln, Neb., Dec. 28.—Dr. Howard Hanson, president of the Eastman Conservatory of Music, Rochester, N. Y., predicted Wednesday in an address before a three-organization convention of musicians that the United States would take over the musical leadership of the world in the next decade.

Dr. John Erskine, president of the Juilliard School of Music, New York, told the audience, composed of members of the National Association of Schools of Music, the Music Teachers National association and the Nebraska Music Teachers association, that music is finding new opportunities in the current transitions in American life.

New American 1/6/34

## MAYOR TO HEAD COMMITTEE TO GREET LIONS

Will Escort Triumphant Eleven  
to Campus for Master Reception;  
Dean Hawks to Preside

Mayor La Guardia, with an official reception committee, will personally escort the triumphant Columbia football team from Pennsylvania station to the Columbia campus when the eleven arrives tomorrow night from its Rose Bowl victory over Stanford.

When Lou Little's boys come in on the Lion special at 8:30 o'clock, the Mayor and members of his committee will await them in his car and will head the motor cavalcade to the campus, where the official city reception to the team will be held.

The committee, in addition to Mr. Compton and the two honorary chairmen, follows:

Frederick Coykendall, class '95, chairman trustees of Columbia University; Charles H. Tuttle, '99, former United States Attorney; Bernard H. Ridder, '03, publisher; Walter W. Dwyer, '15, chairman of student board, which brought about restoration of football at Columbia in 1915; Gustavus T. Kirby, '95, former chairman American Olympic team; Frederick P. Kepple, '98, formerly dean of Columbia College; John Erskine, '00, president of the Juilliard Musical Foundation; William J. Donovan, '05, former United States Attorney General who played quarterback on the team of 1904; Rudolph L. von Bernuth, '04, chairman Columbia University committee on athletics; Frederick A. Goetze, '95, treasurer Columbia University.

Chicago Tribune  
1/13/34

On Wednesday at 8:15 p. m., John Erskine, author of "The Private Life of Helen of Troy," etc., and president of the Juilliard Musical Foundation, will discuss "What Is American Music?" at Mandel hall, University of Chicago.

NY Herald Tribune 1/6/34

## Student-Alumni Welcome Awaits Lions at Heights

Huge Gathering to Greet Rose Bowl Winners in  
Front of Library; Jersey City Prepares Own Celebration for Barabas, Scorer of Only Touchdown

By Harry Cross

With all the tumult and the shouting befitting Columbia's ringing gridiron victory over Stanford at Pasadena, the Blue and White football squad, arriving home tomorrow night, will be acclaimed with a demonstration of local pride unprecedented in New York collegiate achievement.

On the arrival of the pigskin mighty at the Pennsylvania Station at 8:30 p. m., a reception committee, headed by George Brokaw Compton, '09, will tell the boys how proud Columbia feels about the triumph in California. Compton, the man who chose the Lion as the symbol of Columbia's athletic teams, was designated by Mayor Fiorello H. LaGuardia yesterday.

The Mayor will be on hand when the team arrives and will head the automobile cavalcade up Broadway to Morningside Heights. Deputy Chief Inspector Thomas F. Walsh will be in command of a force of 200 patrolmen, under twenty sergeants, to control the Columbia exuberance at the Pennsylvania Station, and there will be 100 more patrolmen to protect the players from their milling admirers when they arrive at the university.

### Motor Parade Uptown

With the Mayor will be a motorcycle escort, and the members of the football party will be whisked uptown in motor buses, followed by the reception committee in automobiles with the horns tooting a joyful welcome.

Men of Columbia who have left its cloistered halls to make their marks in all branches of the city's activities are included on the committee. At the request of Dr. Nicholas Murray Butler, president of the university, Mayor LaGuardia will join him on the south quadrangle, whence the football squad will first be ushered to the Seth Low Library. There, at a brief indoor ceremony, it will be welcomed by the Mayor, President Butler and Dean Herbert E. Hawkes, of Columbia College. Special invitations have been sent to the parents and immediate families of the players who live in the metropolitan district.

The general reception, at which the Lion will roar as it has never roared before, will take place about 9 o'clock in front of the library, where the impressive statue of Alma Mater will look on in approval. Addresses will be made by Mayor LaGuardia, President Butler, Richard G. Babbage, acting president of the Alumni Federation, and Fon W. Boardman, chairman of the student board.

### Montgomery, Little to Speak

For the football team Cliff Montgomery and Lou Little, the coach, will speak and, if they can handle the oratorical situation with the same skill in which they have handled the football situation, their remarks will not soon be forgotten.

The reception committee, headed by Compton and with President Butler and Dean Hawkes as honorary chairmen, includes:

Frederick Coykendall, '95, chairman of the trustees of the university; Charles H. Tuttle, '99, former United States Attorney; Bernard H. Ridder, '03, publisher; Walter W. Dwyer, '15, chairman of the Student Board which brought about restoration of football at Columbia in 1915; Gustavus T. Kirby, '95, former president of the American Olympic committee; Frederick P. Kepple, '98, former dean of Columbia College; John Erskine, '00, president of the Juilliard Musical Foundation; William J. Donovan, '05, former United States Attorney General who played quarterback on the team of 1904; Rudolph L. von Bernuth, '04, chairman of the university committee on athletics; Frederick A. Goetze, '95, treasurer of the university.

Mus. Leader 1/27/34

A distinguished visitor and much in demand during his short stay in Chicago was Dr. John Erskine, noted author, lecturer, pianist, head of the Juilliard Foundation and for a long time professor of English at Columbia. Dr. Erskine is now in California, where he will remain for a few weeks.

NY Sun 3/8/34

## LaGuardia to Speak At Trinity Dinner

Mayor LaGuardia will be one of the speakers at the 225th anniversary dinner of the Trinity School, to be held at the Hotel Astor on Thursday evening, May 17. Other speakers will be Dr. Nicholas Murray Butler, president of Columbia University; Bishop William T. Manning, who is vice-president of the school's board of trustees, and Dr. John Erskine, president of the Juilliard School.

NY Herald Tribune 1/8/34

## Plaudits of City and Students Greet Columbia Football Team On Return From Rose Bowl

LaGuardia Leads Motor Cavalcade Up Broadway  
and Hails Another Victor That 'Wasn't Favored'; 5,000 Jam Pennsylvania Station

By J. P. Abramson

To the roster of royalty, presidents, channel swimmers and aviators it has officially welcomed, the City of New York last night added a football team.

The Columbia University squad, hailed as the "Gem of Two Oceans," came home in the rain last night, and for the amazing 7-to-0 triumph it has achieved over Stanford University in the rain in the Rose Bowl on New Year's Day, it was tumultuously greeted by Mayor Fiorello H. LaGuardia, Dr. Nicholas Murray Butler and thousands of undergraduates, faculty, alumni and unaffiliated gridiron enthusiasts.

Despite the dampening influence of the weather, New York, just like any other college town, turned out to do honor to Cliff Montgomery, captain; Alfred Barabas, who scored the winning touchdown, and their teammates; Lou Little and his coaching aids as they came back from their 7,000-mile jaunt to the Pacific Coast, acclaimed for the "greatest athletic achievement in Columbia history."

The Mayor, leading the procession through Times Square and up Broadway to the campus on Morningside Heights, apologized to the sporting experts for stepping into their territory,

then "officially declared the Columbia team the all-New York team," while a crowd of 4,000, filling the Columbia gymnasium to its rafters, roared its approval.

"I made a hard-and-fast rule when I took office," said the Mayor, "that official greetings were a thing of the past. Here it is only a week since, and I make this exception to the Columbia football team with a great deal of pleasure."

"I have much in common with the Columbia players. We weren't favored when we started."

"The people of New York City are said to be cold, but events like this prove that our blood runs as warmly as it possibly could. We are proud of you all."

Gray-bearded alumni and their entire families participated in the celebration on the campus. Outside on South Field four truckloads of wood went to make up a huge bonfire, accompanied by skyrockets and red flares.

An hour earlier a gathering of 5,000 filled the concourse of Pennsylvania Station to greet the team on its arrival. Most of the excitement there was in the waiting. It was like any football day at Baker Field. Hawkers

were threading their way through the densely packed crowd selling football souvenirs, Columbia buttons and Blue and White pennants with the score "7-0" on them. Flashlights boomed continuously. College songs blared through the screaming amplifier.

The reception committee, headed by Compton and with President Butler and Dean Hawkes as honorary chairmen, included:

Frederick Coykendall, '95, chairman of the trustees of the university; Charles H. Tuttle, '99, former United States Attorney; Bernard H. Ridder, '03, publisher; Walter W. Dwyer, '15, chairman of the student board which brought about restoration of football at Columbia in 1915; Gustavus T. Kirby, '95, former president of the American Olympic committee; Frederick P. Kepple, '98, former dean of Columbia College; John Erskine, '00, president of the Juilliard Musical Foundation; William J. Donovan, '05, former United States Attorney General, who played quarterback on the team of 1904; Rudolph L. von Bernuth, '04, chairman of the university committee on athletics; Frederick A. Goetze, '95, treasurer of the university.



Mus. Leader 11/6/34

In an address before a convention of musicians meeting in Lincoln, Neb., last week, Dr. Howard Hanson, director of the Eastman Conservatory of Music, Rochester, N. Y., predicted that the United States would assume the musical leadership of the world in the next decade.

In discussing the present status of American music Dr. Hanson, himself a composer, said it was stupid to try to give an opera in a language people do not understand.

Dr. John Erskine, president of the Juilliard School of Music declared that music is finding new opportunities in the current transitions in American life. "Everything in America is on the up-grade," said Mr. Erskine. "America will lead the world in the arts through the years to come."



DR. JOHN ERSKINE

liard School of Music declared that music is finding new opportunities in the current transitions in American life. "Everything in America is on the up-grade," said Mr. Erskine. "America will lead the world in the arts through the years to come."

Chicago Tribune 11/15/34

When John Erskine, the author, critic, and president of the Juilliard Foundation for Music, arrives in Chicago late tomorrow, he will be met at the station by the William A. Nitzes' chauffeur, for he is to be their house guest during his three day stay in the city.

Prof. Erskine is coming especially to speak for the William Vaughan Moody foundation Wednesday evening in Mandel hall on the University of Chicago campus. His subject will be "What Is American Music?"

Although the Friday club hoped to have Prof. Erskine for its guest speaker, the distinguished gentleman finds it impossible to remain so long since he must be in New York Friday morning for a radio rehearsal. He will be entertained, however, at several intimate gatherings during his brief visit, for Mrs. Nitze has planned

two luncheons for him, one Wednesday at her south side home and another Thursday noon at the Casino. On Thursday evening the Percy Boyntons are entertaining for him at dinner.

Dr. and Mrs. Nitze's acquaintance with Prof. Erskine dates back to 25 years ago when they were all together at Amherst college and later at Columbia university. It will be remembered that Prof. Erskine dedicated his latest book, "Tristan and Isolde," to Prof. Nitze.

Rochester Democrat Chronicle 11/4/34

## All Things Musical Considered From a Prejudiced Viewpoint

By STEWART B. SABIN

Of late this writer is visited somewhat frequently by wistful young people of both sexes whose errand is to receive advice on how to become a "music critic;" these estimable visitors have some hours of leisure during the winter months and would like to occupy themselves in qualifying for the business of writing comment on music events for newspapers. Probably Dr. John Erskine, president of the Juilliard Music Schools, has stimulated this ambition by his widely circulated statement that in this field of writing the demand is considerably greater than the supply; moreover in this comparatively infant industry there is at present no code. The young inquirers are of two sorts, those who have studied music and wish to learn how to write and those who have practiced writing and want to learn all about music; the period of preparation is set by both groups at some months. Somehow it is difficult to give the practical advice asked for.

There is a ponderable and valuable literature of literary criticism; it has been accumulating through some 23 centuries, deriving from the Greeks of Plato's day; there is a literature of criticism of the arts of painting and sculpture, much less in amount and younger in years than is that of literary criticism. Younger still, comparatively slender in bulk, in character such that Ernest Newman says it is yet nonexistent, is the literature of music criticism, for compared with writing, painting and sculpture music is of late growth in the arts of western peoples. A serious examination of criticism, then, is best made by resorting to that concerned with literature. Such an examination was made some years ago by E. E. Kellett in his Hogarth lectures and summarized in his book, "The Whirligig of Taste."

Rochester Journal 11/9/34

## JOHN ERSKINE TO SPEAK HERE

John Erskine, noted author and lecturer, will speak on the "Problems of the Modern Novelist," at Cutler Union February 7, under auspices of the Scribblers' Club, literary organization of the University of Rochester's College for Women.

Tentative plans are being made for a small dinner to be held in his honor prior to the lecture, and for a public reception in the union following it.

Miss Dorothy Rousos, president of the club, will introduce the speaker. Miss Jane E. Taylor is general chairman of arrangements, and she will be assisted by the following committee: Miss Wanda Smith, Miss Jeanne Broet and Miss Margaret Kellner.

Erskine, who is professor of English at Columbia University, is also the president of the Juilliard School of Music. He has written many books, including "The Private Life of Helen of Troy," "The Enchanted Garden" and "Tristan and Isolde."

Chicago American 11/6/34

## John Erskine Here Tonight or Tomorrow.

TONIGHT OR TOMORROW morning John Erskine is arriving from New York to spend a day or two with the William Nitzes. Tomorrow his hosts will give a luncheon for him at their home on the South Side, and in the evening the Percy Boyntons will give a dinner for him before his lecture at the University of Chicago. On Thursday the Nitzes are having a few friends to luncheon at the Casino to meet the witty professor, after which he will have to dash back to New York to keep a radio engagement.

The author of "The Private Life of Helen of Troy," "Galahad" and other classical best sellers is far from being a stranger in Chicago. On previous visits when he was the house guest of George Norton Northrop, the whimsical headmaster of the Boys' Latin School, he met the cream of our intelligentsia. Arthur Bissell gave a luncheon for him at the Tavern, I recall, and a Sunday night supper at home, and the Nitzes entertained for him then, too. The Charles Swifts know him, and so does Alice Gerstenberg, and all of the members of the Drama League, who gave him a luncheon.

## Toured With New York Symphony.

MR. ERSKINE IS TALL, with rugged features and a kind of rough-hewn look. He plays the piano beautifully, and once toured with the New York Symphony Orchestra. He is a director of the Juilliard Musical Foundation, and of his piano playing the critics say that it "is sharply outlined, clean-cut and witty, like his novels." No one lacking a sense of humor could play Mozart's concerto in D major as he does, tossing off the rondo in impish fashion and making of the larghetto a wistful song. Erskine refuses to consider himself a professional musician, however, believing that he can have a much better time playing as an amateur with the privilege of striking a wrong note once in a while without bringing the scorn of the critics down upon his head.

He has an amazing knowledge of modern art, as well as of ancient literature, and what is even more unexpected, he is wittier in private life than he is in his books. For that, I have the word of a lady who knows him well.

His opera, "Helen Retires" (an uncanonical legend concerning Helen of Troy and Menelaos), is to be produced this month, with a score by George Antheil.

BKn. Eagle 1/28/34

## 'Merry Mount'—I

By EDWARD CUSHING

The Metropolitan Opera Association Will Produce Richard L. Stokes and Howard Hanson's Opera on Saturday Afternoon, February 10

THE premiere of Richard L. Stokes' and Howard Hanson's "Merry Mount" at the Metropolitan on Saturday afternoon two weeks hence will add another chapter to the history of American opera. That history had its beginnings back in the early years of the 18th century, but our interest in it is almost entirely confined within what might be called its Metropolitan period—the past quarter of a century, during which the only impetus to the development of American opera has been supplied by the Metropolitan and its general director, Mr. Gatti-Casazza.

Mr. Gatti-Casazza made his first production of an American opera (Frederick Converse's "The Pipe of Desire") in 1910, during his second season as impresario of the Metropolitan; "Merry Mount" will be his 14th (a record which offers little evidence to support the charge that Mr. Gatti-Casazza has treated the American composer with hostility, or at best with indifference). In the future, if the Metropolitan survives, there will doubtless be others; one has heard that Mr. Taylor is engaged in the composition of a successor to "Peter Ibbetson," and there have been rumors that the generosity of the Juilliard Musical Foundation in contributing to the Metropolitan guarantee fund would be repaid by the production of an opera to a text by its president, Mr. John Erskine. Meanwhile, however, "Merry Mount" is imminent.



# 'the social whirl'.....

By Mrs. Henry Field

JOHN ERSKINE, THE BRILLIANT AUTHOR, was the LION of yesterday's luncheon party which the William Nitze gave at the Casino Club. He is the man whose books

reveal women to themselves without quite giving them away to the gentlemen... "Adam and Eve," "Helen of Troy"... and others. Now the professor of English at the University of Columbia and head of the Juilliard Foundation, he is too busy to accept invitations to go to Hollywood for thousands a week and write things that nobody else could possibly think of.

The party was very amusing and mixed. Mrs. Nitze did not seat Mr. Erskine on her right, as he has been staying with the Nitzes, but it was arranged that he might sit at the head of a table, there being two, and lunch started off with two of the literary lights of the party on his right and left, Miss Fanny Butcher and Margaret Ayer Barnes.

Mr. Arthur Heun, Mrs. Nitze, Mr. Charles Hamill and James Weber Linn were at our table. I must confess that it was the first occasion on which I have had the delightful experience of sitting next to Mr. Linn when he was being very charming... and all alarm at the prospect of being at a loss as to how to answer caustic witticisms, for which he is so famous, was soon banished.

Such delicious white wine and chocolate eclairs. When both dessert and wine

are good it is hard to remember of what the rest of the meal consisted. Mr. Heun, I was reminded, has a highly cultivated respect for the aesthetic. He deplores the custom of painting the fingernails scarlet (at which point I appreciated Mr. Linn's compliment on the color of mine twice as much) and also the very bad taste shown by the ladies who wear their backs cut too low. The spine at best is a hideous thing unless the back is superlative... and a spine in the shadow can be too awful.

MR. HAMILL DISCUSSES music... and, of course, that leads to the dance. I was surprised to hear that he does not consider it... or I should say is not convinced that it is one of THE ARTS. He is one of our greatest authorities on music and for preference would rather listen to Mozart... and always symphonic music.

There is other talk... one gentleman has not dined in the house of a lady for three years because her poor taste antagonizes too greatly his sense of beauty... another places three thrills of life on the same plane... one's first kiss... the first time that one sees something beautiful, fully conscious of the fact... and the first time that one sees one's name in the newspaper... I should sincerely like to be the means of giving some one that last happiness.



Mrs. Henry Field.

The ladies are changing places... Mrs. Charles Hamill and Ruth Page now engross the attention of Mr. Erskine. He talks to Ruth about his novel, "Sincerity," which he considers his best... and of love, which in his (or others') estimation is a great art. Ruth challenges him with marriage... and that's that.

Robert Hall McCormick is talking of his trip... he leaves in a week to cruise through southern waters... West Indies... Barbados... Porto Rico and other nice sounding places... Eugene Stinson... Arthur Meeker Jr... Mrs. Harold Pyncheon, who is one of Mr. Erskine's greatest friends, looking very smart and dressed in a well-tailored black suit... Mrs. Weber Linn and Mr. Nitze.

Luncheon over, we see Mr. Erskine depart for his train in his favorite hat, which is very large, battered and Italian. Guests leave in threes, curious as to what John had said about this and that... and Ruth Page walks to her studio properly inspired to create a new dance with Harald Kreutzberg.

## ERSKINE TO VISIT L. I. GARDEN CITY CATHEDRAL HOST TO ORGANISTS. PUBLIC INVITED

Dr. John Erskine, musician, poet, writer, lecturer, philosopher, traveler will be the speaker at the Cathedral of the Incarnation in Garden City on Tuesday evening, January 30, at 8:30. Through the courtesy of Dean Kinsolving, and Maurice Garabrant, organist, the occasion will be a full choral evensong with address by Dr. Erskine, the winter event of the Sunrise Chapter of the National Association of Organists, of which Antoinette Hall is president.

The Cathedral choir of 50 men and boys under the able leadership of Maurice Garabrant will render the first festival service to be sponsored by the Sunrise Chapter. Organists and choristers from every part of Long Island will be present on this mid-week evening which has been especially arranged that they may enjoy and gain inspiration from the representative choir which plays so important a part in the musical and ecclesiastical setting of this diocese.

Mr. Garabrant was for five years organist of St. Thomas Chapel N. Y. and assistant to Dr. Tertius Noble at St. Thomas Church before coming to the Cathedral. His success as conductor of the L. I. Choral Society is well known. He will preside at the organ during the entire evening.

Sunrise Chapter Events are eagerly awaited by the music lovers. At its premiere offering last winter when Fernando Germani the internationally famous organist played one of his superb programs as guest of the Chapter, several hundred people were unable to gain admission to the Cathedral.

Men and women in every art and profession know that Dr. John Erskine has a vital and inspiring message on whatever subject he may choose to speak. He has done more for the cause of music in America than any other one person. His encouragement to the masses of amateur and professional musicians during these last few years of economic and art depression has been phenomenal. It is to Dr. Erskine that the country owes its new attitudes, viewpoints, and appreciation of music in the home, the public school systems, and in the ever growing new concert and recital audiences which are surely springing up as the dawn of a new art era appears. Dr. Erskine has been decorated by numerous American and European Universities with various honors and degrees for his research and creative work in the fields of arts and letters. He is now president of the Juilliard School of Music in N. Y. Dr. Erskine has chosen to remain strictly in the amateur class as a performing musician, but does so with a distinction and merit of professional degree. His appearances as piano soloist with the Cincinnati Symphony Orchestra were highly praised by the music critics. His opera "Jack and the Bean Stork" composed jointly with Louis Gruenberg, composer of "Emperor Jones" of Metropolitan Opera Fame, has been suc-

cessfully given in several cities in the United States. His latest opera "Helen Retires" now in preparation at the Juilliard School will be given this season under the direction of Albert Stoessel.

Dr. Erskine's address at the Cathedral on Tuesday evening, January 30th will deal with church music as the highest type of music to be enjoyed through all the human emotions and attitudes.

The music loving public of Long Island is cordially invited to attend this festival sponsored by the Sunrise Chapter of the National Association of Organists.

Also Farmingdale Post 1/25/34

Kansas City Star 2/11/34

A series of fortnightly recitals by music students of Kansas City will be inaugurated at 8 o'clock Friday evening in the Jenkins Music Company's auditorium. The recitals, with Mrs. Frederic C. Shaw as chairman, are planned in connection with a movement begun by Dr. John Erskine, president of the Juilliard School of Music, New York, and carried on in other cities—a movement conducted by Juilliards in their search for promising talent.

The series starting Friday evening will close in April, when a representative of Juilliards will be present. The plan includes a talk at each recital by some business man who is also a music lover. Pupils may be recommended by their teachers for places on the programs. Without such recommendation, they must first be heard by the committee.

Mus. Leader 2/17/34

### Importance of Music in Colleges

John Erskine, president of the Juilliard Foundation, re-emphasizes the importance of music in colleges.

The hope of music, he asserts, lies in the successful teaching of it to children in kindergarten, primary and secondary schools throughout the country. Colleges have not put much emphasis on music or the arts, Dr. Erskine complained. Instead, they seem to emphasize the value of play in all its various athletic forms. Music, as a subject in our schools, and colleges, should receive a recognition equal to that given to history, mathematics or literature, he asserted, adding:

"The opportunity to study the art of music is an important factor in the ultimate happiness or prosperity of individual life. But before we can make progress in musical education in America we must recognize the factors in the situation which constitute our special problem.

"There is great talent in the country; as great, probably, as anywhere else. There is a great love of music. Audiences everywhere are eager to enjoy the art."



ny Herald-Tribune  
2/18/34

# John Erskine Turns to Youth

John Erskine, Who Created Best Sellers by Modernizing Ancient Heroes, Has Just Written His First Novel on Today's Youth. He Quit Teaching to Have Leisure to Write; Now He Returns to College in His New Book—a Work for Which He Has Been Preparing All His Life

By Floyd Dell

Author of "Homecoming," "Love Without Money," "Moon Calf," "The Outline of Marriage," Etc.

ACADEMIES cannot help being academic, and universities are notoriously conservative. They pay sincere reverence to the art and thought of the past, but the art and thought of the future have to defy academic and university tradition in order to exist. Shelley is expelled from Oxford, and when he is good and dead the Oxford professors expound his poetry and philosophy. So it has been with the uniformity of the law of gravitation. But the career of John Erskine is apparently an exception to the rule.

With his first novel, John Erskine took his place in the front rank of American literary interpreters of the younger generation revolt. It was a novel about Helen of Troy, but nothing less academic could possibly be imagined. It shocked professorial-minded people all over the country. For instead of ringing the traditional academic changes upon the face that launched a thousand ships, it treated Helen as a living person—one of those exasperating creatures who are always putting us men in the wrong.

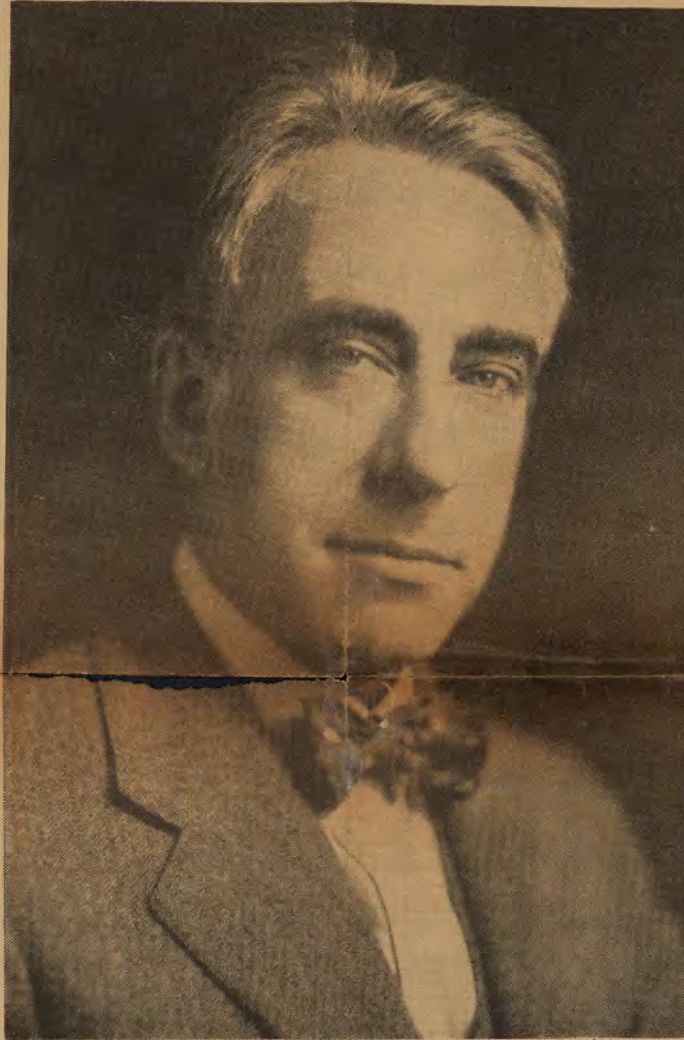
As natural-born a feminine anarchist as ever insisted on smuggling goods through the customs, she declined to take seriously the time-honored conventions for which orderly men have such pious respect. She reasoned about things and asked why, and there wasn't any good answer; so, being an attractive creature, she went and did what she pleased—like the younger generation.

One felt a great deal of sympathy for poor Menelaus! And the fable, related with gusto, humor and charm, was a perfect presentation of an age-old conflict between reason and tradition, between sincere feeling and conventional morality. It was noteworthy that the good reasoning was all on the side of sincere feeling—Helen's arguments for her lawlessness were intellectually sounder than the arguments for traditional law and order. And Helen, far from being crushed by the forces of supposedly immutable law, always triumphed. It was sober, conventional, stupidly right-minded behavior which led to disaster in that book, as in the recent tragic history of the world.

How could a professor write such a book? Professors didn't do such things—at least, in the good old days before the war, they didn't. They had learned by painful experience how to express intelligent thoughts in a way that sounded to trustees and alumni as if they were saying: "God's in His heaven and all's right with the world." One had to read carefully, with an eye to the ifs, ands, buts and subordinate clauses, to discover what the professor really thought.

An immense and patient skill went into the development of that kind of protective-coloration style, which cut the professors safely off from any popular audience. And those who wrote intelligent things in such a way as to be understood by ordinary people had to be very famous indeed, or they found themselves out of a job. Such brilliant ones hung on, getting sour and disgruntled. Something bitter might be expected from them—but nothing so gay, so triumphantly rebellious as "Helen of Troy."

So what about Professor John Erskine? It seems that he never wanted to be a professor in the first place—he wanted to be a musician. But his Scotch father, who as a youth had wanted to be a musician, had cannily gone into the textile business instead, and he commended a similar course to his son. Music, John, is a fine thing for the private entertainment of one's friends, and to keep one's own soul alive; but there's the body to clothe and feed first, so you'd



John Erskine

Photograph by Blank & Stoller

best find some other way of making a living!

So young John Erskine took up the good, solid, secure—it used to be thought secure—profession of teaching. He became an instructor in English literature, then an associate professor, then an "adjunct" professor, at last a full professor at Columbia at the age of thirty-seven. He published and edited several textbooks, including "Selections from the Idylls of the King." He also published some original poems, thoughtful in content and academic in style, and some essays which exhibited a complete mastery of the suave professional way of saying intelligent things in a way which could give no possible offense to stupid people—one called "The Moral Obligation To Be Intelligent." None of these caused rioting in the streets.

In the mean time Professor Erskine had become a vestryman of Trinity Church and had written the words and music for a hymn which had been sung in the little church at

the head of Wall Street. And he was keeping his soul alive by cultivating a high degree of amateur musical skill as a pianist; as one of a quartet of friends with the same civilized hobby, some very satisfying chamber music was produced. With this happy means of allaying any discontents that might ever trouble his soul, it would seem that literature was safe from him. He was not even a disgruntled professor, let alone a bitter one, but singularly well adjusted to his academic seat!

As a matter of fact, he enjoyed teaching. Every day of the college year he walked up to his classes with, he said, "a peculiar feeling of happiness in my heart." He liked young people—liked talking to them about things that interested him. He was a good teacher, and a very popular one, with crowded classes, which were attended not only by students professedly interested in literature but by students of engineering, law and what-not, including many who had

otherwise a profound contempt for literature. To him literature dealt with living thoughts and feelings—his thoughts and feelings, and those of his students.

A popular professor, however, is still a professor and not a literary man in the creative sense. The important fact is that John Erskine learned from his students more, perhaps, than he taught them. They unwittingly taught him. A new spirit was then breaking the shell of the old ways of life, in America and all over the world. He curiously and respectfully saw the eagle pecking its way out of the eggshell.

The war came, and his educational activities were transferred to France. He became director of the largest university the world has ever known—the A. E. F. University at Beaune. One doughboy asked for courses in hog feeding, music and medieval history, and had the best of reasons for this unacademic combination. The whole tragic experience of the war was liberating to many minds, John Erskine's among them. He has never written a novel about the war, and perhaps he never will. What it did was to explode in his mind the system of categories in which his thoughts had been conveniently channeled. When he came back he turned again to the study of music, and later began to appear with other amateur friends at occasional public concerts. He was discovering himself beneath the professorial husk.

Then, in 1925, came "Helen of Troy"—most unprofessorial novel. It was somewhat new in American literature. In that time and its brilliant successors there were discussions, always serious but never heavy-footed, of the moral problems of our times, the relationships of men and women, the claims of freedom, of tradition and of reason.

There is felt to be something incongruous about the careers of literature and of college professorship. Perhaps it will not much longer be so, for the colleges are being remolded in the spirit of the times. But a literary man is a citizen of the great world, while—alas! that it should be so, yet so it is—a college professor is an inmate of a peculiar institution, partly cut off from the world, partly archaic, with its own laws and observances, its taboos and phylacteries, its precedent and punctilio, and its skeletons in the closet, which only Upton Sinclair has yet dared to rattle. Can an established novelist tolerate being leg-tied to a university post? John Erskine solved this problem for the time being by taking a leave of absence from Columbia, and becoming director of the Juilliard Musical Foundation.

It was a happy gift that he discovered in himself, that of putting new life into antique fables, but there were few old bottles left in the historical cellar into which he did not pour his new wine. His public has been hoping that he would deal with some modern theme in its contemporary setting. And what better theme could there be for him than that of college life, which he should know from A to Z? It is good news that John Erskine has come back to the academic world in fiction, in a new novel all about youth and professors and campus politics in a little university city nestling upon a hill, half in and half out of our turbulent modern world.

John Erskine has an idealist's calm brow, an observer's friendly eyes, a robustly humorous mouth, and a long, stubborn, almost brutal chin; the other features have been reflected in his other fiction, and now that he has written a novel of college life, one feels there is a certain literary significance in that fighting chin.

## We Begin Fiction Next Week

John Erskine's new novel of youth today, "Bachelor—of Arts," will begin to run serially in the Magazine next Sunday.



# Austria's Crisis—and Europe's

*With Nazis Demanding Union With Germany, While Chancellor Dollfuss Entreats the League to Help Him Maintain an Independent Nation, Austria Today Faces a New and Important Crisis. Her Fate Now, This Observer Believes, May Determine the Future of Europe*

**By Nicholas Roosevelt**

*Former United States Minister to Hungary; Author of "England and America?" Etc.*

**T**O be or not to be—that is the question for Austria today. An appeal to the League of Nations by the Austrian government at the same time forces the great powers to take active measures in her behalf and raises an issue which may be the death blow of the League as well as of Austria.

The Austrian problem is basically the old one—whether Austria can survive as an independent state, or whether she must be united with Germany. It has become acute again as a result of internal political complications in Austria. Bitterly opposed to the Anschluss, as the union with Germany is commonly termed, Austria's dynamic little Chancellor, Dr. Engelbert Dollfuss, has been backed by a union of conservative Austrian peasants and of radical Viennese Socialists.

Working relentlessly in favor of union with Germany are the Austrian Nazis, acting under the direct leadership of German agents. Their motto has been: "Get Dollfuss!" Favoring a Fascist state closely resembling Hitler's Germany is the Heimwehr group led by Prince Ernst Ruediger von Stahrenberg. He is opposed to the Anschluss, but is at the same time unfriendly to Dr. Dollfuss. It is generally believed in Austria that he would like to succeed Dollfuss as Chancellor, but that his organization is so honeycombed with Nazi sympathizers that his accession to power would be merely a step in the direction of complete Nazi domination of Austria.

Ever since the dissolution of the old Austro-Hungarian Empire in November, 1918, the question of the union of Austria with Germany has been present, occasionally actively in the foreground and then again in the background. The original arguments put forward in favor of union with Germany were based on the fact that the little Austrian Republic, consisting of the large world capital of Vienna, with its surrounding industrial regions and the small and unproductive Tyrol, formed a state which was so unbalanced economically that it could not possibly survive. For political reasons, however, the Allied powers provided specifically in the peace treaties that Austria and Germany might not be joined. This provision is still nominally in force, but on a number of occasions plans to circumvent it have nearly succeeded.

Three years ago—March 21, 1931, to be exact—Europe was shaken by the announcement that a tariff union between Austria and Germany had been secretly planned. The project was clearly the first step in the political union of these two countries. Its mere announcement created a turmoil in Europe which hastened the financial crisis of May, 1931. This in turn marked the beginning of the world-wide banking panic which culminated in the closing of our own banks at the time that President Roosevelt took office last year.

The project for the Austro-German tariff union was declared by the Hague Court to be counter to various treaty stipulations. As a result of this declaration and of drastic pressure brought by the French and the Italians on Germany and Austria, the project was dropped. At the same time the campaign which the Pan-German party in Austria had been conducting for a year or more in favor of union with Germany was temporarily halted.

With the success of the Nazi movement in Germany, however, the Pan-German leaders in Austria, aided and advised by German agents, turned their energies toward building up a powerful Nazi party in Austria.

casts from adjacent German territory, and within a few months had a powerful following, especially among the younger people and among the unemployed, who were many both in the agricultural and urban regions of Austria last summer. Chancellor Dollfuss, bitterly opposed to the Nazis, took drastic steps to suppress them and was vested with virtual dictatorial powers. Beginning in May, 1933, he waged a relentless warfare against the Nazi party in Austria by prohibiting meetings, arresting leaders and other arbitrary measures. He was unable, however, to stem the growing tide of Nazi sentiment.

Openly supported by the Italians and probably receiving encouragement from the French, Chancellor Dollfuss staked every-

thing on his fight against the Nazis. His appeal to the German government last month to cease interfering in Austria's internal affairs was met, as had been expected, by an arrogant reply reaffirming the determination of the Nazis in Germany to spread their views abroad, but denying direct complicity in the activities of the Austrian Nazi movement.

In a final act of desperation Chancellor Dollfuss, therefore, sought authority to appeal to the League of Nations. League supporters are dismayed, as they fear that such an appeal cannot but become a new test of the League's strength, owing to the fact that the League for the last ten years has supervised Austria's finances and that Austria in a sense is one of the League's special responsi-

bilities. They fear the strain will break the League.

The mere threat of an appeal to the League has been regarded as a confession of Dr. Dollfuss' powerlessness to hold out much longer against the Nazis. This is another way of saying that the success of the Nazi party in Austria is imminent. The importance of this success lies in the fact that it creates a situation more favorable to the actual union of Austria and Germany than has ever yet existed. The avowed policy of the Austrian Nazis, under their German leaders, has been to obtain control of the Austrian machinery of government through legal means, but once in control so to shape Austria's policies as to parallel the policies of Germany. It should thus be a simple matter to bring about actual amalgamation of the two countries as soon as the general European situation permits. In other words, if the French, Italian and British cannot agree about Austria's fate, Germany will be able, by a simple joint declaration, to present the world with the accomplished fact of union with Austria.

In England, as well as in America, the question has often been asked: Why should Austria not unite with Germany if she wants to?

The answer lies not in the realm of right and wrong, but in the complications of practical European politics. The day

that Germany absorbs Austria she adds 7,000,000 inhabitants to her population and extends her boundaries to Italy, Yugoslavia and Hungary on the south and east. This means that Germany's population will then be almost twice that of France or Italy and that her territory will be enriched by valuable natural resources and industrial developments. Furthermore, by the extension of her territories and the increase in her strength she will be in a position to effect far-reaching political changes in eastern Europe.

It is no secret that the next step in the Hitler program following the annexation of Austria is the acquisition of the German-speaking territories of Czechoslovakia (the old Bohemia). An examination of the ethnic map of Czechoslovakia shows that the German-speaking peoples for the most part are concentrated on the outer fringes of Czechoslovakia, bordering Germany and Austria. These people number about 3,000,000 and are among the most highly skilled industrial workers in Europe. Their territory is rich in factories and mines. If they were to be joined to Germany the Czechoslovak state could not survive.

Without considering the arguments for and against the survival of the Czechoslovak state, it is pertinent to note that its dissolution would bring about a complete new alignment in the European political situation. The reason for this is to be found in the racial composition of Czechoslovakia. It contains, in addition to about 3,000,000 Germans, nearly 2,000,000 Hungarians, 600,000 Ruthenians and a fair number of other nationalities. The natural course would be for these groups to unite with others speaking their own language. This would mean that the Hungarians would tend to be reunited to Hungary. At the same time the chances are that the Slovak population would in whole or in part be taken over by the Hungarians who ruled over them for centuries prior to the creation of the Czechoslovak state.

The strengthening of Hungary would be viewed with particular disfavor by the Rumanians and Yugoslavs. Furthermore, these two nations, as the allies of Czechoslovakia,



*Drawn for the Herald Tribune by Robert Lawson*

## "I Beg Your Pardon, Mr. Webster"

*A Diplomat Offers the Modern World Some New Definitions of Old Words*

**By A. K. Neves**

### **HYPOCRITE:**

One who underrates the ability of his fellows to see through him.

### **OPTIMIST:**

One who realizes that a certain amount of buoyancy is at least good form.

### **REALIST:**

One who sees life as it is and doesn't mind.

### **CYNIC:**

One who takes an artistic pleasure in giving his public a stronger diet than it can stand.

### **PESSIMIST:**

One who from physical, mental or moral disability is unable to keep up appearances when things turn out no better than might be expected.

### **ARISTOCRAT:**

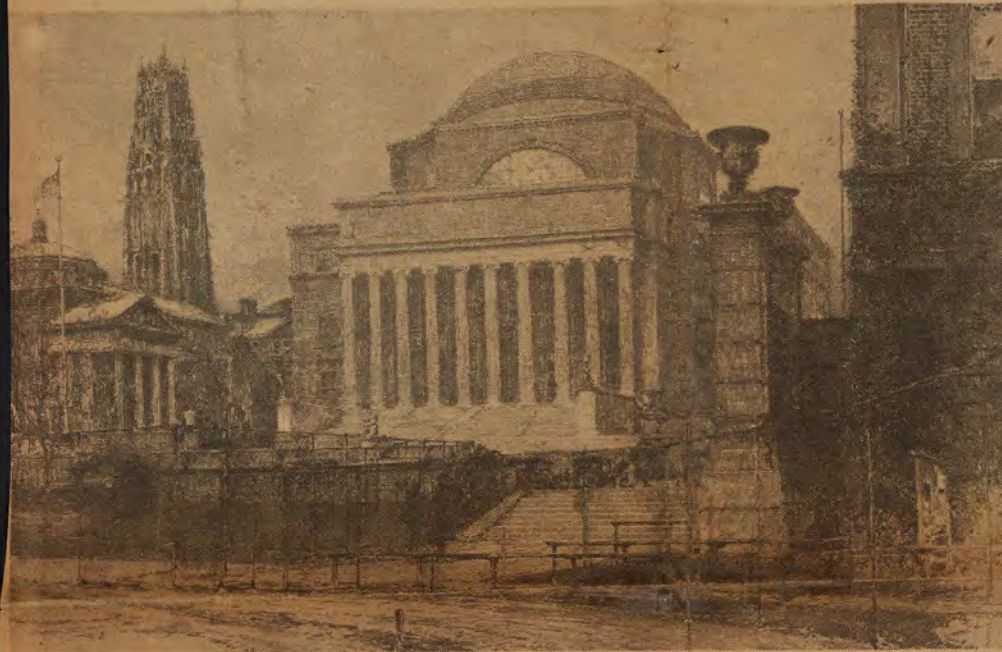
One who by nature makes an art out of the business of



# Fiction Plus

*Fiction That Deals With Life Today Is More Than Entertainment—It Dramatizes the News. At Its Best, It Gives Us an Understanding of What Is Happening in the World Such as We Can Find Nowhere Else. Scholars Read Best Sellers to Help Them Know Our Times*

*By The Editor of the Herald Tribune Magazine*



*John Erskine Opens His New Novel About Today's Youth in This College Setting  
From an Etching by Luigi Kasimir*

*Courtesy of Kennedy & Co.*

"THE whole truth can be told only in fiction."

This was said to me last summer by one of America's greatest historians. He was busy at research for his next book—and he had uncovered material that threw a new light on parts of our recent past and on some of the characters that had helped to shape it.

He did not doubt that the material was true; it was too heavily supported by the weight of evidence. But some of the people concerned were still alive—and it would have been difficult to prove his convictions in a court of equity.

He dared not set down the facts he had discovered in any scholarly history text. "Yet," he said, "I could tell the whole story in the form of fiction."

Fiction, especially fiction that deals with today, is often truer than what passes for fact.

"He is not allowed to write articles that have to do with facts—he knows too much." So spoke a member of the secret service about one of that organization's most famous agents. The secrets this agent had accumulated during his years of service were many and important. To reveal them in fact articles would have embarrassed his government. He must not write the truth—and so he turned to fiction.

If fiction sometimes gives a truer picture than does fact, it also frequently gives a more complete and a more understandable one.

The forty trained thinkers who took part last fall in the Herald Tribune Conference on "This Crisis in History" were asked to recommend a reading list that would help toward a better understanding of our times. Books by such authorities as Sir Arthur Salter, Walter Lippmann, John Strachey, Andre Siegfried and John Maynard Keynes were listed. And, along with these, were recom-

mended four novels, "Little Man, What Now?", by Hans Fallada; "Ann Vickers," by Sinclair Lewis; "One More Spring," by Robert Nathan, and the novels about China by Pearl Buck.

The late Theodore Roosevelt, one night in the summer of 1915, turned down the last page of a bulky manuscript.

"That," said T. R., "will teach the landlubbers something about the sea."

The visitor to Sagamore Hill looked up from his own reading, expecting to see a history of the Merchant Marine by some well known authority. Instead, he saw a novel—"The Harbor," by Ernest Poole. A work of fiction, and yet so true and important was its message that it was quoted at length in Congress during the debate on the merchant marine bill.

I could quote many other important people who realize that fiction, by its dramatization of the facts of today, gives us a clear and true picture of the world in which we live.

Important fiction affords a background of understanding, such as cannot be found in serious academic discussions. It takes us behind the scenes of the great pageant of history, shows us the hidden prompters and scene shifters, and reveals the actors as they really are. It is unhampered by the censorship of dictators. If written honestly and sincerely, not for propaganda purposes, it is the living, breathing body of which news is the skeleton.

As this is being written, the papers are full of dispatches about serious rioting in Paris. Mobs are fighting in the Place de la Concorde and barricades have been thrown up in the streets. The facts as they come to us are meager and confused. Yet they grow clearer, and the psychology of these excitable people easier to understand if one remembers "The Tale of Two Cities." That work of fiction will give us a better understanding

of the psychology of the French people which produced the riots than all of the cabled news that came over the wires.

What happened behind the German lines in 1918 could never be made alive to the rest of the world through state papers and censored dispatches; but it became a heart-breaking reality when "All Quiet on the Western Front" interpreted it in terms of human emotions. The reports from China of revolution, invasions, famine and flood were remote from the interests of millions of Americans until they read Pearl Buck's "Good Earth."

The quality which all these novels had in common and which helped to make them great was that they were topical. They mirrored the news; they dramatized the world in which their readers lived. To plot and character delineation, essentials in every good story, they added something more—interpretation of people, places and events in which the public was already interested. They were fiction plus.

Just a century ago a young reporter on "The London Morning Chronicle," by the name of Charles Dickens, saw his first fiction printed. His "Sketches by Boz" appeared the next year in "The Chronicle's" evening edition. All his novels thereafter were serialized.

They were the most spectacular literary successes of their day, and they did more than any other single force to reform certain of the customs and institutions of nineteenth-century England. The stories of Dickens were news, made unforgettably alive by the magic of his pen.

At the time Dickens began to write, his England was, as now, in the throes of an industrial revolution. Many of her inherited customs and institutions were, as ours now seem to be, bungling and outworn. To many of these abuses Dickens held up the mirror of fiction. Oliver Twist's plea, "Please, sir,

I want some more," became almost a battle cry.

The hungry Oliver Twist was only the creature of a novelist's imagination; yet few real people living today are likely to have so great an effect on their generation. His story awakened a scandalized England to the degradation and neglect which then characterized the treatment of its poor. "The Life and Adventures of Nicholas Nickleby," published a year later, spotlighted England's free schools, and by its exposure of incompetence and brutality did more to bring about reforms, to quote Stephen Leacock's new biography of its author, than volumes of inspectors' reports.

In the decades that have passed since Oliver Twist, topical fiction has exercised a growing influence on important historical events. Scholars give "Uncle Tom's Cabin" much of the credit for crystallizing public sentiment which resulted in the Civil War.

We are living today in one of the most exciting periods in mankind's history. One hundred years from now dramatists will be using the events of this hour as raw material for their epics. Some of the most popular and moving books which have appeared in recent years have dealt with the World War and the depression, the great war's aftermath.

I recently heard the vice-president of the largest chain of department stores in this country say of one of these books, "Little Man, What Now?" "If I could have my way, I would make every man who runs a store and employs a clerk read it. I shall never again see a salesman selling an overcoat without wondering what hopes and what tragedies are in his private life."

Yet the fact that it was a moving human story was not what made "Little Man, What Now?" a best seller all over the Western World. It was more than just a moving human story. It was the revelation of what has happened to millions of simple men caught in the whirlwind of a world revolution. It was fiction plus.

This being the case, it seems remarkable that the part of fiction as a guiding force in public opinion has been rather neglected in the United States. The influence which Dickens had, through newspapers, on English life and letters, has no counterpart now, except in the books of Sinclair Lewis and a few others.

The Herald Tribune believes that a greater effort should be made to interpret the events of our day in fiction form, and that a newspaper magazine is the proper place in which to do it.

Next week, therefore, we shall begin to publish important topical novels in serial installments. This does not mean that the paper is flinging out the banner of a crusade; we will not run propaganda for any movement or idea. It is a fact, with a few striking exceptions, that the novels which have most greatly influenced public thinking have not been those written as propaganda, but purely for the love of writing. They carried conviction and led to action because they were essentially true. What we will do, therefore, is to present the human drama of these times as seen through the eyes of our ablest fiction writers.

We have chosen for our debut one of America's most popular novelists, the scholar and brilliant wit, the champion of youth, John Erskine.

For twenty years John Erskine's publishers have tried to make him write a novel about American youth. His answer has always

*Continued on page eleven*



NEW YORK  
**Herald Tribune**  
**MAGAZINE**

Section VIII

Mrs. William Brown Meloney, *Editor*  
Sunday, February 18, 1934

*Twenty-four Pages*



*From an Old Print*

*Courtesy of Kennedy & Co.*

Washington, Individualist—*By* Frederick Palmer  
John Erskine Turns to Youth—*By* Floyd Dell  
Nicholas Roosevelt—George W. Gray—Lowell Thomas



Westfield, N. J. Standard  
2/2/34

## John Erskine To Speak Here Next Monday

### Noted Author and Lecturer To Address Woman's Club At Masonic Temple

"Current Novels" will be the topic of a discussion to be given by Dr. John Erskine, famous author and speaker, before the Westfield Woman's Club Monday afternoon at the Masonic Temple, at 2:45 o'clock. Among the more important novels which he has signified his intention of discussing are: "Anthony Adverse," by Hervey Allen; "Within This Present," by Margaret Barnes; "Scarlet Josephine," by Marjorie Worthington; "The Mother," by Pearl Buck, and "God's Little Acre," by Erskine Caldwell.

As an author, his discussion of the current novels has an additional meaning for his listeners. He is well known as the creator of "The Private Life of Helen of Troy"; "Galahad"; "Adam and Eve"; "Tristan and Isolde," and many other interesting books. He first gained wide note as a lecturer in 1928, following a successful and extensive lecture tour of the United States.

Dr. Erskine says that among his most interesting experiences he

(Continued from Page One)

counts the editing of Lafcadio Hearn's lectures and his work as chairman of the Army Education Commission of the American Expeditionary Force.

After Lafcadio Hearn's death some of his Japanese students presented to Mrs. Hearn their notes of his lectures. From these notes Dr. Erskine edited the lectures as interpreting the West to the East. This work gave him valuable and interesting acquaintance with Japanese scholars.

Before the armistice the training of illiterates was the chief task of army civilian education. After the armistice, while the men were waiting for boats home, they were organized in impromptu schools of various grades studying and teaching each other anything from tire repairing to ancient Greek. At one time Dr. Erskine says he had nearly 700,000 of the men engaged in some kind of study more or less consecutive. His work in this field was undoubtedly most invaluable to him and his country.

John Erskine as well as being a literary man has considerable musical talent. Until he went to college, he was preparing to be a professional musician. While at Columbia he had the privilege of studying with Edward A. MacDowell.

However, influenced by George Edward Woodberry and other leaders in the literary department at Columbia he gave up music for a literary

Hartford Courant 5/13/34

#### Big Talk.

Millions of dollars—in so many words—were spent for music's benefit by a group of prominent musicians entertained at a luncheon given by the National Music League not long ago. For open discussion by the League guests, Executive Secretary Harold V. Milligan posed the hypothetical question: "What would you do if you were made sole executor of a bequest of \$1,000,000 to be used at once for the benefit of American music?"

Dr. Walter Damrosch promptly expended his million on education.

Music, he feels, can no longer be confined to an appreciative minority but must reach all people. He would therefore devote his attention to the school children, potential music lovers of tomorrow, and to that end would use the fund for education of supervisors who would be qualified to guide school and community music.

Dr. John Erskine endorsed this plan but feared that it might be necessary to use most of the sum to bribe the state boards of education in order to persuade them to design good music courses and permit real musicians to direct them. He feels that the assortment of teaching courses necessary for a teaching degree in New York State, for instance, is such that no one could qualify and find time to become a musician too. Even Mr. Toscanini would be ruled out as incompetent to teach music under the present regulations. Redistribution of musicians, and decentralization of activities to bring music home to the smaller communities are pet theories of Dr. Erskine, who would spend his million largely on such a program.

That was Lawrence Tibbett's idea, too, but finding \$1,000,000 insufficient for such a program, he would first employ the original sum to stage a campaign for \$10,000,000.

### To Speak Here Monday



Dr. John Erskine

career. He has not lost his interest for music, but has now taken it up again for pleasure.

In 1927 he was trustee for Juilliard School of Music and in 1928 he was made president of the same school.

Dr. Erskine is also known to many through his interesting radio programs.

N.Y. American 2/4/34

## Music Study for All

### Skill in Music To Be Widespread Among American People, Says Dr. John Erskine

By HARRY S. WYNROTH,  
Educational Editor.

"In the future a vast proportion of the American people will be as skilled in music as they are now in reading and writing." This was the opinion voiced by Dr. John Erskine, author, lecturer and musician, in discussing the question of musical education.

Dr. Erskine, head of the Juilliard Foundation of Music, declared there are today in

the high schools of the United States more than 6,000 full symphony orchestras with all instruments represented and thousands more with only a few instruments represented.

In some Western cities, he said, these orchestras are the first the people in those places have ever seen and are taken very seriously. They are competent to play the obvious masters.

Dr. Erskine continued: "A new movement in music is affecting the professional life. Five years before the depression the musicians were discovering that concert tours were wearing out. Paganini and Liszt had set a fashion for 100 years that every musician should have a concert career.

"Today we are going back to the time of Bach, when a musician could play the organ and frequently every instrument in the orchestra. A public is grow-

ing up who will go to hear, but also likes to play. They cannot so easily be dazzled. They are prepared to judge."

The hope of music, he cautioned, lies in the successful teaching of it to children in kindergarten, primary and secondary schools throughout the country.

Colleges have not put much emphasis on music or the arts, Dr. Erskine complained. Instead, they seem to emphasize the value of play in all its various athletic forms.

Music, as a subject in our schools, and colleges, should receive a recognition equal to that given to history, mathematics or literature, he asserted, adding:

"The opportunity to study the art of music is an important factor in the ultimate happiness or prosperity of individual life. But before we can make progress in musical education in America we must recognize the factors in the situation which constitute our special problem.

"There is great talent in the country; as great, probably, as anywhere else. There is a great love of music. Audiences everywhere are eager to enjoy the art."

The larger cities are fortunate in the facilities provided for training, Dr. Erskine said, but the more remote parts of the land have no adequate provision for music teaching.

Unfortunately, he pointed out, both teachers and pupils show a disposition to cling to the large cities of the East and a panicky fear to launch out into those parts of the country which most need them.

N.Y. Herald-Tribune 3/11/34

## Trinity School Here Will Mark Its 225th Year

### Bishops Manning and Stires and Others to Participate in Spring Commemoration

### Was Established in 1709

### First Classes Were Held in Wall Street Parish

Trinity School, 139 West Ninety-first Street, one of the oldest educational institutions in the city, which is celebrating its 225th anniversary throughout the current school year, will formally commemorate the event this spring, when a special church service, a reception and an alumni association dinner will be held. The Right Rev. William T. Manning, Bishop of the Protestant Episcopal Diocese of New York, and the Right Rev. Ernest M. Stires, Bishop of Long Island, both

of them trustees of the school, are expected to attend. Other trustees include the Very Rev. Milo Hudson Gates, dean of the Cathedral of St. John the Divine; John Erskine, president of the Juilliard School of Music; Lawson Purdy, former president of the Charity Organization Society, and the Rev. Dr. Henry V. B. Darlington.

The school, whose history is intimately bound up with the past of New York, is but twelve years younger than Trinity Parish, which was founded in 1687. Responsible for this act, which would insure the religious training of the citizens in the English-Dutch colony of New York, was the Venerable Society for the Propagation of the Gospel in Foreign Parts. It was founded in London by a certain Dr. Bray and is said to have been the first missionary society in the world outside of the Roman Catholic Church.



Lowell Leader 2/24/34  
Ardmore Daily Times 2/27/34

## Virtuosos Envision Big Music Future

**School Organizations Create New Audiences  
and Artists as Children Swell Ranks  
of Nation's Orchestras**

NEW YORK, Feb. 27.—Music in the United States has graduated from its infancy and is on its way to an intelligent adulthood.

A Pied Piper has invaded the elementary and high schools of the country and is leading youth into a new world, in which musical appreciation will be well nigh on a par with that of a cultured Old World.

### See Bright Future

That is the opinion of two of the United States' leading musical authorities, Dr. John Erskine, head of the Juilliard Foundation of Music, and Dr. Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., and a leading American composer.

Both men visualize a future in which an appreciation of Bach and the other masters will be common, and talented young artists will be plentiful.

"In the future a vast proportion of the people will be as skilled in music as they are now in reading and writing," says Dr. Erskine.

Today, Dr. Erskine says, there are in the high schools of the United States 6,000 full symphony orchestras with all instruments represented and thousands more organizations of less complete representation. In some Western cities, those orchestras are the first the inhabitants of the towns have ever heard and they are taking it very seriously.

### Not Easily Dazzled

"A new movement in music is affecting the professional life, too. Five years before the depression, musicians were discovering that concert tours were wearing out. Things are changing now. A public is growing up which will go to listen but also will like to perform. They cannot be dazzled easily. They are prepared to judge intelligently.

"The hope of music," he asserts, "lies in the successful teaching to children in kindergarten, primary and secondary schools throughout the country. Music should enjoy more emphasis in colleges, too. They emphasize play in athletic forms too much now.

### Just Tacked On

"There is great talent in the country," he says, "as great, probably as anywhere in the world. There is a great love of music. Audiences everywhere are eager

for it. Artists and teachers must break away from the idea of clinging to the large cities of the East and a panicky fear of launching out into those parts of the country where they are really needed."

Dr. Hanson, the man who composed "Pan and the Priest," "The Nordic," and "Merry Mount," the new opera, sees the youth of the United States as the guiding force to America's future enlightenment in music.



Dr. John Erskine

## TVA Values Rashville Banner To Be Aired At Institute

**University of Chattanooga Sponsoring  
Discussion by Many  
Notables April 19-28**

**Gov. McAlister To  
Welcome Speakers**

**Secretary Perkins, Director of Budget Douglas, Others To Appear**

Recognition, explanation, and interpretation of the Tennessee Valley experiment will be given at a Tennessee Valley Institute held at the University of Chattanooga April 19-28 with many of the nation's leaders and officials of the TVA in attendance, as speakers and leaders of round table discussions.

Gov. Hill McAlister will extend greetings from the State of Tennessee on the second night of the institute, when Dr. Arthur E. Morgan, chairman of the TVA, will speak on "How a New Social Order Can Come About."

The University of Chattanooga, under the direction of President Alex Guerry, is presenting the institute because of the "great and far-reaching importance of the Tennessee Valley Development and because of the desire of the university to assist in interpreting the social and economic objectives of the Tennessee Valley Authority." Already it has been hailed as one of the most important institutes that will be held in America this year.

Among the out-of-state speakers and leaders will be Secretary of Labor Frances Perkins, whose subject will be "New Challenge to Industry"; Philip F. LaFollette, former Governor of Wisconsin, who will talk on "Where Do We Go From Here?"; John Erskine, president of the Juilliard School of Music, who will deliver a talk on "Revolt and Progress," and Robert Lincoln O'Brien, chairman of the United States Pulitzer Commission and member of the Pulitzer prize committee, whose subject will be "The World's Tired Problems."

Wilmington Eve. Journal - Every Eve. 3/2/34

## SEES CHILDREN STIRRING NEW MUSIC INTEREST

**Noted Virtuosi Feel Student  
Orchestras Will  
Swell Ranks**

**WILL NOT HAVE TO  
BOW TO EUROPE**

NEW YORK (Central Press).—Music in the United States has graduated from its infancy and is on its way to an intelligent adulthood.

A Pied Piper has invaded the elementary and high schools of the country and is leading youth into a new world, a world in which musical appreciation will be well nigh on a par with that of a cultured Old World.

That is the opinion of two of the United States' leading musical authorities, Dr. John Erskine, head of the Juilliard Foundation of Music, and Dr. Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., and a leading American composer.

Both men visualize a future in which an appreciation of Bach and the other masters will be common, and talented young artists will be plentiful.

"In the future a vast proportion of the people will be as skilled in music as they are now in reading and writing," says Dr. Erskine.

Today, Dr. Erskine says, there are in the high schools of the United States 6,000 full symphony orchestras with all instruments represented and thousands more organizations of less complete representation. In some Western cities, those orchestras are the first the inhabitants of the towns have ever heard and they are taking it very seriously.

"A new movement in music is affecting the professional life, too. Five years before the depression, musicians were discovering that concert tours were wearing out. Things are changing now. A public is growing up which will go to listen but also will like to perform. They cannot be

dazzled easily. They are prepared to judge intelligently.

"The hope of music," he asserts, "lies in the successful teaching to children in kindergarten, primary and secondary schools throughout the country. Music should enjoy more emphasis in colleges, too. They emphasize play in athletic forms too much now.

"There is great talent in the country," he says, "as great, probably as anywhere in the world. There is a great love of music. Audiences everywhere are eager for it. Artists and teachers must break away from the idea of clinging to the large cities of the East and a panicky fear of launching out into those parts of the country where they are really needed."

Westfield, N.J. Standard  
3/16/34

## Large Audience Enjoys Program Of Symphony

**Richard van den Bergh Gets  
Warm Welcome as Soloist  
At Closing Concert**

Presenting one of the most successful and entertaining concerts in its history, the Westfield Symphony Orchestra, under direction of Vittorio Verse, guest conductor for the occasion, closed its fourteenth season Tuesday night in Roosevelt School auditorium before a capacity audience. About 70 musicians responded to the baton of Mr. Verse, formerly an associate conductor at the Metropolitan Opera House in New York.

Prolonged applause greeted the soloist of the evening, Richard van den Bergh, 18-year old baritone, a student at Westfield High School. Mr. van den Bergh appeared twice, singing "Where'er You Walk," from Handel's "Semele," and two Schubert numbers, "Nacht und Traume" and "Standchen." It was his debut as a soloist at a major concert in Westfield and was an occasion of a warm welcome from the audience, which included a large group of high school students who occupied a special block of seats. At the conclusion of his numbers, he was repeatedly called back and sang three encores, "Drink to Me Only With Thine Eyes," "Because" and "Tally-Ho."

The orchestra's selections included the first movement of Schubert's D Major Symphony No. 7; "Morning," from the Peer Gynt Suite No. 1 of Grieg; the Intermezzo from "The Jewels of the Madonna," of Wolf-Ferrari; "L'Après-Midi d'un Faune" of Debussy and the overture from "Cleopatra" by Luigi Mancinelli.

One of the most entertaining features of the evening was a group of selections played by the Westfield Senior High School orchestra, comprising about 50 musicians, under direction of Miss K. Elizabeth Ingalls, supervisor of music in the local public schools. Included in the group of selections played by the school musicians at the start of the second half of the concert were: Tchaikowsky's "Humoresque"; Jarnet's "Praeludium" and Demarest's "Sunrise at Sea."

Among the distinguished guests who attended the concert were John Erskine, author and musician, who is head of the Juilliard School of Music in New York, and Rene Pollain, conductor of the New Jersey Symphony Orchestra.

Boston Herald 5/6/34



Dr. John Erskine, novelist, president of the Juilliard School and honorary vice-president of the American Choral and Festival Alliance, which will offer a music and dance festival at Symphony hall on the afternoon of May 13.



Cambridge Tribune 3/16/34

## More Abundant Life Through Music

By BENEDICT FITZGERALD

If you play an instrument and would like to help your community, you should consider joining with others who play musical instruments and help form the Cambridge Community Orchestra. If you do not play a musical instrument, you might consider learning one.

For those who have no music in their souls, with apologies to Shakespeare—consider the predicament of Morley the old English composer (1597), who, on being invited as a young man as a house guest at a manor in England describes his feelings thus: "supper being ended and musick books (according to custom) being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses I protested unfainly that I could not, everyone began to wonder. Yea, some whispered to others, demanding how I was brought up, so that, upon shame of my ignorance, I go now to seek out mine old friend, master Gnorimus, to make myself his scholar."

Music was one of the accomplishments of any gentleman, and was a part of his education, in ancient Greece as well as in Elizabethan and post-Elizabethan England. Even a century later than Morley's time, we find Samuel Pepys—of the "Diary" fame—holding concerts in his garden in which maid, cook and manservant took part. In fact, no one was hired into the service of Pepys who did not play an instrument. If that were the case today, how many would find employment?

In early America, under the influence of the Puritans, it was considered a sin to cultivate music. Happily, this influence has passed, or nearly passed, except in few instances. The various Protestant sects in early America even refused to have organs in their churches.

Dancing, with its concomitants of music and rum was only for waterfront taverns and "foreign" sailors. Musicians were in a class with actors and other "menials" and usually entered patrician houses by the back door.

Thanks to the Handel and Haydn Society of Boston and the Harvard Musical Association did music achieve respectability.

German musicians, and after them, that sterling Civil War patriot, Major

Henry Lee Higginson made music fashionable in Boston. After them, music became a part of the every day life of New England. The New England Conservatory of music was established—probably after the model of the Paris Conservatory—and the merchant prince Eben D. Jordan became its patron. Boston became a music center, and Harvard College established music courses under the great American pioneer musician, Professor John K. Paine. Music had "arrived" in these parts.

Oliver Ditson, a Yankee, went into the music publishing business, and with printing and distribution of his wares, employment was given to thousands hereabouts, and an outlet was had for tons of New England made paper. There were no chambers of commerce then, but the present chambers of commerce might consider this aspect.

Are we going to see this work so well begun, fall into the discard because we have no more rich patrons of music? Are we going to occupy the new leisure which is upon us sitting in the bleachers, or are we going to get into the game ourselves? If we are to assist in the "New Deal" we are going to do our part. What is our part? One aspect of it is, that if we can make music, we ought to get together and make music together for the good of ourselves and the good of our community.

Dr. Erskine, of Columbia University, the Juilliard Foundation and author says that there are 6,000 amateur orchestras in America. These are mostly in high schools throughout the land. When these young people graduate from school and are absorbed into the community, what continuing opportunity for music making are we offering them?

This is where the community orchestra idea comes in. It should have the support of parent-teacher organizations, civic associations of men and women and all public officials. In many American communities, it is having this support. Will Cambridge extend its support to the formation of such a musical project? We are confident that it will. Cambridge has long been a leader in civic progress. We feel that it will not be behind the procession now stretching from the Atlantic to the Pacific and join with other forward looking communities in assisting with the establishment of a community orchestra.

ny En. Post 4/17/34

To mark the 225th year of the founding of the Trinity School, 139 West Ninety-first Street, which was originally housed in old Trinity Church steeple, the first of a series of celebrations will be held on Thursday evening, May 17, at 7:30 o'clock. This is a banquet to be held at the Hotel Astor, according to an announcement made by Dr. Lawrence T. Cole, the rector, who is completing his thirtieth year as headmaster of the school.

The program as announced will include addresses by many of the leading personages in the city's civic, educational and religious life. Among the celebrities who will speak include Mayor Fiorello La Guardia, Bishop William T. Manning, vice-president of the Trinity School's board of trustees; Dr. Nicholas Murray Butler, president of Columbia University, and Mr. John Erskine, president of the Juilliard School and also a member of the board of trustees of Trinity.

ny Sun 3/26/34

## PORTEOUS CASE RULING UPHeld

### Mandel Justifies Action Taken by School Heads.

### WARNS BAYNE OF STORMS

### Newly Elected Associate Hears His Job Won't Be an Easy One.

The action of the Board of Superintendents in connection with the case of Mrs. Henriette Porteous was vigorously defended Saturday by Associate Superintendent Edward Mandel, who asserted that "every phase of the charges against that teacher was carefully and meticulously investigated and the opinion was unanimous that this teacher was not a proper teacher."

Mrs. Porteous was demoted from an ungraded class teacher's position to the 1A-6B grades on the ground of lack of cooperation with Principal Jacob A. Rubel of P. S. 174, Brooklyn, the school at which she had formerly served. A general shakeup of the school faculty has followed her disagreement with the principal.

Speaking at a testimonial luncheon tendered to Associate Superintendent Stephen F. Bayne at the Hotel Astor, in honor of his appointment to the Board of Superintendents, his colleague on that board struck a more serious note than that usually heard at such functions by warning him of the difficulties and disappointments to be expected in his new post. "As chairman of the committee on nominations" he predicted "you will be the object of attack, the same as I am now, but I haven't any doubt that you will hear this with the same indifference that I do."

### Warned of Storms.

Other speakers at the luncheon, which was arranged by the teachers and supervisors of districts 45 and 46 in the borough of Queens, the area in which Superintendent Bayne served as district superintendent before his promotion, included Dr. Eugene A. Colligan, a former member of the Board of Superintendents and now president of Hunter College; District Superintendent William O'Flaherty; Miss Mamie Fay, principal Public School 122, Queens; Dr. John Erskine, president of the Juilliard School of Music, the Very Rev. Milo H. Gates, the Rev. R. Rush Rankin and Miss Blanche Yurka. District Superintendent Arthur C. Perry acted as toastmaster.

Raleigh, N.C. Times 4/19/34

By LEVON E. HORTON  
(Central Press Writer)

NEW YORK. —Music in the United States has graduated from its infancy and is on its way to an intelligent adulthood.

A Pied Piper has invaded the elementary and high schools of the country and is leading youth into a new world, a world in which musical appreciation will be well nigh on a par with that of a cultured Old World.

### See Bright Future

That is the opinion of two of the United States' leading musical authorities, Dr. John Erskine, head of the Juilliard Foundation of Music, and Dr. Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., and a leading American composer.

Both men visualize a future in which an appreciation of Bach and the other masters will be common, and talented young artists will be plentiful.

"In the future a vast proportion of the people will be as skilled in music as they are now in reading and writing," says Dr. Erskine.

Today, Dr. Erskine says, there are in the high schools of the United States 6,000 full symphony orchestras with all instruments represented and thousands more organizations of less complete representation. In some western cities, those orchestras are the first inhabitants of the towns have ever heard and they are taking it very seriously.

### Not Easily Dazzled

"A new movement in music is affecting the professional life, too. Five years before discovering that concert tours were wearing out. Things are changing now. A public is growing up which will go to listen but also will like to perform. They cannot be dazzled easily. They are prepared to judge intelligently."

"The hope of music," he asserts, "lies in the successful teaching to children in kindergarten, primary and secondary schools throughout the country. Music should enjoy emphasis in colleges, too. They emphasize play in athletic forms too much now."

### Just Tacked On

"There is great talent in the country," he says, "as great, probably as anywhere in the world. There is a great love of music. Audiences everywhere are eager for it. Artists and teachers must break away from the idea of clinging to the large cities of the East and a panicky fear of the country where they are really needed."

A plea for a revision of the curriculum, which will enable pupils actually to do the things they study was made by Dr. Erskine, who pointed out "Practical performance is not the object of our education now. Our children are taught foreign languages for years without learning to speak or read them effectively."

The speaker mentioned the subject of athletics as the one outstanding example of a soundly taught subject. "When we give our children athletics," he said, "we don't give them a course on the appreciation of athletics or the history of athletics. We actually get them to participate in athletics. I hope you will learn the method of imitating that technic in teaching the more important subject."



NY Times 4/18/34

## MUSICIANS DONATE FANCIFUL MILLION

Damrosch, Erskine and Others Tell How It Could Be Used to Aid Music Cause.

TIBBETT FOR MORE OPERA

Leaders Tell National Music League Greatest Need Lies in the Public Schools.

A group of prominent musicians gave their views on what they would do with \$1,000,000 if they were asked to use this amount for the benefit of music, at a luncheon of the National Music League at Sherry's yesterday. The opinions ran from the proper instruction of music supervisors in the schools of the United States to the establishment of opera companies and orchestras in every State in the country.

The open discussion of the theme of "If I Had a Million" followed a report by Mrs. Christian R. Holmes on the work of the National Music League and some comments by Mrs. Frederick T. Steinway, president of the league. Harold Vincent Milligan, executive secretary of the league and toastmaster, introduced the central theme and called on the various speakers: Walter Damrosch, John Erskine, Lawrence Tibbett, A. Walter Kramer, Nikolai Sokoloff, Sigmund Spaeth and Carlton Sprague Smith.

### Would Raise School Standards.

Mr. Damrosch insisted that a proper increase in the level of musical knowledge of the country's music supervisors would affect the entire rising generation and give them a love and knowledge of music. Mr. Erskine, president of the Juilliard School of Music, said that it would be necessary first to get at the regents of the schools and to change the laws, since the curricula for music supervisors were not sufficiently developed or advanced. Mr. Erskine regarded the most important step a redistribution of properly trained musicians throughout the country.

Mr. Tibbett, the Metropolitan Opera baritone, said that the first impulse was the one to sing and that he would spend not one but ten millions in creating opera houses and places where American singers could find themselves before local and friendly audiences.

Mr. Sokoloff, conductor of the New York Orchestra, said that fictitious appeals to the public in the name of citizenship and pride were of no value and that he would spend the money making people realize that music is a beautiful thing and should be a part of the individual's life. Only a few persons really love music in this country, he said.

Buffalo Courier Express 5/5/34

This afternoon at 3 o'clock all of the piano students who have appeared on the program of the fortnightly recitals this season in the assembly hall of Denton, Cottier & Daniels, of which Mrs. Evelyn Choate is chairman, will celebrate the close of the series with a May festival celebration. A delightful program has been arranged. These recitals which have been one of the features of the musical season for the past three years, were instituted at the suggestion of Dr. John Erskine of the Juilliard School of Music in New York and have been highly successful.

NY Herald-Tribune 4/23/34

## Musicians Hear 6-Point Plan to Aid U. S. Talent

Hadley Asks Composers and Conductors to Help Create Demand for American Art

Reception Reveals Woes

Erskine Sees Renaissance in Mid-West, Not N. Y.

The National Association for American Composers and Conductors, new guardian angel of the native musician, met last night in Town Hall, 123 West Forty-third Street, to hold a reception to American musicians whose major works have been performed in New York this season. But after three and a half hours it was apparent that this was only an excuse by several hundred patrons and a dozen important names in modern music to recapitulate the woes of their trade and to prophesy great things for future American composition.

Henry Hadley, honorary president and chairman of the assembly, drew together most of the evening's talk in his list of ambitions for American music. They were:

1. Place an assistant conductor who is American born with every major symphony orchestra in this country.

2. At least once during the season let him conduct on his own. In the interim train him to know music as well as the Europeans know it.

3. Use foreign conductors only as guest artists.

4. Play at least one American work on every program. There are similar rules in Great Britain, Italy, France and Germany.

5. Create a definite schedule of performance fees so the young American symphonist may get what is due him for his work.

6. Create a demand for American music in every possible way—by repetition, education and financial assistance to composers.

### Gene Buck Speaks

Gene Buck, speaking after Mr. Hadley, told how his organization, the American Society of Authors, Composers and Publishers, had grown to be the most powerful guild of its kind in the world.

Leonard Liebbling, music critic of "The New York American," noted there were still a few composers in this country who had "survived hard times and Arturo Toscanini."

"So few of our great conductors realize," said Mr. Liebbling, "what an array of talent there is in American music. Music is good and bad in its music, not in its medium or because it was or was not produced by this man or that. The greatest music is international, and we in America are writing most of the really international music."

John Erskine, director of the Juilliard School of Music, predicted that American music on a large scale was as sure as the sunrise. But this large-scale production (which would have real quality, Mr. Erskine added) would not come from New York City.

"New York is a port town," he said. "You can't throw foreigners out of a port town. Out in the Middle West, perhaps, we still see this renaissance." American musicians put on a solid front, a sort of America-for-Americans nationalism about native-written music. This is done in Europe, he said. It is essential to the future of American music, in his opinion.

Altoona Mirror 4/27/34

## JOHN ERSKINE TO COME HERE MAY 3

Next Thursday evening, May 3, at the Senior High school, the Gerhart String ensemble will present its last concert of the season with John Erskine as guest-artist and Helen Krumbine as the local soloist.

Born in New York city on Oct. 5, 1879, John Erskine attended Columbia Grammar school and entered Columbia college, where he received his A. B. degree in 1900. A year later he was granted an A. M. and in 1903 a Ph. D. His other degrees are LL. D. (Norwich, 1919), Litt. D. (Amherst, 1923), and L. H. D. (Hobart, 1927). He taught English at Amherst from 1903 to 1909 before returning to Columbia.

During the war Erskine served in France as chairman of the army education commission and as chief of the A. E. F. university at Beaune. For his work, France made him chevalier of the Legion of Honor and his own country gave him the distinguished service medal. When he returned to Beaune on a vacation he was the center of an enthusiastic demonstration, so well had he impressed the citizens.

Walter Damrosch has said that no one has done more to encourage youthful musicians and amateur musical organizations than John Erskine. At present he is president of the Juilliard School of Music in New York. Mr. Erskine comes to Altoona in both the role of musician and lecturer. As a pianist, he will perform the entire Mozart Coronation Concerto with the Gerhart String ensemble and give one of his delightfully intimate talks for which he is so well known.

Altoona Mirror 5/1/34

## GERHART CONCERT TO CLOSE SEASON

Thursday evening, May 3, at the Senior High school the Gerhart String ensemble will close its fourth concert season with John Erskine as guest-artist and Helen Krumbine, soprano, as the local soloist.

This concert will afford Altoonans the opportunity of hearing an artist whose versatility has long been a matter for discussion. He is widely known in the literary world as the author of "The Private Life of Helen of Troy" and "Bachelor of Art," his newest book which is still in the hands of the publishers. Mr. Erskine has also written the libretto of the opera "Jack and the Beanstalk" and his latest offering to the musical world is the libretto of "Helen Retires" which recently was performed for the first time by the Juilliard Graduate School of New York.

One of the most interesting numbers to be performed by the string ensemble is the third movement of the "Scheherazade Suite" by Rimsky-Korsakoff called "The Young Prince and the Young Princess."

This suite is a musical setting of the tale of "A Thousand and One Nights" from "The Arabian Night Stories." The famous Bach Air for the G string will be one of the features of the evening and the remainder of the program will include two soprano solos by Helen Krumbine, two novelty numbers by the entire section of violins unaccompanied, and the overture to Orpheus in der Untervelt. John Erskine's piano concerto with the string ensemble and his remarks will bring to a close this final concert of the season.

Mus. Courier 5/5/34

## Aiding the Native Musician

Worthy of commendation and of practical emulation by those in charge of concert-giving in this country is the list of suggestions announced by Henry Hadley, honorary chairman and president of the National Association for American Composers and Conductors, at a recent meeting held in the New York Town Hall. Dr. Hadley's six "commandments" for the patriotic musical director are as follows:

1. Place an assistant conductor who is American born with every major symphony orchestra in this country.

2. At least once during the season let him conduct on his own. In the interim train him to know music as well as the Europeans know it.

3. Use foreign conductors only as guest artists.

4. Play at least one American work on every program. There are similar rules in Great Britain, Italy, France and Germany.

5. Create a definite schedule of performance fees so the young American symphonist may get what is due him for his work.

6. Create a demand for American music in every possible way—by repetition, education and financial assistance to composers.

Among the speakers in this interesting symposium was Leonard Liebbling, editor-in-chief of the Musical Courier, who made a pertinent plea for native music recognition.

"So few of our great conductors realize," said Mr. Liebbling, "what an array of talent there is in American music. Music is good and bad in its music, not in its medium or because it was or was not produced by this man or that. The greatest music is international, and we in America are writing most of the really international music."

Dr. John Erskine, author, musician and president of the Juilliard School of Music (New York), predicted that a new crop of American music on a large scale was "just around the corner." He ventured a prophecy that the new light would come from beyond the Alleghenies. "Out in the Middle West," he said, "we shall perhaps see this Renaissance." Meanwhile, Dr. Erskine counselled, it is important for Americans to sponsor music written by and for their countrymen—a movement which is strongly prevalent in Europe today.

Phila. En. Pub. Ledger 5/26/34

## Orchestra Is Developing Season's Operatic Plans

THE Philadelphia Orchestra Association has developed a special program of its own for the operas to be given under its auspices next season. This includes the presentation of as many works as possible in English; the production of a new opera by an American composer, provided one of sufficient significance can be found; the presentation in English of Humperdinck's "Hansel and Gretel," and also of Stravinsky's "Mavra," of which the American premiere will be given in Philadelphia by the association; the presentation in English of Verdi's "Falstaff," for which a special translation will be made by John Erskine, of the Juilliard Graduate School of New York.

Arthur Judson, in commenting upon the operatic plans of the Orchestra, said that "certain operas, such as 'Hansel and Gretel' and 'Falstaff,' almost demand to be sung in English, both being tales familiar to all cultivated Americans." Others he said, such as "Carmen" or "Pelleas," cannot be satisfactorily sung except in the original language. Mr. Erskine has volunteered the translation of "Falstaff," said Mr. Judson, through interest in the enterprise and sympathy with the effort to present opera in our own language.



*Boston Traveler 5/5/34*

# 2000 to Sing Here in Folk Dance Festival

Concert in Symphony Hall Next Sunday Will Be Led by Eighteen Greater Boston Conductors

Some 2000 voices will join in a large choral and folk dance festival in Symphony hall, Sunday afternoon and evening, May 13, during the second annual choral festival held here under the auspices of the American Choral and Folk Dance Alliance.

As leaders for this tremendous quantity of male and female singers there will be 18 Greater Boston conductors in charge, each conducting his own choral society or choir. Approximately 500 of the 2000 singers will be men.

Details of the festival were revealed by Mrs. William Arms Fisher, president and founder of the American Choral and Festival Alliance, Inc., in an interview at 362 Commonwealth avenue today.

To Mrs. Fisher this coming festival and others past and future are all stepping stones to the eventual formation of a "Great National Song Festival Movement," in America similar to organizations in England and Europe, Germany especially.

"The reason for such a movement," Mrs. Fisher stated, "has been clearly expressed by Dr. John Erskine, novelist, president of the Juilliard Graduate School of Music, and vice-president of the choral alliance, when he pointed out that we would never have appreciation of music in this country on a large scale until we have thousands participating in this art."

"He emphasized that the great need of the present hour is to cultivate the amateur musician and to give him wider opportunities to participate in music-making experience."

*Phila. Record 6/3/34*

## Reiner Off to Hunt Artists in Europe

Fritz Reiner, who will alternate with Alexander Smallens in conducting opera in connection with the regular season of the Philadelphia Orchestra during 1934-35, sailed for Europe on the Ile de France last week to visit the chief operatic centers. Reiner will tour Paris, Berlin, Vienna, Prague and a number of Italian cities.

His search primarily is for artists to supplement the numerous American singers who during the last six weeks of auditions, have qualified for leading roles in the contemplated productions.

Reiner will return the latter part of June and at that time will report on contemplated negotiations with a stage director whose appointment will be announced soon.

Special attention is being given to the staging of the operas to be presented under the auspices of the Orchestra Association. Authorities in stage design and lighting are working on the plans.

The project to present a number of the operas in English has elicited the enthusiastic co-operation of John Erskine, president of the Juilliard School of Music, who will translate Verdi's "Falstaff" into English.

"I am glad to promise an English version of 'Falstaff,'" Erskine wrote to Arthur Judson, manager of the Orchestra Association, "because I am delighted that opera in Philadelphia is to function again, and with the co-operation of your orchestra association."

"I am particularly glad also to know that you will try opera in English with American singers, and that the stage settings will be modern. I think American writers ought to give what aid they can to the new development of opera in our country, and I am glad to be counted in the movement."

*Providence, R.I. Journal 5/12/34*

### A MILLION FOR MUSIC

A group of prominent musicians in New York the other day amused themselves by playing the old, old game, "What I Would Do if I Had a Million Dollars." It has been a popular pastime with both children and grown-ups for many years. It stimulates the fancy for indulgence in delightful day-dreams, which habitually end, of course, in the awakening to the bitter fact that the million is impossibly remote.

It is a game that is profitless to the players, but it does sometimes furnish interest to those present in revealing futile aspirations and suppressed desires. And not infrequently it brings flashes of nobility to the surface as well as selfish and sordid yearnings. The New York musicians, of course, took a high plane of discussion. They limited themselves to the subject nearest their hearts and talked only of how they would spend a million if they were asked to use that amount in advancing the cause of Music.

Among the speakers were Dr. Walter Damrosch, John Erskine, Lawrence Tibbett, Nikolai Sokoloff and Sigmund Spaeth. The ideas of this group naturally varied according to the special musical activity of each. Dr. Damrosch, who has done so much in the past two or three years to stimulate the appreciation of music among children, insisted that the rising generation's love and knowledge of music might most effectively be benefitted through a proper increase in the level of musical knowledge or the country's music supervisors.

As president of the Juilliard School of Music, Mr. Erskine shares the Damrosch view that it is the younger generation which must be stimulated and trained if the appreciation of music in America is to be increased. But he thought that the present general rules for music supervisors were not sufficiently developed or advanced to permit any important improvement in their work, and that a more important step would be to secure a redistribution of

properly trained musicians throughout the country.

*N.Y. Herald-Tribune 5/10/34*

## Alumni Acclaim Trinity School, 225 Years Old

5-Foot Birthday Cake Is Centerpiece at Dinner Climaxing Celebration

Early Struggle Recalled

Bishop Manning Extols Institution's Value to Nation

Trinity School climaxed the celebration yesterday of the 225th anniversary of her founding with a dinner last night at the Astor where 400 alumni and guest speakers recited Trinity history since 1709, greeted members of almost every graduating class since 1895 and forecast another 225 prosperous years.

The high spot of the ceremonies came as two sturdy waiters brought in, sedan fashion, a birthday cake five feet in height and bearing a candle for every Trinity year. The cake, adorned in blue and orange, Trinity colors, was cut by Bishop William T. Manning who later addressed the alumni on the value of religious education in a traditional institution.

### Trained City's Early Leaders

Trinity School was opened in 1709 by William Huddleston, a vestryman of Trinity Church and an English cavalier who found life in his native land unbearable under the rule of William and Mary. The first classes were assembled in the tower of old Trinity Church, which had been established a dozen years before.

During the Revolutionary War Trinity's financial support from England was withdrawn and the parish had to rely on scanty funds from the new American government and from private donations.

As a consequence, for 130 years Trinity was the only free school in New York. The Rev. Lawrence T. Cole, rector of Trinity for the last thirty-one years, one of the speakers last night, estimated that the city owed Trinity something more than \$3,000,000 for the free education of many of New York's earliest leaders.

Among many locations of Trinity School was the present site of the Astor. Later the school was moved to 139 West Ninety-first Street, its present location. In 1898 Trinity Corporation established St. Agatha School for Girls at 559 West End Avenue, to be a companion for Trinity, long restricted to the education of boys.

### Bishop Manning Speaks

Bishop Manning said the influence of a school of Trinity's standing was one of the bright hopes of American education. He ranked Trinity second to no school of its sort in the country. Dr. Cole pointed to the value of Trinity as a free educational depot in its earlier days.

"The public school system of New York was not established until after 1830," he said. "During more than a century and a quarter Trinity School was the one institution which furnished free education to a considerable number of ambitious boys of the town whose parents could not afford to help them. I say tonight we ought to raise our hearts in thankfulness to Dr. Hugglestone, a man big enough in his day to do a thing like that."

Others who spoke were Dean Her-

bert E. Hawkes, of Columbia University; John Erskine, author and president of the Juilliard School of Music; Douglass B. Simonson, president of the alumni association; Miss Muriel Bowden, head mistress at St. Agatha's; Miss Emma G. Sebring, former principal of St. Agatha's, and the Rev. Frederic S. Fleming, rector of Trinity Church.

*Plainfield Courier-News 6/9/34*

Noted Virtuosi See Bright Future for Music in U. S.

MUSIC in the United States has graduated from its infancy and is on its way to an intelligent adulthood.

A P. Piper has invaded the elementary and high schools of the country and is leading youth into a new world, a world in which musical appreciation will be well nigh on a par with that of a cultured Old World.

That is the opinion of two of the United States' leading musical authorities, Dr. John Erskine, head of the Juilliard School of Music, and Dr. Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., and a leading American composer.

Dr. Erskine is well known in Plainfield, particularly from his appearances as pianist with the Plainfield Symphony Society, of which he is a warm supporter.

Both Doctors Erskine and Hanson visualize a future in which an appreciation of Bach and the other masters will be common, and talented young artists will be plentiful.

"In the future a vast proportion of the people will be as skillful in music as they are now in reading and writing," says Dr. Erskine.

Today, Dr. Erskine says, there are in the high schools of the United States 6,000 full symphony orchestras with all instruments represented and thousands more organizations of less complete representation. In some Western cities, those orchestras are the first the inhabitants of the towns have ever heard and they are taking it very seriously.

### Not Easily Dazzled

"A new movement in music is affecting the professional life, too. Five years before the depression, musicians were discovering that concert tours were wearing out. Things are changing now. A public is growing up which will go to listen but also will like to perform. They cannot be dazzled easily. They are prepared to judge intelligently."

"The hope of music," he asserts, "lies in the successful teaching to children in kindergarten, primary and secondary schools throughout the country. Music should enjoy more emphasis in colleges, too. They emphasize play in athletic forms too much now."

*N.Y. Musical Advance 6/1934*

Predictions that the United States would take over the musical leadership of the world in the next decade were made by Dr. Howard Hanson and seconded by Dr. John Erskine, in addresses before conventions of musicians in Nebraska recently. President of the Eastman Conservatory at Rochester, Dr. Hanson, himself a composer, assailed the contention that certain foreign languages were easier set to music, and asserted that English is a better language for composers than either French or German. Dr. John Erskine, President of the Juilliard School of Music in New York, noted that music is finding new opportunities in the current transitions in American life.



Mus. America 6/19/34

N.Y. World-Telegram 6/27/34

## CO-ORDINATION IS TOPIC OF MEETING

Organizations Accept Invitation  
of Hermann Irion to  
Discuss Project

Twenty-nine representatives of various musical organizations responded to the call sent out by Hermann Irion of Steinway and Sons, to meet and discuss their problems with a view toward joining forces, on Monday morning, June 4, in Steinway Hall. Mr. Irion, who has long been connected with the activities of the National Bureau for the Advancement of Music, was the founder of the Music Industries Chamber of Commerce and has seen still another side of music through his office for several years as president of G. Schirmer, Inc., believes that many organizations could interchange ideas and bring about a co-ordination of effort.

The aims of the meeting were to gain a fuller knowledge of each organization's work, to try to eliminate duplication of effort and to set up a general conference to make plans. A resolution was passed appointing a committee to investigate and report at a later meeting.

Those who expressed their views on the subject were: Percy Rector Stephens, American Academy of Teachers of Singing and the N. Y. Singing Teachers' Assn.; Mrs. Henry J. Rau, Jr., Child Study Association; George H. Gartlan, Board of Education, City of New York; Dr. John Erskine, Juilliard Music Foundation; Dr. Osbourne McConathy, Music Educators National Conference; Isabel Lowden, Music Education League; C. M. Tremaine, National Bureau for the Advancement of Music; Mrs. Elmer James Ottaway, National Federation of Music Clubs; Dr. Augustus D. Zanzig and T. E. Rivers, National Recreation Association; Lee F. Hammer, Russell Sage Foundation; Mrs. Harold Vincent Milligan, National Music League; Dr. William Braid White, acoustical director, American Steel and Wire Co.; Walter W. Clark, Electrical Research Products; and Kenneth Clark, National Music Week Committee.

## His College Hero is Accurate, Says John Erskine, Though Raging Alumni Denounce Alec as a Sap

Senior Class Vote on "Great"  
Men Bears Him Out, Novel-  
ist Asserts.

By ASA BORDAGES,  
World-Telegram Staff Writer.

John Erskine lazed his gray, lank length in an easy chair and insisted with polite, but firm certainty that the hero of his novel, "Bachelor—Of Arts," is the average college boy and that his picture of undergraduate life is accurate.

That hero, Alec Hamilton, has been described by literary critics, undergraduates, alumni and Dr. Erskine's sagacious young daughter as a sap.

A lot of college boys have been vexed, indeed, and have pelted Dr. Erskine with denials that they are saps. The novel has been scathed in such undergraduate publications as The Spectator at Columbia University. And valiant alumni have taken pen in hand to defend the fair name of dear old Alma Mater.

What! No High Ideals?

"The alumni felt I wasn't holding up high ideals," confessed Dr. Erskine. "They wanted the boys to be more interested in football."

To all of which Dr. Erskine, president of the Juilliard School of Music and now on leave from the Columbia faculty, had this to say:—

"I wrote the book trying very hard to get it right. When it was finished, I read it to a group of Columbia students. They said it was right, though they thought they were more intellectual than Alec's crowd. There were some very grave errors, though. Why, I had a chap wearing the wrong kind of shoes. I changed that at once."

Dr. Erskine said his son, Graham, just out of college, also acted as one of his technical advisers.

"I wasn't trying to write about a



John Erskine.

brilliant student. I was writing about the average students. They're the ones who are a problem and they're always overlooked, though they're nine-tenths of the whole thing.

"They weren't like the post-war undergraduates. The best of the necking crowd has grown up. They think Alec's a sap. The present crowd seems to have lost the thrill of gin drinking and necking. They're more sober. They don't know where they're going. When they get their degrees, they're rather dazed."

"I used to blame college or maybe the teachers, but I guess now it's a product of the era. These boys have grown up in a world where it's drummed into them that there is

His "Bachelor—of Arts" Is  
Best Seller at School Towns  
Despite Its Sting.

no future for them, no place for most of them.

"A number of groups are trying to exploit them. And if you write a novel about them, you're supposed to point the way. Way to what? I don't know. Everybody wants you to point their way. Some reviewers insist you must point the way to the class struggle, to the peace movements. Then the alumni want higher ideals and more football. In writing this novel, I was trying to teach myself to get a picture of life exactly as it is."

The Wrong Bent.

And if anybody wants indisputable proof concerning the average student, Dr. Erskine refers them to the senior class vote at any college on hobbies, great men, the theater and what not.

"They get it wrong every time," he said. He had meant to put this and other ideas he had about colleges in a book of essays. But after he signed a contract for the book, he decided that was "a heavy-footed way to go about it," so he wrote the novel. And, he says, he gets over by-the-way what he had intended to say "very savagely" in those essays.

Dr. Erskine said he didn't mean to insult the boys he calls "average." He explained that meant only that they were "between the intellectuals and the dumbbells." He has no doubt that most of them will "grow up to be good citizens."

They'll never be Randolph Bourne ("a genius of the first order") or Clifton Fadiman ("splendid fellow — highly exceptional"). Students like those two and others he could remember are rare.

"If a boy like them comes along, he's no problem. You just thank God."

Dr. Erskine was untroubled by the failure of metropolitan critics to toss up their hats over "Bachelor—Of Arts" as they did over "The Private

Life of Helen of Troy." A check list shows that last week, since the college boys became really indignant, the book has become a best seller in seven cities, including New Haven and Ithaca.

## Cafe "Chatter" Proves It, He Says

Life's Hard Knocks  
Needed to 'Take  
Kinks Out.'

NEW YORK, July 2 (AP).—A large share of American college students are "just plain saps," insists John Erskine.

Dr. Erskine, wily brain children have included numerous best sellers such as "The Private Life of Helen of Troy," recently fathered "Bachelor—of Arts." And since the publication of this last effort, his cool and quiet office looking out on Grant's Tomb and the Hudson has hummed.

"Some of the reviewers and others seem to think I've done students an injustice in 'Bachelor—of Arts,'" said he, twisting comfortably in his baggy gray tweed suit and grinning. "But I've not.

"What so many of us forget is that our college is not the same after a few years away from it. For a good many of us, knocking about the world takes the kinks out. We don't recognize ourselves as students in as successful business men.

GREAT MASS 'SAPPY'

"Obviously there is no difficulty dealing with the exceptional student. Every teacher has that sort of student; I had some while lecturing at Columbia, and we have some now here at the Juilliard School of Music.

"Those students take care of themselves and they are just a drop in the bucket. The great mass of students is just what I said—sappy. They were in my student days, and all I have to do to prove that they still are is to take you for a tour of student eating places up here in the Columbia neighborhood and let you hear the chatter.

"Certain people seem to feel my students should have been more interested in the class struggle and such. Some students are, but most aren't. I made my boy sign the pacifist pledge and then go downtown and get into a fight with his brother Pacifists. That may seem frivolous to the serious-minded, but whatever it seems, it actually happened.

DON'T KNOW PROFESSORS

"These boys and girls who float through college, interested in movies, dancing, and what Jim said," do

sometimes amuse me very much. I know some who have managed to get through an entire semester's classes in a given subject without knowing the professor's name. I've sometimes wondered who some of my own students thought I was.

"But these aren't typical, they'll say. No; most aren't that bad. But if anybody thinks the average college student is eagerly poring over the tomes in the college library, plotting his course in the coming class struggle, he's crazy."

Dr. Erskine frowned a little at Grant's last resting place.

"I can prove he's crazy," he added.

## Plainfield Courier-News Orchestra Plans

Compositions of Beethoven, Wagner and Verdi will be heard on the program of the Westfield Symphony Orchestra at its concert Nov. 27 in Roosevelt Auditorium. This will mark the beginning of the orchestra's 15th year.

Dr. John Erskine, president of the Juilliard School of Music, pianist and author, will appear as a guest artist to play Schumann's Concerto in A Minor accompanied by the orchestra.

Miss Lillian Price, contralto, also a guest artist, will appear in a group of songs with orchestral accompaniment. Her program will include "Nebbia di Respianti," the aria "O Don Fatale" from "Don Carlos" by Verdi and "Eri Kling" by Wagner.

BKlyn. Eagle  
7/2/34

FRIDAY—Over the bridge to Manhattan and to confer with manufacturers about arms embargo. Next meeting with railroad officials still battling the bus competition and then a call on the hotel association of the west side, which is planning a huge campaign, but is without funds. Spy David Mannes and John Erskine in conversation outside the Juilliard and Oscar Wagner out for a walk by the Ivy Lee-Dr. Fosdick Riverside Church, gazing out over the Hudson. A stop at Grant's Tomb revives old sights, a call worth making. Home to dinner for Frances' birthday ... congrats ... and what flowers. To dress and trolley to Adelphi for a meeting with William Slater ... later a call at the Giesen household for some bridge and then to read "Robber Barons" and "Well of Loneliness" again. To slide between the sheets and snore.



NY En. Post 6/29/34

## Jack-of-All-Trades Erskine Takes On Another—Concocts Economic Pills

Author, Pianist, Prof.  
Gives His Slant on  
Economics

"Too many college graduates?" John Erskine threw back his massive head with the iron-gray hair and sideburns, settled his sailing-skipper's bulk more comfortably in his arm chair. The right corner of his wide mouth went up, the left down, in his characteristic crooked smile.

"No, no," he said. "There are not enough college graduates. And those we have are not sufficiently well educated."

"To paraphrase an old American saw—what we need is more and better college graduates."

### Comments on Economics

The man who first surprised the world by turning from a Columbia English professor into a successful novelist later amazed even his closest friends by proving himself a brilliant concert pianist, then revealed a brand-new phase of his many-faceted intellect.

For the nonce at least he became a commentator upon the economic situation.

"I have reached the conclusion," he said, "that most of our troubles today are the result of defective distribution."

"What's that got to do with the college boys and girls, Dr. Erskine?"

"A great deal. When I say distribution, I mean distribution of ideas and people as well as goods."

### Money Chances for Grads

"In many of the commencement speeches I read these days, the wise men are telling the graduates there are few places for them in this world at the moment."

"I disagree. Has opportunity shrunk? Of course not. Is the need for learning smaller than it was before the depression? Ridiculous. The thing that is holding back our college graduates is a tendency which is growing in every civilized country."

"To my mind, that tendency is a real menace. It's the tendency to attempt to cure our economic ills by curtailing production."



JOHN ERSKINE

"It's the only part of the New Deal with which I am completely out of sympathy. Curtailing production—of goods, of education, of art, of literature—is not the way to cure a world that is starving for food, starving for beauty, starving for ideas."

"Take music, a subject with which I am tolerably familiar," the president of the Juilliard School continued. "There are hundreds, thousands, of musicians out of work in New York, in Chicago, in Berlin, in every music center."

"But how many musically arid places are there in this country, in every country?"

### Only 1 In 100

"Or take literature, another subject of which I know a little. Publishers, booksellers, complain that there are lean years. But how many people read? When a book like 'Anthony Adverse' sells 300,000 or 400,000 copies we turn handspins. Let us suppose it will sell a total of a million copies before the country is saturated with the book."

"Then what? Then exactly one person in 100 shall have read 'Anthony Adverse.' What of it? It's by no means enough."

## More and Better College Graduates Need of Nation, He Says

In this connection Dr. Erskine told the reporter that his "Private Life of Helen of Troy," translated into fifteen or sixteen languages ("I forget exactly how many"), has sold about 500,000 copies.

### Stop Curtailed Production

"The remedy for the present situation," he resumed, "is to put an immediate stop to this 'curtail-production' movement."

"If we don't, we shall go back to a period worse than the dark ages. And there's another thing we must stop doing. We must stop underestimating the intelligence of the average person."

"The radio, the movies, the magazines, are addressed to what those in charge of those enterprises choose to call the morons."

### "Be Yourself"

"Who are they? Are they the people who crowd the Stadium, 10,000 strong, every summer's night? Are they the people who tune in on Toscanini's Sunday afternoon symphony broadcasts? Are they the people who, from one end of the country to the other, flock to see Katharine Cornell in 'Romeo and Juliet' and 'The Barretts of Wimpole Street'?"

"Nonsense. Let editors, movie producers, theatrical men, radio people stop being so supple. Let them print, produce, put on the air, not what they think the 'morons' like but what they like themselves."

"There's no limit to the market for any article of real quality—provided you devise intelligent means of distribution."

## Making Musicians Instead of Virtuosi—A Plea for Singing societies

New York is bare of opportunity for the young musicians, says John Erskine, president of the Juilliard School of Music, and he has reason for his belief. For besides having taught college students for years, Dr. Erskine is a "practicing" pianist and has maintained contact with the musical world. In addition he also writes books about the private life of various heroes and heroines of antiquity and about young people. His latest is "Bachelor-of Arts."

"The told conception of a music school, whether endowed as is ours, or commercial, also has completely changed these last years," he declares.

"The schools used to focus most of their attention on turning out a flock of glib little virtuosi. That is, the curriculum was designed to make specialists for whom the logical outlet was the concert stage. But what's the use of making virtuosi when there isn't any stage to put them on?"

### Making Musicians.

"So now we try to make musicians instead. We try to show these young musicians that the big opportunities lie in smaller cities. And we try to find the opportunities, too."

"For example, Cleveland has an art museum which tries to maintain liaison between art and music. We sent a graduate there to see what she could do, and she's still there and highly successful."

The president of a Southern university came to us and asked whether we could send him some one to survey a music school which he hoped to take over. We could and did. This graduate is also still there, as dean of the music faculty.

"I could go on indefinitely. It's quite unnecessary. What we need is musicians who are not only proficient in their chosen instrument, but who also are rounded musicians in the sense Bach was."

### Bach

"You know Bach was all that we think of him nowadays as being, and in addition he could sit down and write a cantata to order, conduct a choir, manage a complicated musical service, repair an organ and raise a family. He made a center of music wherever he was."

"The touring virtuoso began to be a factor with Liszt; he still exists, but the pattern is changing, and there are so many youngsters of real talent that even if they all

Liszt, the country couldn't use them. "Particularly New York couldn't. Tell me, what chance has even a gifted newcomer when established artists play half the time here to audiences made up of their friends and fellow artists?"

also

St. Louis globe  
Democrat 7/8/34  
Wash. D.C. Post  
7/8/34

NY Times 7/16/34

## EDUCATION EXHIBIT OPENS.

Teaching Aids and 5,000 New Books on View at Columbia.

Modern teaching aids, including motion pictures, colored slides, photographs and drawings, are among the items on view at the annual education exhibit opening today at the Columbia University Summer School session. More than 5,000 textbooks, including the latest for elementary, high school and college use, are shown.

Sixty book publishers and eight university presses contributed to the display, which is housed in the main gymnasium and will continue until Aug. 3.

Other events open to the public this week include a forum on kindergarten work at Teachers College tonight at 8 o'clock and a symposium on adult education tomorrow at 7:45 P. M.

On Wednesday Professor Louis Imbert will speak at the Casa de las Españas at 4 P. M. and Professor Erskine will speak on "Great Novels" at the Juilliard School of Music at the same hour. In the Horace Mann auditorium Professor David Snedden will speak on "True and False Promises of the Social Studies" at 4:30 P. M., and at 8 P. M. Professors Edward S. Evened, Fannie W. Dunn and Robert B. Rapp will discuss "The National Survey of the Education of Teachers."

## P. T. A. Sets High Goal In Year's Work

Know - Thy - Neighbor  
Events Merely Prelude  
to Busy Season.

The Louisville Council of Parents and Teachers, already preparing for the work of the school year, is giving a series of "Know-Thy-Neighbor" parties. Some are for bridge, others are "do as you please" parties, where the guests gather in groups for anything from contract to croquet.

The Kentucky Parent-Teacher Congress will make an effort to win the \$50 award offered by the National Parent-Teacher Magazine (formerly Child Welfare) to the state bulletin carrying the most effective National Parent-Teacher Magazine slogan in each issue published from September, 1934, through March, 1935. All Parent-Teacher members should send their suggestions to Mrs. James G. Sheehan of Danville, state president and editor of the state bulletin. The magazine

also offers fifty dollars to the state which first sends in its quota of subscriptions, another \$50 to the state which sends in the highest percentage of increase above its quota by March 31, 1935, and honor scrolls for local units having national Parent-Teacher Magazine chairmen and increase of subscriptions over the previous year.

Friday, August 10, has been selected as Parent-Teacher Association Day at Chautauqua, N. Y., and the chief speaker will be the president of the National Congress of Parents and Teachers, Mrs. B. F. Langworthy, of Chicago. Other speakers will be Bishop Clinton S. Quin of Houston, Tex., son of Mrs. A. J. Quin, of Louisville; Dr. John Erskine, president of the Juilliard Foundation, and Dr. Edward Howard Griggs.

NY Times 11/11/34

### THURSDAY.

John Erskine, president of the Juilliard School of Music, is piano soloist of this hour concert by the Little Symphony Orchestra. Phillip James is the conductor: WOR, 8 P. M.

Overture, "Herod" ..... Hadley  
Two Country Pictures ..... Mason  
Variations on a Theme by J. Kera ..... Bennett  
Piano Concerto, Op. 23 ..... MacDowell  
Scherzo, Op. 45 ..... MacDowell

Toledo Times 7/2/34

Newark News 7/2/34

11

Louisville, Ky. Herald-Post 8/16/34

## PTA to Hear National President

Mrs. Howard M. VanAlstyne, publicity chairman for the Albany District Parent-Teacher Association, announces that Mrs. B. F. Langworthy of Chicago, president of the National Congress of Parents and Teachers, will be one of the principal speakers at Chautauqua Institute, Friday. She will speak on "The Bridge Over the Chasm."

Albany officials who may attend the conference are Mrs. Richard Delaney, county chairman; Mrs. Henry F. Mace, state chairman of child welfare, and Mrs. Joseph Sahloff, district director.

Mrs. Francis H. Blake, Albion, president of the New York Congress, is chairman of arrangements for the Empire State and Mrs. Walter E. Greenwood, president of the Pennsylvania Congress, is chairman for the Keystone state. Arrangements have already been made for a local delegation to attend the Institute.

Mrs. Langworthy will be introduced by Arthur E. Bestor, president of Chautauqua. Other speakers on the day's program are Dr. John Erskine, president of Juilliard Musical Foundation; Dr. Edward Howard Griggs and Bishop Clinton E. Quin.



N.Y. Times 8/8/34

## CHAUTAUQUA GETS FUND TO CONTINUE

Gifts of \$158,000 Are Revealed  
at the Celebration of Its  
60th Anniversary.

### HIGHEST IN ITS HISTORY

Rehabilitation Is Assured, Dr.  
Bestor Says—Mrs. Roosevelt  
Hails Work in Message.

Special to THE NEW YORK TIMES.  
CHAUTAUQUA, N. Y., Aug. 7.—  
Gifts of more than \$158,000 to Chautauqua Institution were announced by President Arthur E. Bestor before the close of the sixtieth anniversary exercises here tonight.

This support, according to Dr. Bestor, will assure the continuance of Chautauqua, which has conducted its program and Summer schools under a receivership since December, 1933.

Congratulations from Mrs. Franklin D. Roosevelt formed part of the program commemorating the years of popular education carried on at Chautauqua.

Mrs. Roosevelt's telegram, sent from Havre, Mont., read:

"Deeply regret not being able to be with you this year, but I want to congratulate you on your sixtieth anniversary.

"I have always enjoyed my visits to Chautauqua and am looking forward to entertaining the members of the Chautauqua Women's Club next winter at the White House.

"With all good wishes to you all,  
"ELEANOR ROOSEVELT."

\$5,000 Given Anonymously.

An anonymous gift of \$5,000 headed the list of contributions.

The Chautauqua Bird and Tree Club, headed by Mrs. Thomas A. Edison, gave \$3,358, and the Woman's Club, headed by Mrs. Percy V. Pennybacker, contributed \$2,507.

From the owners of cottages at Chautauqua came \$108,232, and gifts from the county outside of Chautauqua reached \$26,652.

Included in the total, scattered through various groups, were gifts from individual Chautauqua trustees aggregating more than \$20,000.

There were many smaller gifts, and some have not yet been tabulated.

"The sixtieth anniversary year of Chautauqua has been a critical one," said Dr. Bestor, "but this evening Chautauqua has received the largest aggregate gift in its history.

"This means that the rehabilitation of Chautauqua financially and its continuance as a vital American institution is assured.

"The enthusiastic support of its friends will enable Chautauqua to overcome remaining difficulties and continue the leadership in popular education that it has maintained since it founded the pioneer Summer schools of this country sixty years ago."

### Many Messages Received.

In addition to the greeting from Mrs. Roosevelt, messages were received from J. W. Studebaker, Federal Commissioner of Education; Frank P. Graves, New York Commissioner of Education; Harry W. Chase, chancellor of New York University, and John Erskine, president of the Juilliard Musical Foundation.

Rochester Democrat  
Chronicle 9/9/34

## Merely Matters Of Opinion

By STEWART W. SABIN  
DIRECTORS of collegiate music schools are plainly viewing the future with special attention to education of the amateur in music.

Dr. Howard Hanson of the Eastman School of Music and Dr. John Erskine, president of the Juilliard School, have spoken and written of the importance of providing a music education that will equip its pursuer to get life enjoyment from musical activities not of the professional sort. It seems reasonable to believe that where a music school is included among the departments of a university an increasingly larger number of students will choose music as an elective, will make their music study of a sort to fit them for enjoyment of both performance of and listening to music.

Music in this country has an insufficient number of intelligent amateurs for its own good. In proportion to population, it has a lesser number of such amateurs than it had 100 years ago. This is particularly true in the Southern states. It will be a tremendously valuable asset to the security of good music in the land if the music schools contribute an annual output of graduates intelligent in music for purposes of enjoyable living, not for money profit.

N.Y. Times 9/16/34

## COLUMBIA TO OFFER NEW LITERARY STUDY

Fourteen Writers of Note Will  
Collaborate in University  
Extension Course.

Fourteen writers of note are to collaborate in a new course on "Literature of Today" in the Columbia University Extension during the coming year, it was announced yesterday by the director, Professor James C. Egbert. The authors will lecture on what they believe to be important manifestations of poetry, drama, the novel, the essay and the biography.

The new members of the University Extension faculty are Robert Frost, poet, Pulitzer Prize winner, 1924; Louis Bromfield, novelist, Pulitzer Prize winner, 1926; George Kelly, playwright, Pulitzer Prize winner, 1925; Carl Van Doren, editor, The Literary Guild; Thomas Beer, author; Theodore Dreiser, author; John Erskine, author and chairman of the administrative committee of the Juilliard School of Music; Joseph Wood Krutch, associate editor, The Nation; Struthers Burt, novelist; Archibald MacLeish, editor, Fortune, Pulitzer Prize winner, 1933; John Chamberlain, book critic, The New York Times; Henry Hazlitt; Elmer Rice, playwright, Pulitzer Prize winner, 1929, and Middleton Murry, author and editor of Adelphi.

Criticism of current creative work will be dealt with in three other extension courses, it was said by Professor Egbert. "Significant" books of the coming season will be reviewed orally by Professor Angus Burrell. He will select American, British and Continental writers and point out what he believes to be their artistic merits.

A study of current dramatic literature will be made under Professor Hatcher Hughes, director of the Morningside Players and also a Pulitzer Prize winner. Poetic expression of contemporary England, Ireland and America will be the subject of a course by Professor Helen R. Hull. Experienced authors will instruct students in the art of writing for publication in more than thirty courses, Professor Egbert said.

Phila. Soc. Public Ledger  
9/15/34

For the first time in its history, the Philadelphia Orchestra Association this season will incorporate in its regular concert schedule a series of ten grand operas which will present unrivaled opportunity for American singers, as the association has approached the task with a threefold plan to fill this need.

First, a new opera by an American composer has been selected for production as the novelty of the opera series. American singers will be featured in the principal roles, and the opera will be sung in English. Second, for the presentation in English of Verdi's "Falstaff," a special translation is now being prepared by John Erskine, head of the Juilliard Foundation. Third, there are to be given in English, performances of Humperdinck's "Hansel and Gretel" and Stravinsky's "Mavra," which will be featured on a double bill, the latter work being given its American premiere under the auspices of the association.

Boston Traveler 9/15/34

## Guidance Center to Give Lectures for Parents

Invitations for an unusually fine course of lectures for parents have just been issued by trustees of the Judge Baker Guidance Center. The series will be held at the Woman's Republican Club, 46 Beacon street, on six consecutive Friday mornings at 11 A. M., starting Oct. 19 and ending on Nov. 23. The general lecture subject is "Formative Forces in the Child's Personality."

The lecture committee includes many prominent socialites. Among its members are Mrs. Albert F. Bigelow, Mrs. Charles W. Cheney, Mrs. Charles A. Coolidge, Jr., Mrs. Christian A. Herter, Mrs. William P. Homans, Mrs. Arthur T. Lyman, Mrs. Henry A. Murray, Mrs. Richard C. Paine, Miss Elizabeth Peabody, Mrs. Richard Saltonstall and Mrs. Byam Whitney.

A very distinguished group of speakers will deliver these lectures. The scheduled program is as follows: on Oct. 19, Dr. Edward Sapir, Sterling professor of anthropology in the department of social science at Yale, will lecture on "The Impact of Civilizations on Personality"; on Oct. 26, Dr. Roy G. Hoskins, director of the neuro-endocrine research at the Harvard medical school, will speak on "Chemical Factors in Personality—a consideration of the endocrine glands"; on

Nov. 2, Dr. William Healy, director of the Judge Baker Guidance Center, on "The Child's Personality as Developed by Other Personalities"; on Nov. 9, Prof. John Erskine, member of the department of English at Columbia University and president of the Juilliard School of Music in New York, on "Personality Development Through the Cultivation of Inner Satisfaction (stressing aesthetic values)"; on Nov. 16, Mr. Perry Dunlap Smith, headmaster of the North Shore Country Day School, Winnetka, Ill., on "The School's Part in Personality Formation"; and on Nov. 23, Prof. Elton Mayo of Harvard University on "Training the Child for Responsibility to His World."

Phila. Inquirer  
9/16/34

## PHILA. ORCHESTRA GIVES OPERA DATES

Debuts of Noted Singers  
to Mark Season; Pre-  
pare Special Libretti

FOR the 10 grand opera bills which the Philadelphia Orchestra Association this season will incorporate in its regular schedule a brilliant array of European artists will come especially to this country for guest appearances. In several instances the singers will have American debuts.

A new operatic score by an American composer has been selected for production as the novelty of the opera series. American singers will be featured in the principal roles, and the libretto will be sung in English.

For the presentation in English of Verdi's "Falstaff," a special translation is now being prepared by John Erskine, head of the Juilliard Foundation, whose "Helen Rettes" was produced last season in New York.

Hanover, Pa. Sun  
9/29/34

### CONCERTS IN PROSPECT

For the first time in its history, the Philadelphia Orchestra Association this season will incorporate in its regular concert schedule a series of ten grand operas which will present unrivaled opportunity for American singers, as the association has approached the task with a threefold plan to fill this need.

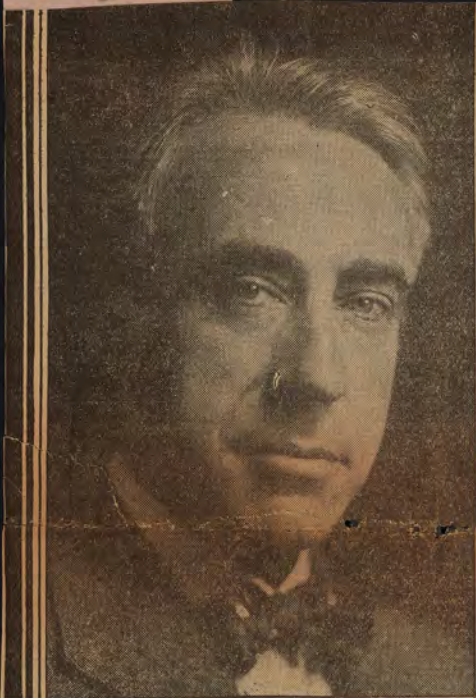
First, a new opera by an American composer has been selected for production as the novelty of the opera series. American singers will be featured in the principal roles, and the opera will be sung in English. Second, for the presentation in English of Verdi's "Falstaff," a special translation is now being prepared by John Erskine, head of the Juilliard Foundation. Third, there are to be given in English, performances of Humperdinck's "Hansel and Gretel" and Stravinsky's "Mavra," which will be featured on a double bill, the latter work being given its American premiere under the auspices of the association.

N.Y. Mirror 9/17/34

The Philadelphia Orchestra, because of its activities in the production of opera in Philadelphia, has curtailed its New York season this year. The dates will be announced later. The Orchestra Association announces the production of a "new operatic score" to be sung by Americans and in English. Verdi's "Falstaff" in English, the translation now being prepared by Dr. John Erskine, head of the Juilliard Foundation, is announced, also, Stravinsky's "Mavra," with an English "Hansel and Gretel."



CLIPPING FROM  
 SPRINGFIELD, MASS.  
 REPUBLICAN  
 also Denver Post  
 SEP 9 - 1934



John Erskine says that he would not deny any boy the right to go to college, but if, after the first year, he found him loafing or not taking his studies seriously, he would tell that boy to go home



# COLLEGE SYSTEM *Needs* CHANGES SAYS JOHN ERSKINE

"I THINK that one of the defects of American education is that we expect to turn it to practical use in the business world. That's why our college programs are rather scrappy and hurried. We offer about everything under the sun in the way of courses, making it all very complex, so that no student knows just what the important thing is," declares Dr. Erskine.

**Noted Novelist and Educator  
 Warns Against Too Much  
 Pampering by Parents and  
 Schools—Here's His Advice  
 to Students**

By Lillian G. Genn

THAT there's too much coddling and pampering of our college students, both by the parents and the colleges, is the opinion of John Erskine, novelist, musician, educator, satirist and philosopher.

"The result is," he says, "that they are unprepared for responsibilities after college and are unable to stand on their own feet."

A tall, broad-shouldered man, he has a kindly face, humorous mouth and blue eyes that twinkle behind his glasses. Yet he fired this broadside as thousands of youths are preparing to matriculate or return to our colleges to resume their higher education.

"Just look at the students in our

into the world unprepared for its hard knocks. Since college has taken care of him, he leaves it expecting others to take care of him.

"It's preached a great deal that colleges should train men for leadership. And today one hears on all sides that this country needs leaders.

"Who are the leaders? They are the men who, right or wrong, come to a decision and act upon it, courageously carrying out their convictions.

"ONE thing that must be said for European education is that it doesn't baby the student. It treats him as an adult. It neither pampers him nor supervises him, it obliges him to make

are the dividends of the good life—the profits of inner contentment—which are obtained by patient cultivation of the spirit.

He has no patience with students who seek to know the cash value of a college education.

"Many a young man goes to college with the sole idea that by getting a degree he will be able to make more money. That is quite wrong. He should value his college education because it will make a better man out of him.

"I think that one of the defects of American education is that we expect to turn it to practical use in the business world. That's why our college programs are rather scrappy and hurried. We offer about everything under the sun in the way of courses, making it all very complex, so that no student knows just what the important thing is.

"And any course that is taken is always scrutinized from the point of view of 'getting on.'

"European education is much simpler. It preserves a clearer view of what is essential. Their ideal of education is different from ours in that it is to enable a man to live more fully and completely in his own class or station, rather than to try to climb out of it.

"BECAUSE we have directed so much attention to subjects which can be turned into cash value, we have lost sight of that satisfaction in the mere play of mind which characterizes the educated European. Even if there's nothing practical to be gained from it,



# Noted Novelist and Educator Warns Against Too Much Pampering by Parents and Schools—Here's His Advice to Students

By Lillian G. Genn

THAT there's too much coddling and pampering of our college students, both by the parents and the colleges, is the opinion of John Erskine, novelist, musician, educator, satirist and philosopher.

"The result is," he says, "that they are unprepared for responsibilities after college and are unable to stand on their own feet."

A tall, broad-shouldered man, he has a kindly face, humorous mouth and blue eyes that twinkle behind his glasses. Yet he fired this broadside at thousands of youths are preparing to matriculate or return to our colleges to resume their higher education.

"Just look at the students in our colleges," he continued, "and see whether they aren't a frivolous and irresponsible lot, more interested in a good time than in anything else. I don't say all of them are like this. There are serious students who are determined to get the most out of college, but they are a small minority."

"The average student is just a kid who hasn't any thought of tomorrow. He hasn't any idea what he wants to do in life, nor does he want the personal responsibility of trying to find out. He depends upon somebody to decide for him—the college, his friends, his sweetheart or his parents."

These are the ones who become drifters in the world, that vast army of men who go from job to job trying to find out what they want to do. Before they know it, they have let the best years of their life go by without having gained a foothold in any field.

IT IS commonplace that we spoil our children. We ourselves admit it. Nor is it a class matter; it runs down through all the strata. There are many reasons for this parental indulgence. But one of the reasons is due to the determination that no child should live the hard life that his parents had; that he should escape, as far as possible, their handicaps and should have more freedom than they had.

"When they send him to an academic institution, they don't want to see him burdened with work. They want it made as easy as possible for him."

"It isn't any wonder that the attitude of most of our students is to sit back and dare you to educate them. They just loaf through college. And I confess," smiled Mr. Erskine, "I'd like to see the colleges drop all the loafers."

But what happens, he pointed out, is that the colleges aid in the pampering process.

"Instead of encouraging the student to stand on his own feet, make his own decisions and take the responsibility for them, the college supervises him and his activities, sees to it that he attends so many courses and takes only so many cuts."

"Because he has been discouraged from taking responsibilities, he goes out

into the world unprepared for its hard knocks. Since college has taken care of him, he leaves it expecting others to take care of him.

"It's preached a great deal that colleges should train men for leadership. And today one hears on all sides that this country needs leaders."

"Who are the leaders? They are the men who, right or wrong, come to a decision and act upon it, courageously carrying out their convictions."

ONE thing that must be said for European education is that it doesn't baby the student. It treats him as an adult. It neither pampers him nor supervises him. It obliges him to make up his own mind and take the responsibility upon himself.

"It encourages him to use his own brain in speculating on general ideas and in settling on some philosophy of life. He not only thinks politically, but makes up his mind on what side he'll be. He may be wrong, but he at least shows an interest in being a citizen."

"We have a few students who stage a demonstration or parade on some political issue. But they are very feeble about it and no one takes them seriously. In fact," twinkled Mr. Erskine, "the other students throw eggs at them."

"However, there's no reason why the youth of this country shouldn't make themselves heard and felt politically. With their great voting strength and numbers, they could, I feel, even hand the Government a political policy."

An instance of what youth can do is evidenced in Kansas City. Two years ago it was one of the worst places



in the country, being the hideout of gangsters, and they controlled the political machine.

About a half dozen young men got together to decide to do something about this state of affairs. Soon they incorporated into a youth movement and they proposed a nonpartisan charter government for the city. Then they announced that they had nonpartisan

candidates who were pledged to give the city a new deal. They started a campaign and the older people joined them. The gangsters waged a heavy fight, but the youth managed to elect two members of the City Council and they are now working on plans for the next election.

This is the first evidence, says Mr. Erskine, of youth taking an active political interest and he believes that they can do it on a national scale.

As a professor, first at Amherst and then Columbia University, Mr. Erskine has long been in close touch with college youth. Because he has the knack of inspiring young men and of being their friend, he has been a great favorite with the students.

While the college world valued him as an interesting personality, it was not until he wrote "The Private Life of Helen of Troy" that the world at large began to know about him. This book brought him fame. He followed it with "Galahad," "Adam and Eve," "Sinister," an opera libretto, several essays and dramas and a new book about college youth called "Bachelor of Arts."

Not being satisfied with launching out as a successful novelist, Mr. Erskine determined to extend his energies still further and become a concert pianist. He had begun the study of music when he was 5 years old. His father was

an amateur singer of great talent and his grandfather played the violin. Until he went to college, Mr. Erskine expected to be a professional musician. He gave up music, however, to teach and to write.

Although he had always played a little during his teaching years, he now devoted more time to it. After a year and a half, he amazed every one by the performance he gave with symphony orchestras.

But he wasn't content with his accomplishments. He next became the head of the Juillard Musical Foundation, the largest institution of its kind in the United States, which he still directs. In addition, he gives many lectures throughout the season.

MANY people wonder how he finds the time to do so much. He has developed a technique of time saving in which he utilizes the moments that most people waste. Further, he doesn't play bridge or golf.

Mr. Erskine's major rule for happiness is based on the theory of an honest day's work. He says that a person should be resolved to be content with life unless he is willing to make heroic efforts to change it.

He is not particularly interested in supplying the formulas for financial success or how one can raise his salary. The dividends he is most concerned with

are the dividends of the good life—the profits of inner contentment—which are obtained by patient cultivation of the spirit.

He has no patience with students who seek to know the cash value of a college education.

"Many a young man goes to college with the sole idea that by getting a degree he will be able to make more money. That is quite wrong. He should value his college education because it will make a better man out of him."

"I think that one of the defects of American education is that we expect to turn it to practical use in the business world. That's why our college programs are rather scrappy and hurried. We offer about everything under the sun in the way of courses, making it all very complex, so that no student knows just what the important thing is."

"And any course that is taken is always scrutinized from the point of view of getting on."

"European education is much simpler. It preserves a clearer view of what is essential. Their ideal of education is different from ours in that it is to enable a man to live more fully and completely in his own class or station, rather than to try to climb out of it."

"BECAUSE we have directed so much attention to subjects which can be turned into cash value, we have lost sight of that satisfaction in the mere play of mind which characterizes the educated European. Even if there's nothing practical to be gained from it, it remains essential to the good life."

"We'll no doubt continue to keep the ideal of social advancement for all classes, but we ought to add to it the ideal of humane wisdom and turn to good account some of the resources of European education which we now neglect."

The only way that we know whether a person is educated, says Mr. Erskine, is when we look at his tag. The degree is the tag.

"And the tag," he smiled, "means little. To get it, we ask a student to attend so many hours and so many courses, but that doesn't mean we always give him credits for his talents."

"For instance, there isn't an institution in America that will give you credit toward a degree for mastering the Greek dances. But you can sit down and write a thesis on it and get a degree for it."

"We'll give a student credit for listening to lectures on Beethoven. But if he waffles to learn to play the piano, on most instances he'll have to do it on his own time after college hours."

"There are many students who go to college only because it's the thing to do. It's considered a great social advantage—so much so that parents are willing to make many sacrifices to put a boy through, even though he doesn't show aptitude for it."

"In Europe the boy who goes to college is the one who shows a serious inclination for it. I would not deny any boy the right to enter college, but if after a year he is found to be only loafing through it, if he doesn't take his studies seriously, I'd tell him to go home. College is too expensive and too costly to run for such students."

"I also think that every boy should have a chance at college so that he can see what scholarship is about. If he is denied this opportunity, he always thinks he has missed something valuable in his life and it is apt to give him an inferiority complex. He should have the chance to see what it is like."

"In other words," twinkled Mr. Erskine, "college should be easy to get into and hard to get out of."

Copyright by Ledger Syndicate



One of the reasons that some boys don't get the most out of life is that their parents and college professors pamper them too much, says Dr. Erskine



Boston Transcript  
9/15/34

## Judge Baker Center Announces Lectures

Course of Six, for Parents,  
at Women's Republican Club,  
Oct. 19-Nov. 23

The trustees of the Judge Baker Guidance Center have issued invitations for another lecture course for parents to be held at the Women's Republican Club, 46 Beacon street, on six consecutive Friday mornings at 11 o'clock, starting Oct. 19 and ending Nov. 23. The general subject is "Formative Forces in the Child's Personality."

Prominent women on the lecture committee include: Mrs. Albert F. Bigelow, Mrs. Charles W. Cheney, Mrs. Charles A. Coolidge, Jr., Mrs. Christian A. Herter, Mrs. William P. Homans, Mrs. Arthur T. Lyman, Mrs. Henry A. Murray, Mrs. Richard C. Paine, Miss Elizabeth Peabody, Mrs. Richard Saltonstall, and Mrs. Byam Whitney.

An unusually distinguished group of speakers will come to Boston for these lectures. On Oct. 19, Dr. Edward Sapir, Sterling professor of anthropology in the department of social science at Yale, will lecture on "The Impact of Civilization on Personality."

Oct. 26, Dr. Roy G. Hoskins, director of the neuro-endocrine research at the Harvard Medical School, on "Chemical Factors in Personality—A Consideration of the Endocrine Glands."

Nov. 2, Dr. William Healy, director of the Judge Baker Guidance Center on "The Child's Personality as Developed by Other Personalities."

Nov. 9, Professor John Erskine of the department of English, Columbia University, and president of the Juilliard School of Music in New York, on "Personality Development Through the Cultivation of Inner Satisfaction" (stressing aesthetic values).

Westfield, N.J. Leader  
10/17/34

## SYMPHONY ORCHESTRA REHEARSES CONCERT

Sections Preparing Music For  
Presentation November 27  
Under Maestro Verse

The Westfield Symphony Orchestra has been holding weekly rehearsals for the first concert of the season which will be held Tuesday, November 27 at Roosevelt Junior High School. The rehearsals have been exceptionally well attended this year.

Maestro Verse is holding group rehearsals of the various choirs of the orchestra. Monday night the cello section met at 7:30 followed by the violas at 9:30. Last night the woodwinds and brasses met at 7:30 and the entire orchestra at 8:30. The other sections are also holding special rehearsals under his direction.

Music lovers are expressing considerable interest in the coming program which includes, besides the usual symphonic numbers by the orchestra, Schumann's Concerto in A Minor played by Dr. John Erskine, president of the Juilliard School of Music, and a group of songs by the well-known contralto, Lillian Price. Both artists will be accompanied by the orchestra.

From small beginnings fifteen years ago the orchestra has grown to a complete symphonic ensemble of 72 members, including musicians from Westfield, Elizabeth, Cranford, Roselle, Roselle Park, Hillside, Plainfield, Newark and one member from Mountain Lakes.

Boston Post 9/16/34  
Boston Globe 9/15/34  
Boston American 9/15/34

## Lectures Are Sponsored By Leaders

PROMINENT SOCIETY MATRONS who will serve on the committee for the course of lectures for parents sponsored by the Judge Baker Guidance Center, are Mrs. Albert F. Bigelow, Mrs. Charles W. Cheney, Mrs. Charles A. Coolidge, Jr., Mrs. Christian A. Herter, Mrs. William P. Homans, Mrs. Arthur T. Lyman, Mrs. Mrs. Henry A. Murray, Mrs. Richard C. Paine, Miss Elizabeth Peabody, Mrs. Richard Saltonstall and Mrs. Byam Whitney.

Invitations to the lectures, which begin on October 19 and will be held on six consecutive Friday mornings at 11 o'clock, at the Women's Republican Club, have just been issued.

## Among Speakers

An unusually distinguished group of speakers will come to Boston to appear at these lectures. On October 19, Dr. Edward Sapir, Sterling professor of anthropology in the department of social science at Yale, will lecture on "The Impact of Civilizations on Personality." On October 26 Dr. Roy G. Hoskins, director of the neuro-endocrine research at the Harvard Medical School, will be heard on "Chemical Factors in Personality—A consideration of the Endocrine Glands."

The subject on November 2 will be "The Child's Personality as Developed by Other Personalities" by Dr. William Healy, director of the Judge Baker Guidance. Professor John Erskine of the department of English at Columbia and president of the Juilliard School of Music in New York, will lecture on November 9 on "Personality Development Through the Cultivation of Inner Satisfaction."

## ORCHESTRAS OUT OF TOWN.

The Westfield Symphony Orchestra's first concert of the season will take place Nov. 27 at Westfield, N. J. John Erskine, president of the Juilliard School, and Lillian Price, contralto, will be guest soloists. Other concerts are scheduled for March and May.

Burlington Free Press 10/27/34

## Middlebury College Hears John Erskine

(Special to the Free Press)

MIDDLEBURY, Oct. 26.—John Erskine, dean of the Juilliard School of Music, lecturing at Middlebury College yesterday on "A Practical Study of the Arts," cited faults of a liberal arts education to a large audience in Mead chapel. He used as his text the quotation from Milton, "An education should fit a man to perform skillfully and magnanimously all the offices of peace and war." The necessity of a practical preparation for life was emphasized by the noted author and musician.

"The modern college treats painting, music, or history in a second-hand fashion, not allowing the students to become familiar with the practical aspects," Mr. Erskine pointed out to the undergraduates.

"One either lives, or watches life from the sidelines. Theoretically, youth wishes to be independent. Practically, however, you want to be led or you would ask for a useful education in college."

Rochester Democrat  
Chronicle 10/21/34

## HANSON FEARS LOSS OF BEST RADIO MUSIC

Stresses Educational  
Value in Testimony  
To Commission

Need of caution to prevent losses to music education in the proposed bill under provisions of which 25 per cent of radio channels would be allocated to educational uses was stressed by Dr. Howard H. Hanson, director of the Eastman School of Music, in his testimony before the Federal Commission on Communications, given the past week in Washington.

In the group summoned by the commission were, besides Doctor Hanson, Dr. Walter Damrosch, Dr. John Erskine of the Juilliard School of Music, Dr. James Cooke of the Presser Foundation and Mrs. Edgar Stillman Kelley, representing the Federation of Women's Musical Clubs.

"There was no difference of opinion in the group of advisers as to the benefit of a thorough investigation of existing conditions over radio," said Doctor Hanson yesterday, "nor about the desirability of obtaining as large a percentage of radio contact as possible for education. But we were dealing with music education and I made some suggestions pertinent to advantageous use of such increase over radio as may be obtained."

N.Y. Herald-Tribune 11/4/34

The Westfield Symphony Orchestra will open its fifteenth season with a concert on the evening of November 27 at the Roosevelt Junior High School. Dr. John Erskine, pianist and president of the Juilliard School of Music, and Miss Lillian Price, contralto, will be the guest performers.

## LILLIAN PRICE TO BE CONCERT SOLOIST

Will Appear Here November  
27 With Local Symphony  
Orchestra

The first concert of the fifteenth season of the Westfield Symphony Orchestra will be held Tuesday, November 27 at the Roosevelt Junior High School, Westfield.

Dr. John Erskine, president of the Juilliard School of Music, pianist and celebrated author, and Lillian Price, contralto, will be the guest artists.

Lillian Price, American contralto, has possessed an unusually beautiful voice from earliest youth. Her first musical instruction was centered about the violin, but acting on the advice of leading vocal teachers, she abandoned this study, deciding to concentrate on the development of her voice.

Boston Transcript 11/8/34

## John Erskine to Speak on Personality Growth

Professor John Erskine will lecture under the auspices of the Judge Baker Guidance Center tomorrow morning at eleven o'clock at the Women's Republican Club, 46 Beacon street. His topic is "Personality Development Through the Cultivation of Inner Satisfaction." Rev. Falfrey Perkins of King's Chapel will preside at the lecture and at the discussion period following.

Professor Erskine is in the department of English at Columbia University, president of the Juilliard School of Music in New York, and a member of the executive committee of the American Council of Learned Societies. He was chairman of the Army Education Commission of the A. E. F. Professor Erskine is the author of "The Elizabethan Lyric," "Leading American Novelists," "The Moral Obligation to Be Intelligent," "Democracy and Ideals," "The Kinds of Poetry," "Prohibition and Christianity," "The Delight of Great Books" and a number of light novels—"Gal had," "The Private Life of Helen of Troy," "Adam and Eve" and many others.

Boston Transcript 11/9/34  
A packed audience listened in wrapped attention alternating with ripples of mirth at the very real wit of Professor John Erskine of Columbia University, president of the Juilliard School of Music in New York on "Personality Development Through the Cultivation of Inner Satisfaction" in the third of the lectures being given at the Women's Republican Club under the auspices of the Judge Baker Guidance Center.

His theme was that the object of life is to live, and to cultivate all of our powers for use is what we should strive for. Like the French, he maintains that life is an art, or it is nothing. Any part of education that does not end in performance is bad. It is unfortunate to think in terms of degrees of talent. Everybody should "do." As an example of this, the best teaching in college today is in athletics, because everybody "does" them. Professor Erskine maintains that no generation should sit on the side lines. We should all be participants in the art of living and all its activities.

Among those in Mr. Erskine's audience: Mrs. Robert Herrick, Mrs. Richard Bowditch, Mrs. Crosby Choate, Mrs. James Jackson, Miss Elizabeth Putnam, Mrs. Allan Bemis, Mrs. Frank Paine, Mrs. Henry Murray, Mrs. Edward Wigglesworth, Mrs. Charles Cummings, Mrs. Gorman Brooks, Mrs. Robert Saltonstall, Miss Caroline Saltonstall, Mrs. R. Cushing Hamlin, Mrs. Frederick Deane, Mrs. Lawrence Lunt, Mrs. F. Murray Forbes Jr., Mrs. John Richardson, Jr., Mrs. Ward Thoron, Mrs. Colket Caner and Mrs. Harvey Bundy.

Westfield, N.J. Leader 10/31/34

Miss Price made her debut in New York in 1928 and her immediate acclaim by press and public proved, beyond question, that her vocal career was of unlimited promise. She has three rare qualities which are essential to a true artist—natural musicianship, temperament and a charming personality. Many concerts in New York and other cities followed her debut where she was received with enthusiastic praise.

"The well known Lillian Price, contralto, was again tendered an ovation at her appearance at the Commodore Hotel before the Fine Arts Club. This artist is gaining well earned and well deserved recognition wherever she appears as one of the finest contraltos of the day. Miss Price has been heard over WOR for several months and is the best contralto that station ever had."—Herald-Tribune.

Miss Price will sing a group of songs at this concert accompanied by the orchestra. Her program will include "Nebbie" of Respighi, the aria "O Don Fatale" from "Don Carlos" by Verdi and "Erl King" by Wagner.

The orchestra, under the direction of Maestro Vittorio Verse, will present works of Beethoven, Wagner and Verdi. Dr. Erskine will play Schumann's Concerto in A Minor accompanied by the orchestra.



# Merger of Metropolitan With Chicago Opera Seen

Merger of the Metropolitan of the Chicago Civic Opera, and Opera Company with the Chicago Edward Ziegler, now assistant director of the Metropolitan.

It was indicated today that, whomever the mantle of Gatti may fall upon, there will probably be radical changes in policies of the Met next season.

Gatti, product of the Scala school, has naturally, it was pointed out, been a conservative, despite the fact that he gave every encouragement to American artists and composers. It is felt by many of the directors of the Metropolitan that a modernization of the association's policy may serve to lead it out of the depression it has suffered since the general financial collapse of the country.

Mr. Gatti-Casazza announced today the season would open on Dec. 22 instead of Dec. 24, as had been previously announced. The change was made on account of general request of patrons of the opera that the opening be held some night other than Christmas Eve. Choice of the opening night's opera has not yet been made.

L.A. Examiner 11/9/34

## American Will Head Opera at Metropolitan

NEW YORK, Nov. 8.—(Universal Service).—Giulio Gatti-Casazza's position as director of the Metropolitan Opera Association will be filled next year by an American, it was said here tonight. Gatti will retire after the 1934-35 season.

No American has ever held the position. Fourteen names are under consideration.

Lucrezia Bori, the Spanish soprano, was suggested, but it is not likely Gatti's mantle will go to a woman.

Other prospects are: Edward Johnson, tenor; Arthur Judson and F. C. Coppicus, well known concert managers; John Erskine, head of the Juilliard Music School; Herbert Witherspoon, basso and former art director of the Chicago Opera, and Edward Ziegler, now assistant manager of the company.

N.Y. Eve. Post 11/10/34

Professor John Erskine, president of Juilliard School of Music, tomorrow, 8, at opening of People's Church, Cooper Union. Series, "What Can People Believe in the Modern World?" Notice by Dr. E. D. Martin, director: "Modernism is on the defensive. People seem to demand today a type of thinking more vigorous and affirmative. Among many there is a desire to return to the older types of religious and political doctrine. Many people of the younger generation have become disillusioned with disillusionment and with such ideas as liberalism, progress and naturalism."

N.Y. Herald-Tribune 11/25/34

## Westfield

The Westfield Symphony Orchestra, under the direction of Vittorio Verse, will open its fifteenth season with a concert Tuesday evening in the auditorium of the Roosevelt Junior High School. Dr. John Erskine, pianist and author, president of the Juilliard School of Music in New York, and Lillian Price, contralto, will be guest artists.

The program will include works of Beethoven, Wagner and Berlioz. Dr. Erskine will play Schumann's Concerto in A Minor and Miss Price will offer works by Schubert, Respighi and Verdi.

The velvet side. John Erskine, president of the Juilliard school of music, is piano soloist for the Little Symphony orchestra, Philip James conducting, over WOR at 8 tonight. If you yearn for the classics, here's the setup: Overture, "Herod," Hadley. "Two Country Pictures," Mason. "Variations on a Theme" by J. Kera, Bennett. Piano Concerto, Op 23, Macdowell. Scherzo, Op 45, Macdowell.

N.Y. Herald-Tribune 11/25/34

The Symphony Society of Plainfield, N. J., will begin its fifteenth season Monday night, December 3, under Louis J. Bostelmann's direction. John Erskine, president of the Juilliard School of Music, will be the soloist in Macdowell's second piano concerto; the other numbers are Dvorak's "New World" symphony and other works by Liszt and Holst.

At the second concert, in March, Mathilde McKinney will be the soloist in Rachmaninoff's C minor piano concerto. In the third concert in May, Gladys Doane, soprano, will be the soloist in a Wagner program.

Westfield, N.J. Standard 11/22/34

## Contralto, Instrumental Solos At Westfield Symphony Concert

80 Musicians, with Verse  
Conducting, Present  
Season's Premier

The Westfield Symphony Orchestra will give its first concert of the season in Roosevelt Junior High School auditorium on Tuesday evening, November 27. The orchestra will be under the direction of Vittoria Verse, who is taking complete charge of the organization for the first time this season, the orchestra's fifteenth.

Nearly eighty musicians will be under the baton of Conductor Verse for this concert, including musicians from Union County and a number from nearby vicinities outside this immediate section.

The soloists for the evening will be Dr. John Erskine, celebrated musician, novelist and president of the Juilliard School of Music in New York, and Miss Lillian Price, contralto, of New York. Dr. Erskine will play the A Minor Concerto for piano and orchestra, of Robert Schumann.

Miss Price will contribute a group of three songs to the program: Respighi's "Mist," "O Don Fatale" from Verdi's opera "Don Carlos" and Schubert's "Erlkönig." Miss Price will be accompanied by the orchestra.

The overture to "Egmont," which will be the opening number, was composed by Beethoven in 1810. It is one of nine numbers originally written to Goethe's play "Egmont." The overture, depicting revolution in the Netherlands has a short, slow, introduction, but the main body of the work is an allegro movement. In the coda the orchestra has a brilliant fanfare figure which ends in a shouting climax. Long and curious commentaries have been written to explain this overture. The movement is at first a mighty lamentation. There are voices of an aroused and angry people, but at the last there is tumultuous rejoicing.

Second of the numbers of the program will be the Concerto of Schumann, which Dr. Erskine will play. This extraordinarily beautiful work was started and completed within two weeks of the month of October in 1850.

N.Y. Mirror 11/19/34

## 14 SEEK PLACE HELD BY GATTI

New Yorkers interested in the Great Metropolitan Sweepstakes based on choice of a successor to Giulio Gatti-Casazza, retiring head of the Metropolitan Opera, are backing their favorites for the \$50,000 post with eager enthusiasm.

Betting is what virtually constitutes a Winter book like those accepting wagers six months in advance on the English Derby or Oaks, shows long odds being laid against all candidates for Casazza's toga except the Canadian Edward Johnson, lately acclaimed by John McCormack as "the world's best operatic tenor."

Just as tipsters in advance of a race offer inside information even before entries close or withdrawals can be forecast, so wise ones in the operatic field are now laying down money on their selections for the big job.

### LATEST ODDS.

Odds being quoted last night were:

Edward Johnson, Canadian tenor, 10—1.

Arthur Judson, N. Y. Philharmonic head, 15—1.

Sir Thomas Beecham, London operatic conductor, 15—1.

Cornelius Bliss, Metropolitan executive Board, 20—1.

F. C. Coppicus, Concert manager, 25—1.

John Erskine, Juilliard Music School, 40—1.

Lucrezia Bori, Spanish soprano, 25-1.

Edward Ziegler, Asst. Manager Chicago Opera—35-1.

Fourteen names are under consideration by the Board of Directors as possible successors to Casazza but no action will be taken until late in the present season. There is a strong feeling in influential circles that an American should have the position to be vacated by Gatti in April. There has never been an American director.

### JOHNSON'S CHANCES.

At the same time Johnson's supporters are confident he has been tentatively decided on for the position. The Canadian tenor's career, one of the most extraordinary and romantic in modern operatic history, is regarded as fitting him eminently for the directorship. It shows he has a genius for management because he managed himself out of obscurity to eminence by using his head as well as his voice.

Newark News 11/26/34

## Westfield Orchestra Will Open Season

Special to Newark News.

WESTFIELD—The Westfield Symphony Orchestra, directed by Vittorio Verse, will present the first concert of its fifteenth season tomorrow night in Roosevelt School. The soloists will be Dr. John Erskine, president of the Juilliard School of Music in New York, and Miss Lillian Price, contralto, of New York.

Dr. Erskine will play the A Minor Concerto of Schumann for piano and orchestra. Miss Price will sing three selections.

The orchestra's program will be the Egmont overture of Beethoven, the Siegfried Idyll of Wagner and the Rakoczy March of Berlioz.

N.Y. Herald-Tribune 12/2/34

The Plainfield Symphony Society will give the first concert of its fifteenth season tomorrow evening in the auditorium of the Plainfield High School. The soloist will be Dr. John Erskine, pianist and author, president of the Juilliard School of Music in New York. He will play the Macdowell Concerto No. 2, accompanied by the orchestra. The Symphony Society will present for the first time in America two "Songs Without Words," by Gustav Holst, English composer. These compositions are "Country Songs" and "Marching Song." The other orchestra numbers will be Liszt "Les Preludes" and Dvorak "New World Symphony."



Wheeling, W. Va.  
Intelligencer 11/22/34

## THE LITERARY GUIDEPOST

By JOHN SELBY  
"O. HENRY MEMORIAL AWARD  
PRIZE STORIES OF 1934," se-  
lected and edited by Harry Han-  
sen; (Doubleday, Doran).

For the sixteenth time there is a volume of "O. Henry Memorial Award Prize Stories". The current collection is edited by Harry Hansen and contains 19 stories chosen from American magazines, three of which are awarded prizes.

The first prize goes to Louis Paul, whose home is at Jamaica, L. I., and the piece which won it for him is called "No More Trouble for Jedwick". Caroline Gordon of Clarksville, Tenn., was awarded second prize for her "Old Red", and a special award for the "best short" short-story is presented William Saroyan for that already famous piece, "The Daring Young Man On the Flying Trapeze".

Besides Mr. Hansen, these are concerned with the choice of prize winners: Suzanne LaFollette, formerly editor of the "New Freeman"; John Erskine, novelist, pianist, professor of English at Columbia University, president of the Juilliard School of Music, and Burton Rascoe, author, editor and critic. They disagreed rather widely on the merit of the stories, it seems from the foreword, although they are apparently reconciled to the rank as determined.

The collection is chiefly interesting to the public as reading matter, however, and viewed from that angle it is amazingly like numerous other collections. The story which depends chiefly on plot has been ignored for the most part; the story which depends chiefly on drawing a character or presenting a slice of life is favored. The only "unusual" piece is Mr. Saroyan's tour de force, and it is just that—a virtuosic whirl of words which dizzy one as they fly past and leave the reader wondering whether they really made sense and if so what sense.

The piece about Jedwick is extraordinarily fine, and so is another by Benjamin Appel called "Pigeon Flight". Pearl S. Buck has a sketch called "Shanghai Scene" which goes deeper than first appearances indicate, and there is also a lengthy effort of Thomas Wolfe's, he of the many, many words, called "Boom Town", already familiar to a good-sized audience. So it goes.

Wilmington Ex. Journal  
Every Evening 11/25/35  
**Junior League to  
Play 'Beanstalk'**

More than 600 children will be the guests of the Wilmington Junior League at the children's play, "Jack and the Beanstalk" which will be given tomorrow morning in the New Century Club building. The guests will be from the Family Society, the Children's Bureau, the Deaf School, the Health Center, Home for Friendless Children, Girls' Cooperative League, the Catholic Orphanage, the Italian Settlement, pupils of Old Swedes church school, the People's Settlement, the children of the Babies' Hospital Day Nursery and many others.

At 3 o'clock in the afternoon the play will be presented to the public. Nearly 20 members of the Junior League are taking part.

Westfield, N. J. Leader 11/22/34

## Symphony Orchestra Opens Fifteenth Season Next Week

Lillian Price And Dr. John  
Erskine Guest Soloists  
Tuesday Night

The first concert of the fifteenth season of the Westfield Symphony Orchestra will be held in the Roosevelt Junior High School, Tuesday, November 27 at 8:30 p. m. The orchestra of seventy musicians will be under the direction of Maestro Vittorio Verse.

Dr. John Erskine, president of the Juilliard School of Music, and Lillian Price, American contralto, will be the guest artists. Dr. Erskine will play Schumann's "Concerto in A Minor" accompanied by the orchestra.

Dr. Erskine began to study music when he was five years old and, until he went to college, expected to be a professional musician. At Columbia he had the privilege of meeting Edward A. MacDowell and of studying with him. Later he gave up music for a literary career and is the author of many best sellers.

He became instructor of English at Amherst in 1903 and Professor of English at Columbia University in 1916. In 1924, Dr. Erskine began to play again and the piano is his chief hobby.

In 1927 he became a trustee of

Boston "The Microphone"  
11/30/34

## Radio Too Hurried for Full Success

When JOHN ERSKINE, noted author, teacher and president of the JUILLIARD Music Foundation, appeared before the Federal Communications Commission in Washington, he opposed the proposal that at least 25 per cent of radio broadcasting time should be given to educational programs.

"I told the board that if 25 per cent of the radio's time were devoted to educational features, listeners would turn off their sets for 25 per cent of the time," said Mr. Erskine in an exclusive interview with The Microphone.

Mr. ERSKINE elaborated on the reasons for his opposition:

"Radio, as it is today, is too rushed to be even a fairly good educational medium. In learning anything, the pupil must learn through repetition.

"Radio, because it appeals to only our sense of hearing, must avoid repetition to remain entertaining. Things which appeal to only one of our senses must move much more rapidly than those that appeal to more.



DR. JOHN ERSKINE

the Juilliard School of Music and the following year its president. Dr. Erskine is an interesting personality, a great lover of music and head of one of the leading schools of music in the world.

Lillian Price, contralto, the second artist on the program, has been previously heard in Westfield. All who attended the "Intimate Musicale" of last May enjoyed her rich contralto voice and are looking forward to the coming concert with real anticipation.

The opening number of the program will be the overture "Egmont." This will be followed by the Schumann Concerto in A Minor for piano and orchestra. Siegfried Idyll of Wagner, a favorite in the repertoire of every representative orchestra, is the next number on the program. Miss Price will then sing three songs with orchestral accompaniment, Nebbie by Respighi, Erlkonig by Schubert and the aria "O Don Fatale" from Verdi's opera Don Carlos. The last number on the program will be the brilliant Rakoczy March from the opera Damnation of Faust by Berlioz.

"Take, for example, our motion pictures. In the days of the old silent films, things ran very much faster on the screen. We used only our eyesight, then."

"Now that we must use our ears, as well, scenes move much more rapidly."

Mr. ERSKINE believes the phonograph record holds an advantageous position over radio as an educational medium, because the disk may be played as many times as is necessary.

"Teaching a pupil through radio can't be even minutely as interesting to the pupil as if he were in a school room," Mr. Erskine continued.

"Teaching requires atmosphere and personality. Radio cannot supply them."

inciting, nervously sympathetic voice.

"His pleasant personality haunts his every word. He couldn't be other than successful on the air."

Mr. ERSKINE explained his system for the preparation of his radio material is to eliminate all adjectives and adverbs from his script. This enables him to give his talk more quickly without encumbering the listener with added, and seemingly unnecessary, words.

"With the utmost respect for my colleagues, the educators urging the '25 per cent of radio time to education' bill, I say that no man knows radio until he has taken part in a regular program," smiled Mr. Erskine.

"When I first went on the air, I thought I had done rather well. But that was until I had heard the criticisms of my friends.

"Their criticisms were sharp and seemingly cruel, but I knew they were sincere. I tried out new systems, but the aforementioned scheme proved the best.

"It's a 'stand or fall' proposition and no critic of radio should talk until he has experienced writing script for a regular broadcast of his own."

Taxation of radio, to Mr. ERSKINE, is unnecessary. It pleases him that the sponsors advertise in a more entertaining manner than they have in the past.

He also is pleased by the fact that the people know what they want over the air, and are beginning to demand it—and, what is more, getting it.

Mr. ERSKINE explained that he cannot listen to a symphony orchestra over the radio, as much as he loves the music, for a half hour without becoming extremely bored.

His ennui is due to the fact that he cannot see the actual scene.

The amazing popularity acquired by his radio contemporary, ALEXANDER WOOLLCOTT, was explained by JOHN ERSKINE:

"The manner in which he skips from one brilliant point to another is enough to insure quick and steady popularity.

"Woollcott possesses one quality every radio speaker wishes could be acquired. But it cannot, it must be born with you. It is his interest-



Lubbock, Tex. Avalanche 11/25/34  
Atlantic City Press 11/24/34

"O. HENRY MEMORIAL AWARD PRIZE STORIES OF 1934."—For the sixteenth time there is a volume of "O. Henry Memorial Award Prize Stories." The current collection is edited by Harry Hansen and contains 19 stories chosen from American magazines, three of which are awarded prizes.

The first prize goes to Louis Paul, whose home is at Jamaica, L. I., and the piece which won it for him is called "No More Trouble For Jedwick." Caroline Gordon, of Clarksville, Tenn., was awarded second prize for her "Old Red," and a special award for the "best short short-story" is presented William Saroyan for that already famous piece, "The Daring Young Man on the Flying Trapeze."

Besides Mr. Hansen, these are concerned with the choice of prize winners: Suzanne LaFollette, formerly editor of the "New Freeman"; John Erskine, novelist, pianist, professor of English at Columbia University, President of the Juilliard School of Music, and Burton Rascoe, author, editor, and critic. They disregard rather widely on the merit of the stories, it seems from the foreword, although they are apparently reconciled to the rank as determined.

The collection is chiefly interesting to the public as reading matter, however, and viewed from that angle it is amazingly like numerous other collections. The story which depends chiefly on plot has been ignored for the most part; the story which depends chiefly on drawing a character or presenting a slice of life is favored. The only "unusual" piece is Mr. Saroyan's, tour de force, and it is just that—a virtuosic whirl of words which dizzy one as they fly past and leave the reader wondering whether they really made sense and if so what sense.

The piece about Jedwick is extraordinarily fine, and so is another by Benjamin Appel called "Pigeon Flight." Pearl S. Buck has a sketch called "Shanghai Scene" which goes deeper than first appearances indicate, and there is also a lengthy effort by Thomas Wolfe, of the many, many words, called "Boom Town," already familiar to a good-sized audience. So it goes.

Englewood News 11/28/34

## Erskine Traces History of Music

"Music will not be right in the United States until those who listen to the art practice the art and until the people who go to concerts do not have to read the critic the next day before daring to give an opinion," said John Erskine, president of the Juilliard School of Music and professor of Columbia University, in a speech Monday before the Englewood Woman's Club.

"If you don't feel the importance of art as a human possession," continued the renowned author, in part, "you are out of step today for the love of beauty is not enough. Things that we call ideals—love of family and loyalties—we also find in animals but animals don't go in for art."

Professor Erskine traced the development of music in America and pointed out that music in this country is going through a revolution which he praised as being highly beneficial. He showed how music was once considered a necessary part of anyone's education. "Jazz, whether for better or for worse," said Professor Erskine, "is a powerful influence in music. It is a spontaneous invention of America which in its highest form has produced serious and permanent music such as George Gershwin's 'Rhapsody in Blue.'"

NY Sun 11/10/35

### Adelphi to Hear Erskine.

Dr. John Erskine, president of the Juilliard School of Music, will address the Parent-Teacher Association of Adelphi Academy next Tuesday evening on "Improving Our Education."

Westfield, N. J. Leader 12/16/34

"The Patriarch of the Symphonic Orchestra in Northern New Jersey" is what the New York Times calls the Westfield Symphony Orchestra, which was founded fifteen years ago.

Harold Welch and a few associates were responsible for the formation of this group of music lovers. Under the devoted leadership of Chas. H. Seyfried, conductor of the orchestra for over fourteen years, the orchestra grew to its present size of seventy-seven musicians. Mr. Seyfried diligently trained the group until they were offering, in their programs, the works of the great masters. Mr. Seyfried resigned early this year, the closing concert being an all Wagner program, a fitting climax to his years of service.

The Westfield Symphony Orchestra is a non-profit corporation formed for educational and cultural purposes and particularly to encourage the development of artistic talents among the young people of the community who are musically inclined.

During the fifteen years of its existence the orchestra has had no donors or guarantors—an unusual situation. Usually a symphony orchestra does not have the wide appeal enjoyed by other types of musical organizations. A leading critic has said "symphony concerts are to instrumental music what grand opera is to vocal music." The loyal support of the active and patron members of the Westfield Symphony Orchestra has contributed to both its artistic development and financial success.

In January, 1934, Maestro Vittorio Verse, formerly associate conductor of the Metropolitan Opera, became conductor and musical director of the orchestra. After a distinguished career as conductor of symphonic orchestras and grand opera in Italy and Portugal, including the conductorship of the Royal Opera in Rome, he was brought to America by Giulio Gatti-Casazza, general manager of the Metropolitan Opera where he was associate conductor for six years. Later he became musical director of the St. Louis Civic Opera and the Texas Grand Opera Association.

During the 1934-35 season the orchestra will have three concerts. The first one was held November 27 with Dr. John Erskine, president of the Juilliard School of Music, and Lillian Price, contralto, as guest artists. Dr. Erskine played Schumann's concerto in A Minor and Miss Price sang a group of songs, both artists being accompanied by the orchestra.

Trenton Times Advertiser 12/9/34

## Dr. John Erskine Is Honored Guest At Dinner Party

Dr. John Erskine, well known writer, and head of the Juilliard School of Music, in New York City, is a guest this week-end of Mr. and Mrs. Charles E. Gummere, of Artbury Avenue, Dr. Erskine is a cousin of Mrs. Gummere.

In honor of Dr. Erskine, Mr. and Mrs. Bruce Bedford entertained at a delightful dinner party last evening at their home, on Perdick Place.

Those present at the affair were: Dr. Erskine, Mr. and Mrs. Bedford, Mr. and Mrs. Gummere, Mr. and Mrs. William E. Green and Mr. and Mrs. Allan Vanderhoef Heely. Mr. Heely is the new headmaster of the Lawrenceville School.

NY Herald-Tribune 12/9/34

## Plainfield Junior League to Stage Two Puppet Plays for Charity

Wards of Children's Home To Be Guests on Dec. 21; Symphony Society Presents Fiftieth Concert; Hartridge School Has 26th Annual Fair

The Plainfield Junior League Puppet Players, under the direction of Miss Virginia Voorhis, daughter of Mr. and Mrs. Warren R. Voorhis, of Rahway Road, Plainfield, have arranged a special Christmas entertainment for the afternoon of December

21 at the Plainfield Country Club. The program includes two plays, "Cinderella" and "The Baby Bear's Christmas Stocking." Mrs. Thomas Right Leggett Jr. is coaching both. Wards of the Plainfield Children's Home will be guests of the league and proceeds will go to the league's charity fund.

The Puppet Players are Miss Margery Welles, Miss Mary Louise King, Miss Elsie Burke Foster, Miss Margaret Rowe Tyler and Mrs. Harry H. Stout Jr. Associated with Miss Voorhis on the committee are Mrs. Thomas H. Leggett Jr., Mrs. John Sheridan Zells Jr., Mrs. Robert B. Murrie, Miss Lucy Curtis Otterson and Miss Elizabeth McGee.

The Puppet Players also will present "Cinderella" and "Epaminondas" at the Elizabeth Town and Country Club on January 5, under the auspices of the Elizabeth Junior League. Mrs. William Clark is chairman of arrangements.

The Plainfield Symphony Society, under the leadership of Mr. Louis J. Bestelmann, of New York, opened its fifteenth season Monday evening at the Plainfield High School with its fiftieth concert. Dr. John Erskine, pianist and author, president of the Juilliard School of Music in New York, played the MacDowell Concerto No. 2, accompanied by the orchestra. The Symphony Society presented a program by Holst, Liszt and Dvorak.

Wichita Eagle 12/9/34

John Erskine, distinguished author, musical authority and professor of English at Columbia University, will be the guest of the program, "Visiting America's Little House," to be heard over WABC and the Columbia network from 3 to 3:15 p. m., CST, Tuesday, December 11. Professor Erskine, centering his remarks on the subject, "Reading in the Home," will describe his own requirements for a properly equipped home library, as well as the way to maintain a correct balance between reading for relaxation and for education.

In addition to his professorial activities, Erskine is president of the Juilliard School of Music, and has written a number of best-sellers in which he has translated into humorous and modern idiom characters of ancient history and mythology. Among the better known are "The Private Life of Helen of Troy," "Galahad," "Adam and Eve," "Jack and the Beanstalk" and "Tristan and Isolde."

NY Sun 11/9/35

### DR. ERSKINE TO SPEAK.

The program committee of the Parent-Teacher Association of Adelphi Academy, 282 Lafayette Avenue, Brooklyn, has announced that Dr. John Erskine, writer, lecturer, educator and president of the Juilliard School of Music, will address the organization on Tuesday evening, January 15, at 8:15 o'clock. Dr. Erskine will speak on "Improving Our Education."

NY Sun 12/20/34

## Wagner Opera in English Will Be Performed.

Plans are being pushed forward today for a Wagner opera in English to celebrate the jubilee of Walter Damrosch as a conductor of operas and concerts in New York. He made his first appearance at the Metropolitan Opera House on February 11, 1885, when he substituted for his father, who had been taken suddenly ill.

The plans are being made by a committee composed of Paul D. Cravath, chairman of the board of the Metropolitan Opera Association; Cornelius N. Bliss, member of the executive committee; John Erskine, president of the Juilliard School of Music; Marshall Field, president of the Philharmonic Symphony Society; Richard R. G. Welling and Felix M. Warburg.

The committee wrote to Dr. Damrosch on December 14, suggesting the observance of the date as well as of "the introduction of German opera in the United States, in which you and your distinguished father played such a leading part." The committee added that "we have been assured of the hearty cooperation of the Metropolitan Opera Association."

Dr. Damrosch replied that he was "deeply touched" by the offer and that he "gratefully accepted." He suggested: "I might be permitted to gather around me a company of great American singers who are imbued with the same enthusiasm for opera in English as I am, and to give a stage performance with scenery and costumes of Wagner's most beautiful of all operas, 'The Mastersingers,' or at least the entire third act of that opera."

Mason City, Iowa globe-gazette 11/10/35

## Chicago Symphony and John Erskine to Play at Cornell's Festival

MOUNT VERNON—The thirty-seventh successive May Music festival at Cornell college will be presented this year May 9 to 11, according to an announcement by Prof. Harold W. Baltz, director of the Cornell music conservatory.

Directed by Dr. Frederick Stock, the foster-father of Cornell festivals, the Chicago symphony orchestra will make its thirty-third appearance at Cornell. John Erskine, president of the Juilliard school of music, New York City, and popular author, will appear with the Chicago orchestra as pianist this year and will be featured in a solo concerto. Announcement will be made of another artist who will present the artist recital of the festival.

The Cornell oratorio society will furnish another evening's program with approximately 150 students participating.



ny Herald-Tribune  
12/20/34

## Metropolitan Plans Homage To Damrosch

50th Anniversary of Debut  
There as Opera Conductor  
Will Be Marked in March

He Is Still Pioneering

Will Lead 'Meistersinger'  
in English With U.S. Singers

The fiftieth anniversary of Walter Damrosch's first appearance as conductor at the Metropolitan Opera House will be observed at a special performance of "Die Meistersinger" to be presented in English by American singers and conducted by Mr. Damrosch soon after the close of the regular opera season on March 31, the Metropolitan Opera Association announced yesterday.

The anniversary falls on February 11. On that date fifty years ago, Mr. Damrosch, then twenty-three, was called to the podium when his father became ill unexpectedly, to conduct a little known opera called "Tannhäuser" by a German composer named Wagner. Last night at his home, 133 East Eightieth Street, Mr. Damrosch, white-haired, kindly, interrupted a game of backgammon to recall the events leading up to that performance:

"Father Changed All That"

"I should tell you first," he said, "that my father, Dr. Leopold Damrosch, founded German opera at the Metropolitan. He was engaged during the second year of the Metropolitan Opera's existence, after a disastrous season of French and Italian works, in the hope that German music might revive public interest in the opera."

"At that time Wagner was hardly known. 'Lohengrin' was sung in Italian. The star system was dominant. Father came in and changed all that. The German opera achieved a tremendous success. The houses were crammed. The labor of revolutionizing the whole prevailing system, however, and his joint duties as manager and conductor, caused my father to become ill. Just before the scheduled performance of 'Tannhäuser' on February 11, he was stricken with pneumonia and it fell upon me to conduct."

"I had never conducted an opera in my life before, though I had done a little conducting in a modest way—I had assisted at my father's music festival at the 7th Regiment Armory in 1881; I had conducted an oratorio society in Newark in 1882; and I was musical director of the Plymouth Church in Brooklyn, where Henry Ward Beecher held forth. Never, however, had I conducted an opera."

"Fortunately, I had been at all the rehearsals and I knew 'Tannhäuser' backward and forward. Nevertheless, it was with great trepidation that I entered the opera house that evening and as I look back it seems as though I conducted in a kind of daze. The performance received praise, but I feel it was all due to the work of my father and to the company which had been so beautifully drilled by him."

His Proudest Recollection

Mr. Damrosch's father never recovered from his illness and a few days later the younger musician found himself the Metropolitan's conductor and managing director. He achieved successes in Boston and Chicago, where the scheduled run had to be extended, and at the end of that season the directors of the Metropolitan made his temporary post a solid one by virtue of a contract. He also succeeded his father as conductor of the New York Symphony Society. Of these early achievements, Mr. Damrosch said he was proudest of having signed up four particular artists to sing at the Metropolitan: Lili Lehmann, Emil Fischer, Max Alvary, and Anton Seidl.

Wilmington News 1/9/35

## Junior League Player



MISS CAROLINE PYLE

Miss Pyle, daughter of Mrs. Walter Pyle, of Greenville, will be cast as one of the children in the play, "Jack And The Bean Stalk," to be presented Saturday, January 26, at the Wilmington New Century Club by the Junior League Players.

Arrangements are being made for a performance in the morning at 11 o'clock when children of the several homes and institutions of the city will be guests. The public performance will be presented in the afternoon at 3 o'clock.

Detroit Free Press  
1/13/35

At a special ceremony in which the Detroit Symphony Orchestra will take part, Director Ossip Gabrilowitsch will be given an honorary doctor's degree by Wayne University, Monday, Feb. 18, in Orchestra Hall. John Erskine, of the Juilliard Foundation, New York, will come to Detroit for the occasion. The next night Mr. Erskine, who is noted as a concert pianist in addition to his writings, will appear as soloist with the orchestra in its Tuesday night series. Mr. Gabrilowitsch will direct.

The committee in charge of the anniversary celebration includes Paul D. Cravath, chairman of the board of the Metropolitan Opera Association; Cornelius N. Bliss, member of the executive committee; John Erskine, president of the Juilliard School of Music; Marshall Field, president of the Philharmonic Symphony Society; Richard R. G. Welling, and Felix M. Warburg. In a letter to Mr. Damrosch dated December 14 they suggested that he propose an opera in which he would take the leading part and added that this might observe not only the fiftieth anniversary of his debut as a conductor, but also of the introduction of German music to this country.

Wilmington Star  
1/13/35

Then, on the twenty-sixth, the kiddies will have their entertainment, provided by the Junior League, with "Jack in the Beanstalk" as the vehicle. The New Century Club will house this production and the two audiences, one invited, the other revenue-producing, will see Miss Nancy Faulkner make Jack a real person; Miss Bessie Maynard will portray Gretchen; Mrs. J. Sellers Bancroft, the Man in the Moon; Miss Ann Worth, Hans, and all the other favorites in both the fairy tale and the Junior League will lend a mighty hand to the success of the play. Mrs. Brooks Darlington is to play the role of Jack's mother; Mrs. David M. Houston, the Ticket Taker; Mrs. Meade Wildrick, the balloon man, and Mrs. Russell Applegate, the Man in the Moon. As has been announced before Miss Alice Warner and Mrs. David C. Ralston are to be the cow, teamwork of a very fine sort is required for such roles and these two members of the Junior League have rehearsed well their role, or roles, as one may please. Miss Alison Ward, Miss Helen Crane, Miss Marion Speakman, Miss Isabella Turner, Miss Carolyn Pyle, Miss Elizabeth Haskell complete the long cast.

Newark Ledger 1/15/35

## Junior League To Produce Play

'Jack-in-the-Beanstalk'  
Listed for Jan. 26  
In W. Orange School

Scenery and costumes which will heighten the fascination of "Jack-in-the-Beanstalk" entertainment to



be presented Jan. 26, at the West Orange High School, by the Junior League of the Oranges, are to be credited to Miss Ruth Good, Mrs. Jean Boulton and Miss Elizabeth Hixcox, who designed them.

These Junior Leaguers have been most successful in producing plays for children. They will present this year's production to several juvenile audiences. The roles are for the familiar Jack, the Giant and his Wife of the old fairy tale; the mysterious Man-in-the-Moon and an active Cow who jumps over the Moon.

Appearing in the cast will be Mrs. Anne Marshall Rice, Mrs. Wallen Haenlein, Miss Beatrice Barrett, Miss Hazel Marshall, Miss Katherine Schoonmaker, Miss Dorothy Schoonmaker, Miss Jane Francis, Miss Mary Ransom, Mrs. Thomas Van Dolen, Mrs. Hudson Millar, Miss Margaret Campbell, Miss Marian Williams, Mrs. Randolph Debevoise.

Other dates set for the presentation of "Jack-in-the-Beanstalk" by the Junior Leaguers of the Oranges are Feb. 2, at Chatham School No. 2; Feb. 16, at a school to be announced later; and March 2, at the Woman's Club of Orange. With the exception of the club showing, the sponsor will be the National Music League in co-operation with the Parent-Teachers' Association.

Boston Transcript 2/2/35  
Boston Traveler  
2/2/35

## WORLD AFFAIRS LECTURE COURSE

Outstanding Speakers Engaged by University Extension Division

Outstanding authorities on literature, journalism, economics, business, public health, and international affairs will discuss various phases of "This Changing World" in a Monday evening lecture course of that title offered by the university extension division, state department of education.

John Erskine, author of many novels and president of the Juilliard School of Music, will open the course on Feb. 11, at 7:30 P. M. in Gardner auditorium, State House. He will speak on "Individualism in a Changing World."



Newark Star Eagle 1/12/35

## Society Girls Turn Producers To Give Plays For Children

Junior League Of Oranges Now Rehearsing  
'Jack-in-the-Beanstalk'

By VIRGINIA LEE

ONE of the pet undertakings of the Junior League of the Oranges is the production of children's plays in which it has engaged successfully in seasons past. This year "Jack-in-the-Beanstalk," one of the favorite nursery tales, has been worked into an entertainment by the league and will be presented before a number of juvenile audiences. There are not only roles for Jack, the Giant and his Wife, but such helpful characters as the Man-in-the-Moon and a Cow.

Boston Eve. Globe 1/29/35

### NEW EXTENSION COURSE ON "CHANGING WORLD"

A distinguished group of lecturers will come to Boston during the next three months for a new university extension course, under the auspices of the Massachusetts Department of Education, which will open on Feb 11 at 7:30 p m in Gardner Auditorium of the State House.

Under the title of "This Changing World," it is stated that "this course presents an opportunity to hear a number of outstanding authorities interpret some major factors in a changing world as they are reflected in journalism, literature, economics, international relations, and business." Certificates will be awarded to those fulfilling the requirements of the course.

John Erskine, president of the Juilliard School of Music in New York and a distinguished author, will be the first lecturer, on Feb 11, on "Individualism in a Changing World."

### Scenery Designed By League Artists

The scenery and costumes represent the original work of league members, the former having been designed by Miss Ruth Good and Mrs. Jean Boulin and the latter by Miss Elizabeth Hiscow.

Principal parts have been assigned to Mrs. Anne Marshall Rice, Mrs. Wallen Haenlein, Miss Beatrice Barrett, Miss Hazel Marshall, Miss Katherine Schoonmaker, Miss Dorothy Schoonmaker, Miss Jane Francis, Miss Mary Ranson, Mrs. Thomas Van Dolen and Mrs. Hudson Millar.

In minor roles will appear Miss Margaret Campbell, Miss Marian Williams, Mrs. Randolph Debevoise and, again, Miss Ranson.

### To Be Presented At Orange Club

The play will be presented January 26 at West Orange High School; February 2 at Chatham School No. 2; February 16 at a school to be determined later and March 2 at the Woman's Club of Orange. With the exception of the club showing, the sponsor will be the National Music League in co-operation with the Parent-Teacher Association.

BKn. Eagle 1/16/35

## Says Teaching Should End in Performance

Erskine Compares European Method of Teaching  
Languages by Words to Grammar Method  
Here—Describes Word Pictures

In a revision of education, teaching should end in performance, declared John Erskine, writer, lecturer and president of the Juilliard School of Music in an address before the Parent-Teacher Association of Adelphi Academy in the school auditorium, 282 Lafayette Ave.

"Many years ago the difference between an art and a science was not distinguished, but when a subject was taught the one and only purpose was the expectation of all arts to end in a performance. To receive full benefit from a subject it must be studied as an art," he said.

He compared the different methods of teaching students a language here and abroad. In the European and direct method, the pupils are taught to memorize and repeat after the instructor a certain number of words a day. This process is repeated until at the end of two years some 2,000 words are at the student's command. He is then instructed to read a novel and make use of his knowledge of words. Grammar is treated with great violence, but it gradually straightens itself out through reading.

In discussing the drama, Mr. Erskine cited examples of Shakespeare to illustrate the art of writing. A master of writing presents

an image without a picture in it requiring the reader to supply that image, he declared.

Springfield, Mass. Sun.  
Union 2/8/35

### Claims Only One Subject, Sports, Taught Correctly

BOSTON, Feb. 8.—(AP) The head of the English department at Columbia University, John Erskine, declared last night that only one subject, athletics, is taught properly in colleges.

Prof. Erskine, who is also an author and president of the Juilliard Graduate School of Music in New York, speaking at the University Club declared:

"Athletics is the only subject we teach for performance. In other courses we tell the students, with their abundant energies to sit still for four years and let us talk to them. We should ask them to do something."

Erskine stressed the importance of performance in learning.

Baltimore Sun 1/20/35

## The Musical Amateur

Paul Whiteman Explains His Conception Of  
Jazz Amid Classicism Of Peabody With  
Some Remarks On Wolves And Doors

By GEORGE SCHAUN

LAST Tuesday afternoon in the North Hall of the Peabody Conservatory of Music, a small but interested group of people attended an unusual event. Unabashed by the Peabody's peaceful classicism, into which he had entered as a transient guest, Mr. Paul Whiteman explained his own conception of "Jazz," incidentally digressing now and then to describe the entrance requirements of the Elfrida Whiteman Scholarship for American Composers, which he has established in memory of his mother.

As outlined by Mr. Whiteman, candidates for the two-year scholarship must be under 35 years of age and each contestant should submit prior to February 1 an original composition suitable for orchestral performance on radio programs.

Without placing a definite restriction on either the length or style of composition, Mr. Whiteman's remarks strongly indicated that something along the lines of Gershwin's "Rhapsody in Blue" is wanted.

### BEST FOR SUCCESS

This much of Mr. Whiteman's address might be described as conventional. It was apparent that he wished to offer an opportunity to aspiring and unknown young composers. It was equally obvious that, in his belief, the field of popular music offers by far the best chance of keeping the wolf from the door, and in this assumption he is probably quite correct.

Elsewhere, Mr. Whiteman has already said: "I stand a good deal firmer on my legs because when I slap my pocket, I can hear a reassuring jangle of coin in it." On Tuesday, when he further remarked that jazz orchestras pay their members regularly and seldom have deficits—not a few of his more classical brethren in the hall were observed to take on a slightly envious and faraway look. The ill-clad soldiers of the Confederate Army, following Stonewall Jackson to death and victory, must have felt somewhat similar emotions upon observing the luxuries of food and clothing which the soldiers of the North took as a matter of course.

### NO DEFINITION

As for a definition of jazz, Mr. Whiteman refused to pin himself down to an exact statement. Instead, he remarked that "Jazz is something of the earth, the mob or the gang. People do not have to understand it. They feel it" . . . and "Jazz may be defined as good players in the company of bad instruments." There are people who will feel that, in some ways, no improvement on these two statements is possible.

A better explanation of the appeal which jazz exerts is contained in Mr. Whiteman's book "Jazz," the description being descriptive of the popular music that was current some years ago:

"We first met—jazz and I—at a dance dive on the Barbary Coast (San Francisco). It screeched and bellowed at me from a trick platform in the middle of a smoke-hazed, beer-fumed room. And it hit me hard. . . . Raucous? Yes. Crude, undoubtedly. Unmusical, sure as you live. But rhythmic, catching as the smallpox, and spirit-lifting. That was jazz, then. I liked it, though it puzzled me. Even then, it seemed to me to have vitality, sincerity and truth in it. In spite of its uncouthness, it was trying to say something pecu-

liarly American just as an uneducated man struggles ungrammatically to express a true and original idea."

### FARTHER FROM SHORE

Toward the conclusion of his talk, Mr. Whiteman ventured a little farther from shore and delivered himself of these opinions:

1. The symphony, as an art form, has not been materially improved since the time of Beethoven.
2. Opera, as a form, has undergone no material change since the days of Wagner.
3. Attempts at a genuinely American opera will not be successful because of the language—English.

### JAZZ FOUNTAIN HEAD

Considering the foregoing statements in the light of Mr. Whiteman's offer of a scholarship, it would appear that Mr. Whiteman expects jazz to supply the force on which coming developments in serious American music will be based, at least during the next few years. To this conclusion, no less a critic than Mr. John Erskine, novelist and president of the Juilliard School of Music, lends hearty encouragement. Mr. Erskine has said, in part:

It is customary, of course, to turn up one's nose a little at the music of the Broadway shows. Whether or not he is willing to admit virtue in jazz, the average well-trained composer inherits from his virtuoso-tradition a feeling that his genius should operate only in a formal opera house. . . . or in the reverent concert hall. . . . Personally, the present writer feels that in the musical comedies of Broadway, in such an entertainment as "Show Boat," we have come nearer to the evolution of a genuine American form of art than in anything yet composed by native talent in drama or in opera.

So much for the affirmative point of view. On the negative side many observers are strongly inclined to believe that as jazz becomes more symphonic it also becomes less vital and less piquant, without being greatly helped by the influences of the symphony. Decorated with the technical devices of symphonic music, jazz not infrequently reminds one of a pencil sketch mounted in a heavy gilt frame, or of a mischievous Till Eulenspiegel masquerading in a cutaway coat and silk hat. Like the dressed-up Till Eulenspiegel, jazz in symphonic garb undoubtedly seems more respectable, but is it as interesting as it would be otherwise? Or as genuine and sincere?

Perhaps in the hands of a really great composer we shall yet see some of the elements of jazz used to create a truly American school of musical composition. At any rate, Mr. Whiteman's offer of a scholarship is a generous one, particularly since he plans to make similar awards during the next ten years. Let us hope that music of great beauty and originality will be born into the world as a result.



Boston Herald 2/7/35  
Speaks Here Today



(Photo by Blank & Steller)  
PROF. JOHN ERSKINE

### PROF. JOHN ERSKINE TO SPEAK HERE TODAY

John Erskine, head of the English department at Columbia University and president of the Juilliard Graduate School of Music in New York, will speak four times in Boston today and tomorrow.

He will lecture on "A Better Education" tonight at the University Club, where he will be introduced by Dr. Claude M. Fuess, president of Andover. This afternoon he will address the Bridgewater State Teachers' College on "Shall We Teach the Arts?"

Tomorrow he will be the assembly speaker at the college of liberal arts, Boston University, and tomorrow afternoon he will speak before the students of the Boston University school of music.

### AUTHORS TO GIVE LECTURES HERE

Erskine, Morley Among Those  
Listed in University Extension  
Courses

Christopher Morley, John Erskine and many other famous men and authors will give lectures in university extension courses which were announced yesterday by the state department of education.

Mr. Erskine, novelist and president of the Juilliard graduate school of music, will give the first lecture in the series on "This Changing World" at 7:30 P.M. tomorrow in Gardner auditorium, State House.

### Club Women Hear Erskine

Meeting in their new auditorium at Cleveland st. and Park ave., Orange, members of the Women's Club yesterday were addressed by John Erskine, professor of literature at Columbia University and president of the Juilliard School of Music. Prof. Erskine spoke on early American music and discussed the life of Stephen Foster, composer of "My Old Kentucky Home."

The meeting was sponsored by Miss Edna Ambrose, chairman of the club's music department.

### JOHN ERSKINE PLANS "BETTER EDUCATION"

Author and Teacher Talks  
to Many Instructors

John Erskine, well-known author, gave an entertaining talk on "A Better Education" before an audience which filled the auditorium of the University Club last evening. College men and women educators were present.

Preceding the lecture a dinner was given in honor of the speaker by Mr. and Mrs. Albert F. Noble of Newton Center. Mr. Noble presided at the meeting and introduced Dr. Claude M. Fuess, headmaster at Phillips Andover Academy, who presented Dr. Erskine.

Dr. Erskine is head of the English department at Columbia University and president of the Juilliard Graduate School of Music in New York city. He advocated letting the student perform, as not until the student produces something himself has he truly learned. He illustrated the thought with a number of subjects, showing that among the cultural things a man at college is asked to write is a thesis on "Greek Dancing." He does so by telling all he has learned from delving into ancient history and art, from studying Greek grace at the Museum of Art, but if that same student came into the classroom and wished to dance and learn modern cultural dancing he would be considered quite wrong.

The speaker assured his audience that when a young man finishes his four years at college, "where we keep him listening to us," he goes into a medical or law college, "where he has to get down to brass tacks, and then the dull student at college who could not produce, who had to sit still and listen, may become one of the brightest in the school."

Minneapolis Star  
2/21/35

### JOHN ERSKINE TO BE SOLOIST

Versatile N. Y. Author  
and Pianist to Aid Sym-  
phony Fund

Coming entirely without fee and at his own expense, John Erskine, whose versatility has won him international fame as a pianist as well as an author, will come to Minneapolis from New York to play as soloist with the Minneapolis Symphony orchestra Sunday at its popular concert.

Mr. Erskine's appearance will be for the benefit of the orchestra guaranty fund.

Mr. Erskine played here with the orchestra at a special concert given as part of the program at the biennial convention of the National Federation of Music Clubs in 1932. He also has spoken in the city on several occasions.

In addition to being a pianist of the first rating, Mr. Erskine is the author of 32 books. Mr. Erskine has been since 1916 professor of English at Columbia university, and since 1925 president of the Juilliard School of Music.

### LECTURES BY NOTED WRITERS

John Erskine Will Be  
First Speaker in  
State Course

John Erskine, one of America's best known novelists and lecturers, will be the first speaker this week in the State University Extension Division's feature course of the winter semester, a series of eight lectures by outstanding men on "This Changing World."

#### OTHER CLASSES TO OPEN

Professor Erskine, who is head of the English department at Columbia University and president of the Juilliard Graduate School of Music in New York, will speak on "Individualism in a Changing World" Monday at 7:30 p. m. in Gardner Auditorium, State House.

Other classes opening this week include new Wednesday night and Friday morning courses on "Modern American Literature," by Professor Robert E. Rogers of Massachusetts Institute of Technology; a course of eight lectures on "Preparation for Social Workers' Examinations," by Jacob Master, supervisor of case work at the Concord Reformatory, and "Tree Surgery and Insect Control," which J. Cooke White, tree specialist, will give. "Machine Drafting," "Astronomy II," and "Alternating Current Machinery II," will also start.

#### Open Forum Discussion

In addition to Erskine, the list of speakers for the course on "This Changing World" includes: Christopher Morley, novelist, essayist and contributing editor, the Saturday Review of Literature, on "Streamlines in Literature"; Richard Waldo, editor and president, McClure Newspaper Syndicate, and formerly editor of Colliers, on "News in a Changing World"; Dr. Milton J. Rosenau of the Harvard Medical School, on "Health in a Changing World"; William A. Frazer, formerly professor of history, University of Michigan, on "The New Nationalism"; Ralph Wilson, vice-president of Babson's Reports, on "Business in a Changing World"; Terence McCarthy, English economist, on "Dictatorship vs. Democracy," and Albert C. Dieffenbach of the editorial staff, Boston Transcript, on "World Peace and Prosperity."

Newark News 2/28/35

THE music of Stephen Foster, composer of "My Old Kentucky Home," was the subject of an informal lecture by John Erskine, novelist, professor of literature at Columbia and president of the Juilliard School of Music, yesterday in the new auditorium of the Woman's Club of Orange. Foster's music, in Dr. Erskine's opinion, typifies the national temperament and reveals throughout that melancholy and sentimental nostalgia characteristic of most American music. He described the composer's life and time as they are reflected in his music and accompanied Miss Alma Milstead, soprano, in four groups of his songs.

Minneapolis Journal  
2/21/35

### Author-Pianist Erskine to Play With Symphony



JOHN ERSKINE

Noted Writer and Musician  
Will Defray Own Expenses  
to Help Orchestra

Minneapolis Symphony Orchestra followers will hear a noted author as guest soloist with the orchestra at its popular concert next Sunday.

John Erskine, author of "The Private Life of Helen of Troy" and some 30 other books ranging from technical volumes to amusing best sellers, will play with the orchestra—at his own expense.

Mr. Erskine, also noted as a pianist, was asked by Eugene Ormandy, conductor, to come here as guest soloist. He refused, insisting that he is just an amateur and that his coming here would take the opportunity away from some other deserving musician. Then, he found the orchestra was badly in need of funds and there was little promise of its having any guest artist for the Sunday concert.

"All right," he wrote, "I'll come, under condition that I pay all of my own expenses and that I receive no remuneration. The money is to be used for the orchestra guaranty fund."

Mr. Erskine has been professor of English at Columbia University since 1916. He also is president of the Juilliard School of Music.

Minneapolis Journal 2/24/35

### STUECKGOLD TO REMAIN TO SING AT SUNDAY 'POP'

GRETE STUECKGOLD, prima donna soprano of the Metropolitan Opera Company, will remain in Minneapolis over the weekend to sing again today at the popular concert of the Minneapolis Symphony Orchestra as a surprise addition to a program which already includes an internationally known soloist.

Mme. Stueckgold was soloist with the orchestra at its Friday night concert.

Her group of numbers will come immediately after intermission. She will repeat the aria from Weber's "Der Freischuetz" which she sang Friday, "Leise, Leise," and will also sing Max Reger's "Maria Wieg-enlied" and Hugo Wolf's "Er Ist's."

Already scheduled to take part in the program is John Erskine, pianist, author and president of the Juilliard School of Music.



Minneapolis Tribune  
2/24/35

# If Erskine Was Twins! or Triplets?

Author-Pianist Wants a  
One-Man Job; Appears  
With Symphony.

John Erskine, author and pianist, would like to be a one-job man. That, at any rate, was what he said Saturday night after coming to Minneapolis.

Actually, in coming to Minneapolis to appear as soloist with the Minneapolis Symphony orchestra Sunday, Mr. Erskine voluntarily added to the multitude of things he already had to attend to. And his apparent interest in his hurried trip did not quite agree with his statement.

In his ordinary routine, after getting up somewhat late, Mr. Erskine divides his day between writing, his duties as head of the Juilliard school of music, attending operas, playing the piano, and the various other things that come up. That makes it possible for him to get to bed at around 2 a. m.

Mr. Erskine's flair for lateness was apparent again Saturday. He had planned to arrive in Minneapolis early in the day, but his train from New York developed some kind of trouble. The result was that he just managed to get a plane from Chicago to Minneapolis.

Despite the unexpected lateness of his arrival, and the resulting delay of several hours in his dinner, Mr. Erskine had lost nothing of his joviality. Repeatedly he assured Mrs. Carlyle Scott, manager of the symphony, who is his hostess, that he was quite comfortable, and that whatever happened to be in the ice box would be quite acceptable.

With Mr. Erskine as soloist on the Sunday symphony concert will be Grete Stueckgold, soprano of the Metropolitan Opera company, who was here Friday night and remained over for the Sunday concert.

Her group of numbers will come immediately after the intermission and will replace the Tschalkowsky suite to the ballet, "The Nutcracker." She will repeat the aria from "Der Freischuetz" which she sang Friday, and also will sing Max Regers' "Maria Wiegand" and Hugo Wolf's "Er Ist."

St. Paul Pioneer Press  
2/24/35

# Author-Pianist, Famous Leader Here This Week

A VISIT TODAY FROM JOHN Erskine, one of America's most famous musical amateurs, and the appearance, Friday, of Ossip Gabrilowitsch as guest conductor, are the two chief news items in connection with this week's schedule of the Symphony orchestra.

Mr. Erskine, for some time past the president of the Juilliard School of Music in New York, attained his first very widespread fame as the author of "Helen of Troy," the first of a series of books in which he has sought to interpret the legendary figures of antiquity in familiar current terms. He appeared in Minneapolis in May, 1933, in connection with the biennial convention of the National Federation of Music Clubs, figuring as guest artist of a program by the Symphony orchestra. His contribution was the Grieg A-minor concerto.

Newark Ledger 2/24/35

# Orange Woman's Club To Hear Lecture By Dr. Erskine Wednesday

'Early American Music' Will Be Topic  
of Talk in New Auditorium  
of Group

The music department of the woman's Club of Orange will present John Erskine in a lecture on "Early American Music" Wednesday.

Dr. Erskine is an outstanding figure in the field of education literature and music and has been professor of literature at Columbia for the past 18 years and President of Juilliard School of Music since 1928.

Alma Milstead, soprano, comes with Dr. Erskine to illustrate his lecture. Miss Milstead is a native of Texas and has won a four-year scholarship at the Juilliard School, where she studied with the famous Mme. Marcella Sembrich.

This lecture and concert will be held in the new auditorium, a place big enough to associate all the members and as many guests as they wish to bring.

N.Y. Times 3/7/35

## Alumnae Tea at Barnard.

An alumnae-undergraduate tea was held yesterday afternoon at Barnard College. Guests of the alumnae association included John Erskine, president of the Juilliard Foundation; Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Pasquale Amato, Hugh Ross, director of the Schola Cantorum; Antonio Scotti, Emanuel List of the Metropolitan, Gena Branscombe, American composer, and Richard Willens, pianist. Among the alumnae who presided at the tea table were Mrs. Paul Achilles, Mrs. Reginald Johnson, Miss Helen Erskine, Mrs. William Duffy, Miss Marjorie Hallett and Miss Julia Goldberg Krone.

Newark Call 2/24/35  
Newark Ledger 2/27/35

# Erskine Talk Arranged

The Woman's Club of Orange will present John Erskine in a lecture on "Early American Music" today. Dr. Erskine is an outstanding figure in the field of education, literature and music, having many honorary degrees from American colleges and French universities. He served in France during the war, where he won the Distinguished Service Medal and where he also had conferred upon him the Chevalier de la Legion d'Honneur. There is to his credit a long list of books, including essays, poetry and novels.

Dr. Erskine has been Professor of Literature at Columbia for the past 18 years and president of the Juilliard School of Music since 1928.

Alma Milstead, soprano, will accompany Dr. Erskine to illustrate his lecture. Miss Milstead, a Texan, won a four-year scholarship at the Juilliard School, where she studied with the famous Mme. Marcella Sembrich. Since then she has sung in oratorio and concert, with the Detroit and Chautauqua Opera companies, has done some light opera work in New York and is soloist at the Broadway Tabernacle in New York City.

This lecture and concert will be held in the new auditorium.

New Orleans Item  
3/3/35

IN ADDITION to writing novels, lecturing and administering the affairs of the Juilliard Foundation, John Erskine, who started out to be a musician, finds time to appear as a guest artist with great symphony orchestras. He recently appeared with the Detroit Symphony orchestra, as the special agent of the director, Ossip Gabrilowitsch, husband of Clara Clemens, daughter of Mark Twain. Mr. Erskine's latest novel, a story of modern New York, "Forget If You Can," has just been published.

Kansas City Star 3/9/35  
Bridgeport Post 3/4/35

## Novelist Erskine Plays For Twain's Son-in-Law

In addition to writing novels, lecturing and administering the affairs of the Juilliard Foundation,



John Erskine whose family is in Wilton and who started out to be a musician, is appearing as guest artist with great symphony orchestras. He recently appeared with the Detroit Symphony orchestra, as the special guest of the director, Ossip Gabrilowitsch, husband of Clara Clemens, daughter of Mark Twain of Redding. Mr. Erskine's latest novel is a story of modern New York, "Forget If You Can."

Chicago Musical Leader  
3/16/35

## Minneapolis Hears Stueckgold, Erskine and Gabrilowitsch

The "pop" concert of the Minneapolis Symphony Orchestra Feb. 22 boasted two famous soloists: Grete Stueckgold, Metropolitan Opera soprano, and John Erskine, pianist and president of the Juilliard Foundation. The soprano tendered lovely interpretations of Marias Wiegand (Reger), "Er ist's" (Wolf), "Leise, leise" (Weber), and "Voce de primavera" (Johann Strauss). Dr. Erskine was heartily applauded for his performance of the Schumann concerto, and the critic of the Tribune said he played the andante "with eloquence and feeling, with a brilliant exposition of the finale." The orchestra, under the direction of Eugene Ormandy presented works of Dvorak, Weber, Weingartner, Sibelius, Stravinsky and Berlioz.

Denison, Tex. Herald  
3/2/35

Dallas, March 21.—(Special to The Herald.)—Dr. John Erskine, internationally known author, lecturer, critic and president of the Juilliard School, New York, America's foremost endowed musical conservatory, will be brought to Dallas April 12 by the Texas Association of Colleges.

Kansas City Star  
3/31/35

Dr. John Erskine, president of Juilliard School of Music, will address teachers of Kansas City April 6 in Junior college. At 9 o'clock he speaks to elementary teachers and at 10:30 to high school teachers. Dr. Erskine has not only contributed extensively in the field of literature, but he has made a valuable contribution in the music field. He is a pianist who has appeared with most of the symphony orchestras in America, but his outstanding contribution in music has been as president of the Juilliard Foundation.

Denver Rocky Mt. News  
3/12/35

# Erskine Has High Praise For Denver

Distinguished Composer  
and Pianist Lauds Civic  
Symphony Movement

Denver's Civic Symphony Orchestra has aroused a gratifying amount of national interest this season. The most recent is an article from the pen of John Erskine, distinguished writer, composer and pianist and president of the Juilliard Foundation, which appears in the April issue of McCall's Magazine.

"In these days when we lean heavily on the federal government, it is encouraging to see cities and states exerting local ingenuity and energy to satisfy the fast growing demand for good music. I have in mind particularly the state of New Jersey and the city of Denver, Colo.," writes Mr. Erskine.

Mr. Erskine gave Denver folk a thrilling few days when he visited here two years ago and appeared as soloist with the Civic Symphony Orchestra. He has been observing with interest the development of the project and the program planned for the orchestra this season by the Civic Symphony Society.

"In Denver there has been for many years an excellent symphony orchestra. So many eminent Americans have been born in Denver, or at some time in their careers have lived there, that the place seems a natural thorefare for talent. Thorefare is the word. The great problem of the arts in cities which lie in the American midland is to persuade young talent to stay where it is born.

"The Denver music lovers have reorganized their orchestra on a very intelligent scale. You can guess that their purpose was not only to secure a first rate symphony group of the best professional quality, but also to tie that fine music into the civic life so that it would persuade musical talent not to leave."

Mr. Erskine then describes the two orchestras, the Civic Symphony Orchestra and the Denver Symphony Orchestra and the Junior Orchestra which the Civic Symphony Society hopes to make a reality in the near future.

"The problems of music, like the problems of other arts, indeed like all public problems, can't be solved unless you are willing to allow for human nature. I take my hat off to the music-lovers of Denver, who have reckoned with this fact. The Denver orchestras, it seems to me, are on the road to please everybody," he concludes.

Mus. Courier 4/13/35

## ERSKINE WITH ORCHESTRA

John Erskine, equally known as novelist, English professor at Columbia University, president of the Juilliard Foundation, as well as pianist, was the soloist at the seventh popular Tuesday evening concert on February 19 in Orchestra Hall, with Ossip Gabrilowitsch at the helm. Mr. Erskine gave a cameo-like performance of MacDowell's second concerto in D minor. He possesses good musical instinct; his playing is clear, crisp and distinctive.

Rossini's overture to The Barber of Seville opened the program, followed by Haydn's symphony in C major, which was given a good reading. After the intermission we heard Rimsky-Korsakoff's Scheherazade, played in grandiose manner. The artist, conductor and orchestra enjoyed enthusiastic approval from the large audience.



Cleveland Press 3/23/35  
Composes New Opera



Beryl Rubinstein  
\* \* \*

## Cleveland Institute Head to Take Leave of Absence

Anderson's Fairy Tale, "The Emperor's New Clothes," Is  
New Work; John Erskine of Juilliard Is Librettist

By MILTON WIDDER

**B**ERYL RUBINSTEIN is writing an opera. The director of the Cleveland Institute of Music is collaborating with famed John Erskine, head of the Juilliard School of Music of New York, who is preparing the libretto.

The opera will be based on the Hans Christian Anderson fairytale, "The Emperor's New Clothes."

The overture to the opera already is written, and Mr. Rubinstein will take a year's partial leave of absence from the institute here to complete the work in seclusion in New York. He will, however, commute between here and Gotham to take care of the institute's business fortnightly.

Three acts and three scenes (or one act and three scenes) will envelop the story of the vain emperor who, interested only in clothes rather than the governing of his empire, is duped into paying two swindlers enormous amounts of money for weaving an extraordinary cloth for the emperor's exclusive use.

The great day arrives when the emperor is ready to don his latest paraphernalia. A parade is arranged and the

publicity on the new clothes has created such a pitch of excitement among the people of the realm that everyone is at fever heat, awaiting the emperor to pass.

While the crowds are cheering the procession and exclaiming in wonderment about the emperor's new clothes—their magnificence and beauty—it takes a little boy to tell the truth about the whole affair—and his remark stops the whole show. He says:

"Why, look, the emperor is naked."  
\* \* \*

### Sets Are Designed

**M**R. RUBINSTEIN conceived the idea of writing this opera eight years ago. First he thought of writing it as a ballet and later he developed a possible collaboration with the Play House and its director, Frederick McConnell. But the technical difficulties in producing could not be hurdled.

The composer carried the idea with him for years, discussed the settings with Richard Rychtarik and interested him in designing the sets—which are now in concrete form.

At last, on a trip to New York when Messrs. Rubinstein and Erskine spent an evening together, by slightest chance the subject that the Cleveland had an opera in an ambiguous form intruded into the conversation and the author of "Helen of Troy" immediately became interested.

He promised to write the libretto and that is now in the making. In a long-distance telephone conversation yesterday, Mr. Erskine said that the libretto might be finished late this spring and Mr. Rubinstein will be able to get to work on the music this summer.

It won't hurt to speculate on the chances for the production of the opera.

Mr. Erskine, through his power at the Juilliard, now becomes a very important cog in the Metropolitan Opera Company wheel and it might not be at all impossible to get this new opera, "The Emperor's New Clothes," produced by the Metropolitan possibly in the 1937 season.

At any rate it will be the first time that a Cleveland's opera will be pro-

duced in New York. This city hit the musical stride as a leader when Dr. Rodzinski and the combined forces of the Cleveland Orchestra and the Friends of Musical Russia took "Lady Macbeth of Mzensk" to the Metropolitan and won success.

\* \* \*

### Makes U. S. Tour

**T**HE composer was born in Oxford, Ga., in 1896, and became, through inspiration and sheer hard work, one of the better known piano virtuosos in the United States. He was a child prodigy at 8 and at 14 was sent to Berlin, Germany, to study. In the intervening six years he made a concert tour from New York to San Francisco.

After his return to America in 1917 he made several concert tours, including joint recitals with the late Eugene Ysaeye and appearances with leading symphony orchestras. After that he spent some time in New York, composing and playing.

He wrote a piano concerto which was accepted by publishers and then it was suggested to him by Adolfo Betli, then a member of the famous Pionzaley Quartet (who now by the way is training Erno Valasek of Cleveland) that he get in touch with Ernest Bloch, director of the Cleveland Institute. In 1921 Mr. Rubinstein came to Cleveland as head of the pian department.

Although he has found little time for composing, he has a number of works to his credit. The Cleveland String Quartet just gave a world premiere of his new quartet; he wrote "Prayer of Paradise," for the male chorus; many piano pieces, and a scherzo for orchestra which was performed here several years ago. Doris Doe is now preparing "The Ragged Piper," a manuscript song Mr. Rubinstein composed.

NY Herald-Tribune 3/25/35 21

## Pulitzer Prize Juries Weigh 1934 Nominees

To Present Lists to the  
Columbia Trustees May  
6, Awards Due May 7

### Drama Group Changed

Dr. Phelps and Dr. Erskine  
to Submit 10 'Best' Plays

Nine juries will present soon to the advisory board of the Pulitzer School of Journalism at Columbia University their selections for the 1934 Pulitzer Prizes in journalism and letters. Under the revised rules their selections will amount to nothing more than suggestions.

The new rules, which are designed to avoid the controversy which marked last year's awards, stipulate that the juries shall submit lists of eligible winners, without indicating preference. The advisory board's decision will be handed to the trustees of the university for their approval on May 6. The winners will be announced the following day.

Although the membership of the juries is intended to be secret, a number of changes have been made since a year ago in the juries of the drama, novel, poetry, biography and history. The chief change is in the drama jury, resulting from the resignation last October of Clayton Hamilton, Walter Prichard Eaton and Austin Strong, whose 1933 selection of "Mary of Scotland" was overruled by the advisory board in favor of "Men in White." The new drama jury includes Dr. William Lyon Phelps, professor emeritus of Yale University, and Dr. John Erskine, professor of English at Columbia University and president of the Juilliard School of Music. This jury will submit a list of ten plays, from which the winner will be elected.

New Haven Register 3/25/35

## PHELPS NAMED TO PULITZER DRAMA JURY

Dr. William Lyon Phelps, professor emeritus at Yale University, has been named to the drama jury which will submit selections in drama for the 1935 Pulitzer Prize award. Another named to the drama jury is Dr. John Erskine, of Columbia University, who is also president of the Juilliard School of Music.

Substitutions have been made for Professor Walter Prichard Eaton, of Yale, Clayton Hamilton and Austin Strong who resigned from the drama jury last October after their selection, "Mary of Scotland," had been overruled by the advisory board in favor of "Men in White."

The juries, nine in number, will submit their selections in the various fields of letters in the near future to the advisory board of the Columbia University School of Journalism. Under the new rules their selections will be suggestions only.



Worchester Telegram  
3/25/35

## '34 Pulitzer Prize Juries Are Altered

NEW YORK, March 24 (AP)—A survey of the membership of juries which will submit selections for the 1934 Pulitzer prizes in journalism and letters disclosed tonight, the Herald Tribune said, changes in the drama, biography and history juries.

The juries, nine in number, will submit their selections shortly to the advisory board of the Columbia University School of Journalism. Under the revised rules, effective this year, their selections will be suggestions only.

The chief change, the paper says, is in the drama jury, resulting from the resignation last October of Clayton Hamilton, Walter Prichard Eaton and Austin Strong, whose 1933 selection of "Mary of Scotland" was overruled by the advisory board in favor of "Men in White."

The new drama jury includes the names of Dr. William Lyon Phelps, professor emeritus of Yale university, and Dr. John Erskine of Columbia university, who also is president of the Juilliard School of Music.

Also:

St. Louis Post Dispatch - 3/25  
New Haven Journal-Courier  
Colorado Springs, Telegraph

Dallas News 4/11/35

## Student Drinking Will Be Attacked At Deans' Session

### Problems Over Distribution of FERA Funds Also Will Be Discussed

Problems arising from distribution of FERA funds, discipline troubles, including drinking among the students, will come up for discussion at the meeting Thursday of the Deans and Advisers of Men of Texas Colleges at the Baker Hotel.

The meeting will precede the annual gathering of the Texas Association of Junior Colleges Thursday night and Friday and the Texas Association of Colleges, opening Friday night with an address by Dr. John Erskine, president of the Juilliard School of Music, New York City. Dr. Erskine will arrive in Dallas on Wednesday.

Dr. H. Y. Benedict, president of the University of Texas, will preside at the conference of university officials in regard to the distribution of FERA funds. Dean J. M. Gordon of Texas Tech will preside at the meeting of deans opening at 10 a. m. and Dean W. P. Akin of Texarkana College at the opening of the convention of the Texas Association of Junior Colleges at 7:30 p. m. Thursday.

Kansas City Star 4/6/35  
'SO LET'S BE CLEVER, TOO'

DR. JOHN ERSKINE HOPES FOR A DIFFERENT ENGLISH LITERATURE

Anglo-Saxon Writers Have Made Heroes and Heroines Good, and Given the Brains to Villains, He Says Here.

Dr. John Erskine's propensity for the Greek, which so consistently has colored his writing and his thought, held true today in his advice in the teaching of literature to the teachers of Kansas City.

A huge mass of a man, with a prominent nose and a humorous diagonal mouth, the poet, novelist, musician and teacher stood before two sessions of the teachers' institute in Junior college auditorium as two eager audiences followed willingly the least whim and fantasy of his thought.

A LITERATURE OF TRUTH.

Easily this English professor from Columbia university and president of the Juilliard School of Music lets his erudition ride. He is never lugu-



DR. JOHN ERSKINE SAYS ENGLISH LITERATURE NEEDS SOME CHANGES, SO THE "GOOD" CHARACTERS WILL ALSO BE AS CLEVER AS THE VILLAINS.

brious, ever facile and bright. His plea was for a literature of truth, one not limited to the writings of Americans and British, but extending to the cultures of other lands, and particularly to the Greek fathers.

"We are living," he insisted, "in a world that is very Greek, one of science and precision. Yet we teach a literature of sentiment, in which the greatest characters have the flimsiest intelligence. That is not an introduction to life as it is lived in the United States or anywhere else, and that is the only reason for teaching literature—to inculcate understanding of life to children.

ONLY THE VILLAIN IS CLEVER.

"We have been brought up in a tradition of Anglo-Saxon novel writing and playwrighting in which the heroes and heroines have admirable character, but in which all the intelligence and cleverness of mind seem to rest with the villain. Shakespeare did it. Walter Scott did it and Milton did it. The only happily married people in Shakespeare, Macbeth and Lady Macbeth, were murderers.

Waco, Tex. Tribune-Herald 4/14/34

Wacoans Enjoy Music Treat Given by C. I. A.

Two world-renowned personages were featured in the extra-curricular activities at C. I. A. in Denton during the last week. Tito Schipa, leading tenor in the Metropolitan Opera company, presented an Artist Course program Monday evening. At the college assembly Tuesday morning, Dr. John Erskine, president of the Juilliard school of music in New York, professor of English at Columbia university, and noted artist, addressed the student body. Dr. Erskine lectured again on Tuesday and Wednesday evenings.

Boston Herald 4/29/35

JOHN ERSKINE TO SPEAK AT B. U. COMMENCEMENT

John Erskine of New York, American novelist and musician, will be the Commencement speaker at Boston University's 62d annual exercises to be held in the Arena on the morning of June 10, according to an announcement last night by Pres Daniel L. Marsh of Boston University.

The Commencement Week-end program will open on Saturday afternoon and evening on June 8, when Senator David I. Walsh, a graduate of Boston University School of Law, will be the principal speaker. The Baccalaureate service will be held on Sunday afternoon at 4 o'clock in Symphony Hall, with the president of the university delivering his annual address to the graduating class members.

The Commencement program will begin on Monday morning at 10:30 when the seniors will be awarded their degrees. Honorary degrees will be presented at the same time.

The final observance of Commencement Week-end will take place in

Symphony Hall on Monday evening, June 10, when Boston University Night will be held at the "Pops."

Dr. Erskine, the Commencement speaker, has been professor of English at Columbia since 1916 and president of the Juilliard School of Music since 1928. He is the author of nearly 40 volumes of fiction, poetry and criticism.

"We cling in our literary allegiance to the moral reflected in Kingsley's poem:

'Be good, sweet maid,

And let who will be clever.

Do noble things, don't dream them.'

"This is given in the attitude as if there were a choice between being good and intelligent. This is a formula that runs through English literature that must be overcome by your interpretation to your children. We act here in America, more than think. The thing we have to learn is that the really wise man does both."

In the opinion of Dr. Erskine, no master of writing, regardless of how stupendous his genius, writes as the next age would have him write. The difficult and sometimes embarrassing job of the teacher of literature is to evaluate this literature to a child who realizes keenly that life is not lived like that. His eyes and ears record a different story.

A DESIRE FOR THE TRUTH.

"My children will not be allowed to read the Pollyanna type of book, but I shall probably insist on their reading Sophocles' 'Antigone.' I want them to have the truth. I don't want them to be fooled. If I were to define intelligence, I should say that it means a high observance and a keen appreciation of what goes on directly under your eyes. I believe there is a moral obligation to have that kind of intelligence."

Dr. Erskine is on the way to Dallas, Tex., to speak before the Texas Association of Colleges. The subject of his address to the elementary teachers at 9 o'clock was the same as one of the titles of his books, "The Moral Obligation of Being Intelligent." At 10:30 o'clock he addressed the high school faculties on the subject, "The Better Education."

At both sessions the Lincoln high school chorus, composed of fifty voices, sang several songs, including Dawson's "Soon I Will Be Done." Miss Blanche Morrison is director of the chorus. The Rev. Joseph Myers, associate pastor of the Community church, gave the invocation.

Wash. D. C. Post 4/7/35

## Eight Selected Here to Vote on Famous Names

Chief Justice Is on List of Electors Announced by New York University

Eight Washington residents have just been named with 100 other distinguished Americans to participate as electors in the eighth quinquennial election to the New York University Hall of Fame.

The list was announced by Dr. Robert Underwood Johnson, former Ambassador to Italy, who is now director of the Hall.

The Washington electors are Dr. David Spence Hill, educator and lecturer; the Most Rev. James Hugh Ryan, rector of Catholic University; Prof. Henry E. Bourne, educator and editor; Dr. John C. Merriam, president of the Carnegie Institution of Washington; Dr. William H. Wilmer, physician; Miss Mabel T. Boardman, second vice chairman of the American Red Cross, District of Columbia Chapter; Dr. Herbert Putnam, librarian, and Chief Justice Charles Evans Hughes, of the United States Supreme Court.

Dr. Johnson also announced 76 great Americans who will be eligible for election to the famous shrine this year. Leaders in many fields of endeavor from Presidents of the United States to a slave-born orator are among the nominations. Sixteen names on the list will be chosen by each elector.

In many instances the nominees were supported by outstanding leaders of the day. In a letter recommending Gen. Sylvanus Thayer, known as the "Father of West Point," Gen. John J. Pershing declared that "to him more than to any other must go the credit for making that institution (West Point) the most famous and effective of its kind in the world."

Susan B. Anthony, feminist and abolitionist leader, received stronger support than any other woman nominated for inclusion in the colonnade, Dr. Johnson said.

Dr. John Erskine, president of the Juilliard School of Music in New York, and Ernest Schelling, composer and pianist, proposed the name of Edward Alexander MacDowell, who, they stated, was "generally considered to be the most distinguished of American composers." Dr. Erskine also proposed Stephen Collins Foster, composer of "My Old Kentucky Home."

Ballots including all nominees will be sent to the 108 electors by June 15, and must be returned by October 15. A three-fifths majority of 65 votes will be necessary for election.

Boston Herald 4/29/35

JOHN ERSKINE TO SPEAK AT B. U. EXERCISES

John Erskine has accepted the invitation of Boston University to be the principal speaker at its 62d annual Commencement exercises which will be held in the Boston Arena, Monday morning, June 10. Dr. Daniel L. Marsh, president of B. U., announced yesterday.

Dr. Erskine has been professor of English at Columbia University since 1916 and president of the Juilliard school of music, New York City, since 1928. His first book, "The Elizabethan Lyric," was published in 1903. Since then he had been the author or editor of nearly 40 volumes of fiction, poetry and criticism, although he is probably best known for his novels which told historical tales in a modern manner.



Phila. Enquirer 4/7/35

# Colleges Reap 'Softies,' John Erskine Is Afraid

Many of Them Just  
"Prolong Infancy,"  
Teacher-writer Says  
Finds Too Much  
Pampering of Stu-  
dents at School



JOHN ERSKINE

KANSAS CITY, April 6 (A. P.).  
JOHN ERSKINE said today that too many of the Nation's colleges are "prolonging infancy." "They're turning out 'softies' into a hard world," asserted the gray-haired author and professor of English at Columbia University, in an interview.

"I never want my children to be pampered the way colleges pamper their students. A young fellow gets in a mix-up of his own convivance and is put in jail. Away hurries

the dean of men to bail him out and fix everything. That's typical. Every time a student falls there is

someone to pick him up and brush him off."

Nor does he look with favor on present literature "in which the heroes and heroines have admirable character, but in which all the intelligence and cleverness of mind seems to rest with the villain."

Pacifism?

"Yes, it's cropping up in our colleges," he said. "But most of its adherents don't know what they want to do. I hate war, too. I went through the last one. But here are students putting down their good money to learn something. Then in the name of pacifism they favor a one-day strike. They say 'for one day I'm going to stay out of college and not try to learn anything.' Isn't that silly?"

Communism?

"City colleges are showing bad signs of it," Dr. Erskine, here to lecture, observed and then a broad smile preceded this:

"You know some restless students in my Juilliard School of Music once came to me with chips on their shoulder. They wanted to have a bigger say in things. To their surprise, I agreed. I called a meeting. Only 30 attended, so I harangued them for their apathy. The next one drew a big crowd."

"A student governing board was created. It started sizing up things. And in the end you'll never guess what they decided was wrong with the school. They said it needed a clock on the cafeteria wall. That's 'Communism' for you."

## John Erskine Speaker at B. U. Commencement



JOHN ERSKINE

Noted author, who will be speaker at Boston University commencement.

John Erskine, world-famous writer, will be the speaker at the 62d Commencement exercises of Boston University, to be held in the Boston Arena Monday morning, June 19, according to an announcement by President Daniel L. Marsh.

The 1935 B. U. Commencement speaker has been professor of English at Columbia University since 1916, and president of the Juilliard School of Music since 1928. He is the author and editor of over 40 volumes of fiction, poetry and criticism, the most famous of which was "The Private Life of Helen of Troy," and the modernizing of traditional historical figures which followed this book.

### Also:

Newark Call - 4/7/35  
Iowa City Daily Iowan  
Youngstown Vindicator  
Indianapolis Star - 4/8/35  
St. Paul Pioneer-Press

Memphis Commercial Appeal 4/28/35  
Cincinnati Enquirer 5/1/35

## SOUTHWESTERN PLANS THREE-DAY EXERCISES

Commencement Program to  
Open June 2

SEVEN HONORARY DEGREES

Graduation Will Be Held June  
4 at Hardie Auditorium—  
Dr. Diehl Announces College  
Program

Plans for the sixtieth annual commencement exercises at Southwestern were announced last night by Dr. Charles E. Diehl. The commencement will commemorate the tenth anniversary of Southwestern in Memphis. Eleven classes will hold reunions on Alumni Day, June 3.

The three-day commencement program will start with the baccalaureate sermon which will be preached by Dr. Diehl at the 11 o'clock service at the Second Presbyterian Church, June 2. The Sunday night service sponsored by the Christian Union will be held at Idlewild Presbyterian Church, and Dr. Frank H. Caldwell, professor of homiletics at Louisville Theological Seminary, Louisville, Ky., will speak.

### Alumni Day June 3

Alumni Day will be June 3. The guest of honor will be Dr. John M. Mecklin, '90, professor of sociology at Dartmouth College, Hanover, N. H. The Rev. William Alexander, D.D., is president of the alumni association.

Seven honorary degrees will be conferred at the graduating exercises June 4 at Hardie Auditorium. The Doctor of Laws degree will be conferred on the Rev. A. B. Curry, D.D., pastor emeritus of the Second Presbyterian Church, and now a resident of Greenville, N. C.; Chancellor Alfred Hume of the University of Mississippi and a former Southwestern faculty member; Hardwig Peres, prominent Memphian.

## U. C.

John Erskine Is To Speak  
At Phi Beta Dinner.

Members of Delta Chapter of Ohio, Phi Beta Kappa, their 1935 class of initiates and guests will hear an address by John Erskine, New York City, writer and lecturer, at the chapter's annual dinner Wednesday evening, May 8, at the Hotel Alms.

Lester Jaffe, attorney and member of the Board of Directors, University of Cincinnati, announced yesterday that Erskine had accepted the chapter's invitation to deliver the Phi Beta Kappa address. Jaffe is President of the chapter.

Erskine is as widely known in the academic world as he is as the author of best sellers, according to Jaffe. He has been professor of English at Columbia University since 1916 and is President of the Juilliard School of Music, New York City. He is a graduate of Columbia.

Preceding the dinner and speaking program will be the annual meeting of the Cincinnati chapter and the initiation of a class of 21 College of Liberal Arts seniors.

The Doctor of Literature degree will be awarded Stark Young, New York, writer and editor of The New Republic. Supt. R. L. Jones of the Memphis public schools will be awarded the honorary Doctor of Education degree.

The Doctor of Divinity degree will be awarded the Rev. T. C. Barr, associate pastor of the First Presbyterian Church, Nashville; and the Rev. Martin Hopkins, missionary to China. Mr. Hopkins is an alumnus of Southwestern.

Dr. John Erskine, New York City, president of the Juilliard Foundation, will deliver the commencement address. Dr. Erskine is a nationally known educator, writer, lecturer, and musician.

Cincinnati Enquirer 5/3/35

## Phi Beta Kappa Busy With Banquet Plans

Officers of Delta Chapter of Ohio, Phi Beta Kappa, will form the committee in charge of the chapter's annual banquet, initiation, and business meeting next Wednesday evening at 6:30 o'clock at the Hotel Alms, Lester A. Jaffe, President of the chapter, announced yesterday.

John Erskine, author, lecturer, professor of English at Columbia University, and President of the Juilliard School of Music, New York City, will be the guest speaker. Because of the wide interest in Erskine's talk the committee has decided to permit the public to attend the banquet, Jaffe said last night.

On the Banquet Committee are these officers: First Vice President, Edgar M. Powers; Second Vice President, Mrs. Lowell F. Hobart, Jr.; Third Vice President, Fredericks D. Berger; Secretary, Miss Jean Winston, and Treasurer, John Downer. All are graduates of the University of Cincinnati. Miss Winston is accepting reservations.

Davenport, Ia. Democrat & Leader 5/5/35

### JOHN ERSKINE

... of the Juilliard School of Music in New York will be the soloist with the Chicago Symphony on Saturday afternoon. He will play Schumann's Concerto for Piano, No. 54 in A Minor. The orchestra will play Beethoven's "Coriolanus" overture and the Symphony No. 3 by Beethoven (Eroica).

5/5/35

Beaumont, Tex.

Journal 4/16/35

## 425 ATTEND COLLEGE MEET

Bingman Named On Committee For Coordinating  
School Curriculums

Approximately 425 officials of junior and senior colleges of Texas were in attendance at the two-day meeting of the Junior College association, and the Texas Senior College association held in Dallas last Thursday and Friday, according to C. W. Bingman, president of Lamar college and D. W. Bitnott, dean of the local college, who have returned from that meeting.

Bingman was appointed to the commission of coordination in the senior college set up when new officials for the association were chosen. The duty of that commission, Bingman said, was to study the curriculums of the high schools, the junior colleges and the senior Colleges to see that the work of these institutions coordinate, and to advocate such changes that may seem necessary to that end.

One of the principal speakers of the two day convention, was John Erskine, author widely known for his volume, "The Private Life of Helen of Troy," who is head of the Juilliard School of Music in New York City. Erskine addressed the convention on "Better Education," emphasizing the need of cultural subjects in the college curriculum.



Cincinnati Times  
Star 4/30/35

## Phi Beta Kappas Will Hear Erskine

Noted Author and Professor  
Will Visit.

John Erskine, New York city, internationally known author and literary authority, has accepted an invitation extended by the local Phi Beta Kappa Chapter to address its annual dinner next week. Attorney Lester Jaffe, president of the chapter and member of the University of Cincinnati Board of Directors, announced Tuesday that with Erskine's acceptance, arrangements for the dinner have been completed and will be held Wednesday, May 8, at 6:30 p. m. at the Hotel Alms.

"The Delta Chapter of Ohio of Phi Beta Kappa is unusually fortunate in securing Prof. Erskine to deliver the 1935 Phi Beta Kappa address here," Jaffe stated in announcing the event. "He is outstanding in his field and is one of the most versatile literary men of today."

The annual meeting of the local chapter of this national honorary scholastic society and the initiation of those elected to membership from the class of 1935 of the College of Liberal Arts at the University will be held at the Hotel Alms immediately prior to the banquet. Twenty-one U. of C. students, the largest class of Phi Beta Kappa designates in recent years, will be initiated.

A graduate of Columbia University, Erskine joined the Columbia faculty in 1909 and has been professor of English there since 1916. He is also president of the Juilliard School of Music, New York city.

Erskine published his first writing more than thirty years ago and is one of the most prolific of contemporary American authors. His "Helen of Troy," published in 1925, and his books of a similar type have attracted wide attention and are included among the nation's best sellers.

Cincinnati Times  
Star 5/6/35

## Author Will Speak Here



JOHN ERSKINE

Local members of Phi Beta Kappa will have John Erskine, noted author and lecturer, as guest speaker at their annual banquet, Wednesday at 6:30 p. m., at Hotel Alms. His subject will be "The Place of Music in a Liberal Education." He will be introduced by Mayor Russell Wilson. Erskine is professor of English at Columbia University and president of the Juilliard School of Music, New York city. Reservations for the Phi Beta Kappa banquet can be made by the general public.

N.Y. Herald-Tribune 5/2/35

## Yale Club Gets Gift of Records, Musical Lore

Carnegie Corporation Pres-  
ent Made Part of Program  
to Foster Musical Taste

Priceless, Says Damrosch

Erskine Sees Movement as  
Regeneration of Culture

A collection of phonograph records and musical literature was given last night by the Carnegie Corporation to the Yale Club, Vanderbilt Avenue and Forty-fourth Street, at the first of a series of concerts which have been organized around the collection. It consists of 824 records, 129 books on musical subjects, 71 librettos of operas and 251 printed scores, together with a machine that plays twenty records continuously and automatically.

The potential importance of such a collection in the development of popular musical taste "would be hard to exaggerate, according to Dr. Walter Damrosch, who spoke to about 300 Yale alumni in the lounge of the club before the concert. "It is a new step in musical education in America," he said, "and one which in the long run will be compulsory in all our schools."

Robert M. Lester, secretary of the Carnegie Corporation, said that the gift of the collection was "to put it

simply and frankly, a straight gamble." American colleges have been notoriously indifferent to music, he said. "But any liberal education falls far short of what it ought to be if it does not include some knowledge of the world's art and music. The progress of this experiment in adult education cannot be measured by any exact standards. We hope to stir the imaginations of alumni, and through them of faculties and students, toward the enrichment of American education."

He announced that seventy-four similar sets have been distributed to institutions scattered through the United States, in Australia, New Zealand and South Africa. The Yale Club, a public library in Baltimore and a museum in Buffalo are the only institutions which are not colleges to have received collections in the experiment so far. The collection was assembled by a committee of musicians under the chairmanship of Richard Aldrich.

John Erskine, president of the Juilliard School of Music, congratulated the Carnegie Corporation on its wisdom in extending help not only to the "poor whites" of the South Carolina mountains, but also to Yale graduates. "Not since the great days of ancient Greece," he said, "has the world recognized the simple truth that a gentleman is a man who knows how to practice all the arts. The Romans first broke the great tradition, when they imported Greek slaves to be artists and musicians for them. It is only in very recent times, and through such means as this collection, that the world has begun to mend its ways."

Allen Wardwell accepted the collection on behalf of the Yale Club. A concert, arranged by James G. Blair, librarian of the Yale Club, followed the addresses, with selections from Bach, Wagner, Beethoven, Schubert, Debussy, Moussorgsky and Sibelius.

Cincinnati Enquirer 5/5/35

## MAYOR

To Introduce Erskine.

Final Plans For Dinner Of  
Phi Beta Kappa Made.

Noted Author To Speak On "Place  
Of Music In Liberal Education"  
—Chapter To Initiate 22.

Mayor Russell Wilson will take part in the program arranged for the annual dinner of Delta Chapter of Ohio, Phi Beta Kappa, Lester A.

St. Louis Post  
Dispatch 5/6/35  
BROOKLYN BOY, 7, COMPOSER

Has Written 17 Piano Compositions  
Since He was 3.

By the Associated Press.

NEW YORK, May 6.—Henry Alberts, 7 years old, played several of his own piano compositions yesterday. He has written 17 since he first started picking out melodies when he was 3. He's had lessons now for a year and a half.

His father, A. E. Alberts, said that Dr. John Erskine, president of the Juilliard School of Music, heard of the boy and gave him an audition, later suggesting that he be enrolled in the school. But it was decided that the family couldn't move away from Brooklyn and the Juilliard School in Manhattan was too far away.

Writer To Be Guest  
At Fraternity Dinner

John Erskine, educator, and author of several scintillating novels, will arrive in Cincinnati from New York late this morning to be guest speaker at the annual dinner of Delta Chapter of Ohio, Phi Beta Kappa, at the Hotel Alms.

The public may make reservations for the dinner, which will be preceded by a business meeting and the initiation of 21 University of Cincinnati seniors. Mayor Russell Wilson will introduce Erskine at the dinner.

Erskine, Professor of English at Columbia University and President of the Juilliard School of Music, New York, is the author of "The Private Life of Helen of Troy," "Tristan and Isolde" and other novels, the latest, "Forget If You Can," having been published this spring. He will be the guest of President Raymond Walters of the University of Cincinnati during his visit in Cincinnati.

Indianapolis Star  
5/11/35

## UNIVERSITY TO GET FOSTER DUPLICATES

Items from the Stephen Collins Foster collection of J. K. Lilly will be given for a proposed Foster Memorial room in the University of Cincinnati library, it has been disclosed following a conference of university men in Cincinnati.

Mr. Lilly confirmed the report at his home in Crows Nest, explaining that the gift to the university will largely be made up of duplicate items of those in Foster Hall on the Lilly estate.

The memorial is being established in recognition of Foster's residence in Cincinnati from the age of 20 to 24. He is believed to have composed twenty-two songs there, including "Oh Susanna," "Away Down South," "Louisiana Belle," "Old Uncle Ned" and "There's a Good Time Coming."

Turns Over 10,000 Items.

Mr. Lilly recently turned over his Foster Hall collection of 10,000 items to the University of Pittsburgh, which is dedicating a \$500,000 memorial building on its campus to the composer. The building is scheduled to be completed in about a year, and the collection will be moved then. This will not mean the closing of Foster Hall, however, Mr. Lilly explained, which will be continued with other collections and duplicates in the possession of Mr. Lilly.

He discussed the Cincinnati memorial in that city Thursday with President Raymond Walters of the university; George Warrington, chairman of the university board; Dr. E. D. Roberts, superintendent of Cincinnati public schools; John Erskine, author and head of the Juilliard School of Music, New York; John Uri Lloyd, Cincinnati civic leader, and Moses Strauss, managing editor of the Cincinnati Times-Star.

Indianapolis News  
5/10/35

## U. OF CINCINNATI TO GET LILLY FOSTER MATERIAL

J. K. Lilly, head of Eli Lilly & Co. and collector of Stephen Collins Foster material, said today the Foster Memorial Organization, of which he is head, had agreed to provide material for a new memorial at the University of Cincinnati.

Lilly was in Cincinnati Thursday discussing the plan with Raymond Walters, president of the board of trustees of the university; Dr. E. D. Roberts, superintendent of Cincinnati schools, and John Erskine, author and president of the Juilliard School of Music in New York.

"Five years ago," he explained, "I discovered there was no collection of Foster memorabilia, not even in Pittsburgh, where he was born. Foster, who has enriched mankind with some 200 songs, may be regarded as the Schubert of America. For five years I have been gathering material about Foster, which has been housed in Foster Hall here. Now I have turned over an entire collection of 10,000 items to the University of Pittsburgh, which is dedicating a \$500,000 memorial building on its campus to Foster.

"In view of Foster's residence at Cincinnati from the age of 20 to 24, I am glad to co-operate in the establishment of a Foster collection there."



# Boy Pianist, 7, Cherishes Wish To Be a Doctor

Would Foot Bills by Aviation in Spare Time; Calls His 17 Compositions 'Stolen'

'Filching' Grieg Now

Likes School, but Skittish of Baseball Blow in Eyes

Henry Celler Alberts, who is seven years old, has studied the piano for the last year and a half and has already given a concert and written more than seventeen compositions of his own, wants to be a doctor and save his piano playing for his own amusement. Any incidental expenses which may arise as he pursues his chosen career he hopes to cover with money made in his spare time as an aviator.

Henry was interviewed yesterday afternoon as he sat in the living room of his home at 1546 East Twenty-seventh Street, Brooklyn, surrounded by his parents, Mr. and Mrs. Alberts, his maternal grandmother, Mrs. Lillian Masch, his music teacher, Mrs. Jeannette Manes, and his nondescript pup Sparky. Tall for his age and rather plump, he sat on a footstool near his grandmother and occupied himself with his feet, Sparky, a wristwatch which he wound noisily in the wrong direction and the airplane models which he has skillfully whittled out in great profusion.

## Keeps Dog Well Trained

"I'm very glad to know you," said Henry. "Don't mind Sparky. He has a very nice disposition, even if I do say so myself. We raised him very well as a puppy, and when he wet the floor we spanked him. When he got sick once, we took him to Speyer Hospital, and they said he had the nicest disposition they ever saw."

The interview left his hands for a moment as Mrs. Manes explained that his concert last Thursday in the Young Artists Series at the Hotel St. George, in Brooklyn, had been a great success. He played six compositions of his own and pieces by such other representative artists as Tchaikowsky, Grieg, Mozart, Rheinholdt, Beethoven, Debussy and Haydn.

"It's amazing," said Mrs. Manes, whom Henry calls Aunt Jeannette. "He started writing things of his own about four months after I started his lessons. He usually patterns his things after something he is studying, but they are very original."

"Yes," interjected Henry. "I'm stealing from Grieg now."

## Doesn't Steal Music, Says Teacher

"Oh, Henry," said Mrs. Manes. "You don't steal at all. But just for example," she continued, "he studied Beethoven's minuet in G major and then wrote his 'Russian Lullaby.' They are both full of double thirds and double sixths."

Henry is now a student in Class 3-A at Public School 197, Kings Highway and East Twenty-fourth Street, Brooklyn.

"I like school," he averred, "and my favorite subject is penmanship." "Why, Henry," said the grandmother. "And you left-handed. Don't you like history, or geography, or arithmetic, or English better than penmanship?"

"Nope, I like penmanship," insisted Henry.

Did he like baseball?

## Showed Talent at Age of Three

"I never tried it," said Henry. "If the ball hits you in the eye, you get a black eye and it's liable to fall out. I want to keep my eyes. I like punch-ball. You play that with a rubber ball and hit it with your fist, and if you get hit in the eye it doesn't hurt. I want to keep my eyes. I like skating, too, but I don't like buckle skates. The strap cuts my ankle and that's how I get sick—that's the starting of it."

Mr. Alberts interrupted to explain that Henry had first shown signs of talent at the age of three, when he would hear something on the radio

and then pick it out on the piano by ear. His first favorite was "The Stars and Stripes Forever," and this led to his first composition, "Recess March."

Shortly afterward, Mr. Alberts said, Dr. John Erskine, president of the Juilliard School of Music, heard of Henry and asked that he be brought to the school for an audition. After hearing him play, Dr. Erskine asked Mr. Alberts to bring Henry back in a year and enroll him in the school, but Mr. Alberts, after thinking it over, decided that if this were done the family would have to move to Manhattan to avoid the long daily trip. As the Alberts have lived for several generations in Flatbush, however, he

## Youthful Pianist



Henry Alberts

could not bring himself to do this, and so Henry's training was left entirely to Mrs. Manes's hands.

## Obliges With Music, But Reluctantly

Henry, who had been toying with his wristwatch rather violently, much to his mother's distress, acquiesced to the visitor's request that he play a selection of his own. Perching himself on the piano bench, he ran swiftly and expertly through an intricate little piece which he calls "Hawaiian Lullaby," while Sparky stretched luxuriously behind him. "Dance of the Marionettes," inspired by a marionette show given at his school, and "Reverie," by Debussy, followed in skilful succession, and he retired once more to his footstool to explain that it usually took him about three days to a week to write his compositions.

"Henry," said his grandmother, when the boy had lost the thread of his explanation in the intricacies of his wristwatch, "play 'Under the Trees' for the gentleman. You know, the last one you wrote."

"Oh, gee, grandma," said Henry. "You're a music sucker. You always want more."

"Come on, Henry," said his mother. "Play 'Under the Trees.'"

"Ho," said Henry. "You promised me a ten days' vacation from the piano, mother, and I see where I'm going to get it. Right in the pants."

Henry ran reluctantly through "Under the Trees" and followed it with "Song Without Words," the most difficult of his compositions, which he has dedicated to his mother.

"There," he said when he had finished. "That's all. But I still want to be a doctor."

## Minneapolis Journal

5/11/35

## John Erskine Given Degree by Cornell

Mt. Vernon, Ia., May 11.—(U.P.)—Dr. John Erskine, noted pianist and head of the Juilliard School of Music, New York city, today was given an honorary degree of doctor of music by Cornell College at the annual May music festival.

Cincinnati Post 5/8/35

## Famous Author Is Guest Here

Dr. Raymond Walters, president of the University of Cincinnati, and Mrs. Walters have John Erskine, famous author and lecturer, as their guest during his visit here this week.

Mr. Erskine came to Cincinnati to speak at the annual Phi Beta Kappa banquet of the Delta Chapter of Ohio Wednesday evening at the Alms.

With him and Dr. and Mrs. Walters at the speaker's table will be Mayor and Mrs. Russell Wilson, Dr. Frank W. Chandler, professor of English and Ropes professor of comparative literature, and Mrs. Chandler; Dean Howard D. Roelofs of the College of Liberal Arts, and Mrs. Roelofs, Lester Jaffe, president of the chapter, and Mrs. Jaffe, and Miss Jean Winston, secretary.

## To Introduce Speaker

Mayor Wilson will introduce Mr. Erskine, who will speak on "The Place of Music in a Liberal Education." The visiting speaker is president of the Juilliard School of Music in New York and is a professor of English at Columbia University.

Because of Mr. Erskine's wide reputation the committee in charge decided to open the annual banquet to the public. Miss Winston of the U. C. faculty is taking reservations. Mr. Jaffe is in charge of arrangements.

President Walters and Dr. Chandler will take prominent parts in the initiation ceremony which is to be held at the Alms prior to the banquet, with twenty-one senior students in the College of Liberal Arts, University of Cincinnati, receiving the Phi Beta Kappa key. President Walters will give the interpretation of the symbols of the key, and Dr. Chandler will serve as presiding officer.

## To Announce Candidates

At the annual chapter meeting before the banquet, with Mr. Jaffe presiding, Dean Roelofs will announce candidates for office. He is chairman of nominations, assisted by Miss Helen A. Stanley, assistant professor of English in the College of Liberal Arts at the university, and Dr. Beverley W. Bond Jr., professor of history in the College of Liberal Arts.

Honor students at the University who will be given Phi Beta Kappa honors are: Gene Benedict, Ruth M. Bullock, Erna Goetsch, Elsie Krug, Ann McElfresh, Marguerite Platt, Bernice Silverstein, Mrs. Virginia Taylor Myers, Walter Appel, Howard Dunholter, Norman S. Green, John W. Haeefe, Walter R. Haeefe, Carl A. Ludeke, Richard Leighton, Joseph Levenson, Leonard Mervis, William Ray, William

Akron Beacon-Journal 5/9/35

## Too Much 'Theory' In Music Teaching

CINCINNATI, May 9. (P.)—The trouble with "music courses" in American colleges, in the opinion of John Erskine, is that more time is devoted to the teaching of appreciation, theory and history of the art, than to its actual practice.

The author of "The Private Life of Helen of Troy," and director of the Juilliard School of Music, New York, ventured his opinions at the annual initiation dinner of the University of Cincinnati chapter of Phi Beta Kappa, last night.

If a student expresses a desire

to actually play or sing, said Erskine, "he is told that is extra-curricular activity."

Schwerdtfeger, Aaron Rosen and Herbert S. Waller.

Among those who have made reservations for places at the banquet are:

Dean Louis T. More, Dr. S. Gale Lowrie, Mrs. M. F. Little, Professor and Mrs. J. A. Barnett, Dr. and Mrs. Rufus Van Vleet, Miss Beniah Partington, Miss Adelaide Sanders, Mrs. Thomas McIlvain Jr., Miss Estelle Hunt, Miss Essie Arcy, Rabi and Mrs. David Phillips, Miss Ann Gertrude Curtis, Miss Isabelle Levi, J. W. Simon, Mrs. P. W. Elmore, Mrs. S. M. Buechle, Michael Levine, Professor and Mrs. Max Goetsch, Eleanor Marquette, Mr. and Mrs. Joseph Samster, Mr. and Mrs. A. J. Berger, Miss Clara Fine, Miss Lillie Wilkoster, Mrs. Mary Moran, Alfred Kress, Mrs. E. W. Johnson, Miss Williamette Baker, Harry Rabe, Mrs. Mary Roberts Crowley, Miss Louise Robb, Professor and Mrs. Robert Shafer, Mrs. B. E. K. Evans, Miss Bess Bolan, Miss Etta O'Hara, Mr. and Mrs. George Pierce, Mrs. Josephine Loeb, Miss Alma West, Mrs. A. M. Jessen, Mrs. Katherine Williams, Miss Dora Stecker, Miss Anna Peterson, Lester Kemper, Miss Ruth McKinley, Miss Dorothy Stephens, Miss Louise Bentley, Henry Bentley, Miss Julia Bentley, Dr. and Mrs. Richard Bryant, and Miss J. B. Strate.

Cincinnati Post 5/10/35

## U. C. WILL GET FOSTER CURIOS

Josiah K. Lilly, Collector of Composer's Originals, Will Make Presentation

Presentation to the University of Cincinnati of a valuable Stephen A. Foster collection, including first editions of the 22 songs Foster wrote while living here, was planned Thursday at a luncheon in honor of Josiah K. Lilly, Indianapolis manufacturing chemist.

Mr. Lilly has gathered an outstanding Foster collection. He plans to present most of it to the University of Pittsburgh. Foster was a native of Pittsburgh.

Because the composer lived in Cincinnati from 1846 to 1850 and wrote 22 songs here, Mr. Lilly was moved to present the University of Cincinnati with a smaller Foster collection of duplicates of many articles to be given the Pittsburgh institution.

Prof. John Uri Lloyd, an old friend of Mr. Lilly, whom he is visiting in Cincinnati, and John Erskine, author and president of the Juilliard Foundation, attended the luncheon.

Among works to be given the University are included 30 first editions. Believed composed by Foster during his residence in Cincinnati are "Oh, Susannah," "Away Down South," "Old Uncle Ned," "There's a Good Time Comin'," "Nellie Was a Lady," "Camp Town Races," "Angelina Baker" and others less well known.

L.A. Times 5/19/35

## KARL KREUGER VISITS

Karl Kreuger, conductor of the Kansas City Symphony, stopped a few days in Los Angeles on his way to Vienna for annual concert giving. The season in Kansas City has been unique in the matter of a very small deficit and a demand for orchestra concerts without soloists. It is probable that opera will be combined with orchestral activities in Kansas City next year. Juilliard's John Erskine broached the subject of aid for such projects across the country and with major orchestras, this being considered by Juilliard's board of directors. Mr. Kreuger left his wife and daughter here and will return to Hollywood during the summer.



# ARTS SHOULD BE MADE MORE LIVING PART OF LIFE, NOTED WRITER SAYS

Cincinnati Times-Star 5/8/35

John Erskine Discusses Trend of Modern Authors.

## HERE TO LECTURE

No Criticism of Pulitzer Awards, He Asserts.

WRITING an average of a book a year—many of them best sellers—over a period of thirty years, is just a trifling feat in the opinion of John Erskine, noted novelist and educator, who arrived in Cincinnati Wednesday to address the annual initiation banquet of the University of Cincinnati chapter of Phi Beta Kappa, scholastic honorary society, at the Hotel Alms at 6:30 p. m.

As professor of English at Columbia University, as novelist best known for his satire "The Private Life of Helen of Troy" and as president of the Juilliard School of Music, New York city, Erskine has written more than three score books on a variety of subjects since he first published a book in 1903.

Erskine does not consider this record extraordinary.

"Novel writing is more of an avocation for me than a vocation," he said. "I can't understand what novelists who do nothing but write novels do with all their spare time. Compared to Balzac or Scott or Victor Hugo, an output of a novel a year is almost nothing. Scott, for example, never wrote after 9 a. m. and still achieved an enormous output."

## SECRET OF WRITING

According to Erskine, the secret of literary productivity is getting one's ideas in order.

"Once you have your ideas lined up," he said, "the writing comes easy. An hour or so of work a day should give you a respectable output, especially if you use a typewriter. I suspect that most writers who have difficulty getting their writing done spend most of their time biting pencils."

Erskine had no criticism to make of the Pulitzer awards, announced Tuesday, which have given rise to considerable criticism.

"I was particularly pleased," he said, "to see the novel award given to Josephine Johnson's 'Now in November.' This is a novel which treats of life on a farm, and is a thoroughly American product—the sort of theme that I like to see American writers deal with."

The so-called "proletarian" novels, a development in this country of depression years, Erskine considered "literary imitations."

"These novels try to set up a class struggle on the American scene which exists in Europe, but does not exist here," he explained.

## SERIOUS MENACE

One of the most serious menaces to a thriving literature in America, Erskine believes, is the tendency of authors who have rung the bell with a first novel dealing with their own environment to rush off to the large cities.

"The result is," Erskine said, "that their next book is about persons and customs and background of which they know nothing and which they do not understand. Many a good novelist has been lost in this way."

Erskine, whose topic Wednesday night will be "The Place of Music in a Liberal Education," favors a practical as opposed to a theoretical approach to musical education.

"Today the tendency is growing, especially in kindergartens and the lower grades, to let children 'do' rather than talk and listen. Instead of learning about music, they learn to play it. The same applies to dancing, sculpture, painting and other arts. This is an excellent social trend, one that should make these arts a more living part of life."

Des Moines Register 5/10/35

## CORNELL MUSIC FESTIVAL OPENS

Martini and Erskine to Arrive Today.

(The Register's Iowa News Service.)

MOUNT VERNON, IA.—The Cornell college campus took on a festive spirit Thursday as students and faculty made final preparations for the thirty-seventh May Music festival, the oldest performance of its kind west of the Mississippi river.

The four concerts which comprise the program began Thursday night. They run through Saturday.

Outstanding appearances will be those of the Chicago Symphony orchestra under the leadership of its noted director, Frederick Stock; Jacques Jolas, concert pianist; Nino Martini, internationally famous tenor; Miguel Sandoval, pianist; the a cappella choir of Cornell college, and John Erskine, pianist.

## Many Stars Entertained.

During the 37 festivals, Mount Vernon has entertained such musicians as Schumann-Heink, Crooks, Godowsky, Grainger, Witherspoon, Hoffman, Hempel, Alma Gluck, Jagel, Werrenrath, Zimbalist, Thibaud, Elman, Althouse and others.

Thursday evening's program opened with Harold W. Baltz, director of the Cornell conservatory of music, directing the Oratorio society. This was followed by the Cornell Symphony orchestra led by Horace Alden Miller. Helen Venn was at the piano and Miller at the organ. The Cornell college choir was featured.

## Back to Be Honored.

Appropriately the festival is honoring the two hundred fiftieth anniversary of the composer, Johann Sebastian Bach, and the programs feature his selections.

Perhaps the greatest attention will be focused on John Erskine, president of the Juilliard foundation of the New York graduate school of music, who will be given an honorary music degree at chapel services this morning. Erskine is also an author of note.

N.Y. Courier 5/25/35

## Erskine Speaks at Cincinnati Phi Beta Kappa Banquet

CINCINNATI, O.—John Erskine, author, professor of English at Columbia University, and chairman of the Juilliard Foundation, was the speaker in Cincinnati at the Phi Beta Kappa, University of Cincinnati Chapter, banquet and initiation. He spoke on music in education and advanced his belief that university courses in music, given for

credit, should be more than appreciation, theory and history of music. He urged that credit be given for actual study of singing and playing of some instrument and held up the Greek ideal of teaching through actual participation.

M. D.

Louisville Courier-Journal 5/12/35

## Interrelation of the Arts.

Centuries ago the development of a single talent in art was very rare. Only from time to time, in an era of ambition and achievement, has the individual artist allowed his mental instincts to focus on one art. All art is akin, and frequently one art suggested another, and the skill, ability, facility and power for the application toward beauty expressed itself in another art.

Leonardo da Vinci was a brilliant example of the interrelations of the arts. He was a painter, sculptor, architect, musician, mechanician and natural philosopher. Michelangelo was a sculptor, painter and poet of the same era. Following them a little later was Benvenuto Cellini of the Sixteenth Century, who was a sculptor, painter and goldsmith. In the Nineteenth Century we have Dante Gabriel Rossetti, poet and painter, and Hector Berlioz, often referred to as the "father of orchestration," who was a composer, an author and a journalist.

Walter Damrosch is a conductor, a composer, a pianist and the most popular and successful lecturer on musical subjects in America. Gabrieliowitsch is a conductor and a distinguished pianist. Josef Hofmann is as good a mechanician as he is a pianist, and has made a fortune independently of his music with his inventions.

In the life of Nijinsky, the dancer, there was an anecdote concerning Hofmann and Nijinsky which many will remember; the two artists disappeared, and when the hostess hunted for them at luncheon, she found them under an automobile studying the inner workings of her car. Both were expert mechanics.

Einstein is as much at home on his violin as he is in science. Kreisler composes music, and plays the piano as well as the violin. Deems Taylor composes, paints, sketches, is a successful magazine writer and makes attractive furniture. The late James Humecker began his career as a pianist under Joseffy. He was a prolific writer on music, drama, painting and literature. He wrote nineteen books and was a regular contributor to five of the leading American newspapers.

William J. Henderson, dean of American music critics, is an authority on naval subjects, a poet and a librettist. A graduate of Princeton, he began his musical career as a student of singing, became a newspaper reporter, then a critic and lecturer on music history and the development of vocal art. He is an expert yachtsman and a commissioned officer, and is probably more proud of that accomplishment than of his distinguished musical position.

Lawrence Gilman, annotator of programme notes for the New York Philharmonic Orchestra and music critic of the New York Herald-Tribune, is a musician and writer, a man of wide culture, equally at home in drama and music. He is the author of some eight or ten volumes on musical subjects.

Paderewski is a pianist, composer and distinguished statesman. F. Morris Glass of Cleveland is a composer, but his gifts were unknown to his hospital associates, who knew him as a physician, a specialist in tuberculosis. Only his intimate friends knew him as a composer, pianist and accompanist. James Humecker wrote of

Detroit Times 5/26/35

IN MEMORY of Stephen Collins Foster, the "American troubador," author of "Old Black Joe," "My Old Kentucky Home," and other immortal ballads, special features have been added to the programs of the international music festival, which is being held this week at the Festival Stadium, east of the Naval Armory and the Belle Isle Bridge. This is commemoration year for Foster, as the national memorial built in his memory in his birthplace, Pittsburgh, Pa., will be unveiled this Summer.

Part settings of Foster's best known songs will be sung during the festival, and the audience will be invited to join in. An invitation has been extended to Josiah K. Lilly of Indianapolis, owner of the finest collection of Fosteriana, to come to Detroit to participate in the Foster commemoration. Mr. Lilly has already donated Foster song books to the festival.

Letters of commendation on the festival movement in Detroit have been received from Walter Damrosch, famous conductor and musical director for the National Broadcasting Company, and John Erskine, head of the Juilliard Musical Foundation of New York, who was here last Winter as a symphony soloist. Says Doctor Damrosch:

N.Y. Times 6/2/35

## Boston University.

At the commencement exercises June 10, Professor John Erskine, president of the Juilliard School of Music, will be the principal speaker. Senator David I. Walsh will be the speaker at Alumni Day, Friday, on Nickerson Field. The baccalaureate sermon June 9 will be preached by Dr. Daniel L. Marsh, president of the university.

Buffalo Courier Express 7/30/35

## Erskine Honored

New York, July 29 (AP)—Dr. John Erskine, Columbia University professor, musician and author, was named by Mayor F. H. LaGuardia today as a member of the Municipal Art Commission. Dr. Erskine is also president of the Juilliard School of Music and chairman of the Metropolitan Opera management committee.

Max Heinrich: "With few exceptions I never met a man so completely an artist as he." Heinrich was mad over landscapes, animals and birds; the latter were uncaged and owned the house. John Erskine is a teacher of English, a writer, a pianist and head of the Juilliard Musical Foundation.

Then there are many other musicians who have hobbies which they pursue as a physical relaxation rather than study. Albert Spalding is a violinist and composer whose hobby is tennis. Rudolf Ganz is a pianist, composer, teacher and conductor, who spends his vacations mountain-climbing. With some these hobbies take the form of collecting manuscripts, old violins and ancient instruments. With others they may be gardening, cooking, fishing, golf bridge, numismatics, stamps, Persian cats, dogs or horses.

A successful artist is one who is in no way limited by his chosen art. The fuller and broader the quality of thought developed in any sister art, the greater will be the power and distinction of his original art.



Memphis Commercial Appeal 5/30/35

## SO'WESTERN OPENS EXERCISES SUNDAY

Dr. Diehl Will Deliver Sermon To Seniors

GIVES DEGREES TUESDAY

Dr. John Erskine Coming For the Commencement Address, Scheduled First Time On Lynx Campus

The sixtieth annual commencement ceremonies at Southwestern will begin Sunday morning and continue through the following Tuesday, and will commemorate the tenth anniversary of the college in Memphis. Setting a precedent, the commencement address, delivered by Dr. John Erskine, who is president of the Juilliard School of Music, New York City, will be held on the Lynx campus. In case of inclement weather, Hardie Auditorium will be used.

The three-day exercises will begin with the baccalaureate sermon delivered by Dr. Charles E. Diehl at the Second Presbyterian Church at 11 o'clock on Sunday morning. Dr. Frank H. Caldwell, professor of homiletics at Louisville Theological Seminary, Louisville, Ky., is to give the annual sermon before the Christian Union at Idlewild Presbyterian Church on Sunday evening.

### Alumni Day Monday

Representatives from 11 former classes will gather Monday, June 3, to celebrate Alumni Day, of which Dr. John M. Mecklin, professor of social psychology at Dartmouth College, Hanover, N. H., is to be the guest of honor. Dr. Mecklin, who is an eminent author and authority in his field, will speak on Monday night at 7:45 o'clock on "Provalent Problems of This Section." He is a Mississippian by birth. The address will be delivered under the trees on the campus, and the public has been invited to attend.

Exercises are to be concluded Tuesday morning at 10 o'clock with the annual commencement address by Dr. Erskine. A poet and novelist, he has written several well-known books which include "The Private Life of Helen of Troy," "The Enchanted Garden," "Galahad" and "Tristan and Isolde."

St. Paul Pioneer Press 6/5/35

## MUSIC SCHOOL PRESIDENT WOULD CHANGE SYSTEM

Memphis, Tenn., June 4.—(P)—Dr. John Erskine, president of the Juilliard School of Music of New York, would change the modern method of education.

"They tell me that you are to be bachelors of arts," Dr. Erskine addressed 45 members of the southwestern graduating class today.

"What arts are you bachelors of? Arts are rarely taught as arts today. Languages are the most obvious examples. We have killed off Greek and Latin by making them dead. We are doing the same thing now for French and German. You seniors in the audience who have studied these subjects would be embarrassed if asked to speak them."

## SWARTHMORE OPENS ITS COMMENCEMENT

Swarthmore College opens its commencement week festivities today. Starting with senior luncheon on President Aydelotte's lawn this morning, five days will be devoted to senior activities, including luncheons, dances and meetings.

Class Day exercises are scheduled for 11 a. m. tomorrow. Jean Walton, Edith Lent, and Dorothy Koch have been chosen class prophet, poet and historian respectively. Van Dusen Kennedy will deliver the Ivy Oration at the Ivy Planting, a traditional feature of Swarthmore commencements, at 6:45 p. m., and this will be followed by the senior dance in the evening.

Saturday marks Alumni Day. William E. Sweet, class of 1890, ex-Governor of Colorado, will speak at 12:30 p. m. on "The Spirit of Swarthmore in the World Today." The afternoon program includes various stunts to be given by the returning classes, an Alumni-Varsity baseball game, a "Battle of the Sexes," and class reunion suppers. "The Playboy of the Western World" will be presented by the Swarthmore College Little Theatre Club Friday and Saturday evening.

Eduard C. Lindeman, professor at the New York School of Social Work, will deliver the Baccalaureate sermon in Clothier Memorial at 11 a. m. Sunday. Professor Harold C. Goddard, of Swarthmore College will speak at the last Collection at 6:30 p. m. and will be followed by John Erskine, president of the Juilliard School of Music, who will present the Phi Beta Kappa address at 8 p. m. in the Meeting House.

Memphis Commercial Appeal 6/2/35

## SOU'WESTERN'S 60TH GRADUATION ON TODAY

Forty-Five Seniors to Hear Dr. Diehl's Sermon

GIVE DEGREES TUESDAY

Dr. John Erskine Will Make Commencement Address — Memphians on List for Honorary Awards

Beginning three days of graduation ceremonies, 45 Southwestern seniors will hear Dr. Charles E. Diehl, president of the college, deliver the baccalaureate sermon at Second Presbyterian Church at the 11 o'clock service today. The exercises mark the 60th of its kind and the 10th to be held in Memphis. The Rev. U. S. Gordon, formerly connected with the Second Presbyterian Church and Lynx alumnus, Jacksonville, Fla., will preside over the baccalaureate service.

Tonight Dr. Frank H. Caldwell, Louisville, Ky., will give the annual sermon before the Christian Union held at Idlewild Presbyterian Church at 8 o'clock.

### Program on Campus

On Tuesday morning at 10 o'clock, Dr. John Erskine, New York City, president of the Juilliard School of Music, will deliver the commencement address on the Lynx campus. A specially constructed platform has been erected for this purpose, but in case of rain the ceremony will be held in Hardie Auditorium. The Rev. W. J. Millard, '20, and pastor of Evergreen Presbyterian Church, is to render the invocation. The Rev. Martin A. Hopkins, Shantung, China, will also take part in the program.

Boston Herald 6/3/35

## B. U. SENIOR WEEK WILL OPEN TODAY

Picnic at Swampscott Is First Event on Program

The annual senior week activities for members of the graduating class at Boston University will be inaugurated today when the seniors from the B. U. college of practical arts and letters hold their annual all-day picnic at the New Ocean House, Swampscott, and will be concluded with week-end commencement exercises Sunday and Monday in Symphony Hall and the Boston Arena.

The seniors in the individual departments of the university will hold separate social functions, uniting for the major events of senior week which are the annual theatre party and informal dancing in the Metropolitan Theatre tomorrow night; the senior promenade in the Hotel Statler from 10 P. M. Thursday until 3 A. M. Friday; the moonlight sail Friday night — 8:30 o'clock on the S. S. Steel Pier; the alumni reunion and sunset supper at Nickerson Recreation field, Weston, Saturday afternoon and evening; baccalaureate services Sunday afternoon in Symphony Hall; commencement exercises Monday morning at 10 o'clock in the Boston Arena and the annual B. U. night at Pops Monday at 8 o'clock.

Senator David I. Walsh, a graduate of the Boston University school of law, will be the annual alumni day speaker at the sunset supper at Nickerson field, and Dr. John Erskine, noted as a novelist, professor of English at Columbia University and head of the Juilliard Foundation, New York City, will deliver the commencement address.

Memphis Commercial Appeal 6/5/35

## APPLICATION STRESSED BY DR. JOHN ERSKINE

Author Respects Disciplinary Features of Music

Students may pick up much through study of past works, but true knowledge can be derived only from practical application, believes Dr. John Erskine, president of the Juilliard School of Music in New York, who came to Memphis yesterday to deliver the commencement address at Southwestern.

Author and educator, Dr. Erskine has a profound respect for music as a disciplinary measure, and he believes that a musical performance implies the daily application of mind and body to its preparation.

"An hour's musical recital is no guessing matter, as is the hour of recitation in the classrooms of many of our universities," he said. "Many students have prepared for my class while on the way there, and have gotten away with it because of a lucky question."

Having poked fun recently at the movies, Dr. Erskine holds no quarrel with the producers and is not likely to take up the challenge of a newsreel concern to do a better job of filming shorts, he said. He arrived yesterday morning from New York, addressed a crowd of 1,000 at Southwestern, and left later in the day for St. Louis.

## Will Speak at Southwestern



Dr. John Erskine (left), president of the Juilliard School of Music, New York City, will deliver Southwestern's commencement address Tuesday morning and Dr. Frank H. Caldwell, professor of homiletics at Louisville Theological Seminary, Louisville, Ky., will give the annual sermon tonight at Idlewild Presbyterian Church.

N4 Sun 8/8/35

### John Erskine.

John Erskine, noted novelist, pianist and president of the Juilliard School of Music, has edited for Alfred A. Knopf, a volume on music called "A Musical Companion," which is scheduled for publication early in the fall. This book, containing 550 pages, is the work of seven English musical authorities, but in part rewritten for American readers by Dr. Erskine and including a special new chapter on American music by Mme. Olga Samaroff-Stokowski.

St. Joseph News-Press 8/25/35

John Erskine, novelist, pianist and president of the Juilliard School of Music, is editing a volume on music called "A Musical Companion," scheduled for early fall publication. The book is the work of seven English musical authorities, but in part is rewritten for American readers by Doctor Erskine and includes a chapter on American music by Mme. Olga Samaroff-Stokowski.



# Memphis Commercial Appeal 6/4/35

## SO'WESTERN CONFERS DEGREES ON 51 TODAY

Forty-Five Seniors to Hear Dr. John Erskine

HONORARY AWARDS FOR 6

Sixtieth Commencement Takes Place in Campus Amphitheater—Memphians Are on the List

Garbed in academic regalia, 45 Southwestern seniors will march across the campus this morning at 10 o'clock into a specially constructed amphitheatre to hear Dr. John Erskine, noted educator and lecturer, deliver the annual commencement address. The program, the 60th commencement ceremony, sets a precedent, in that it is to be held on the campus, but in case of bad weather it will be in Hardie Auditorium.

Dr. Erskine, New York City, is president of the Juilliard School of Music, the author of several widely known works, and a member of the Columbian University faculty. His achievements take up three inches of type in "Who's Who in America." The Rev. W. J. Millard, pastor of the Evergreen Presbyterian Church, will render the invocation. The Rev. Martin A. Hopkins, Shantung, China, will also take part on the program.

NY Herald-Tribune 6/11/35

## Erskine and Admiral Byrd Receive Boston Degrees

University Confers Doctor of Laws Upon Five

*Special to the Herald Tribune*  
BOSTON, June 10.—John Erskine, head of the Juilliard School of Music, New York City, and Rear Admiral Richard E. Byrd received honorary degrees at the sixty-second commencement of Boston University today. Mr. Erskine, who made the address, received the degree of doctor of humanities and Admiral Byrd that of doctor of science.

Other honorary degrees given were:

**Doctor of Laws**  
JAMES E. COONS, president of Iowa Wesleyan College.  
HANNIBAL E. HAMLIN, former Attorney General of Maine.  
MARSHALL N. M'KUSICH, dean of the University of South Dakota.  
HARRY W. M'PHERSON, president of Illinois Wesleyan University.  
DAVID I. WALSH, United States Senator from Massachusetts.

**Doctor of Music**  
JOHN A. O'SHEA, former director of music in the Boston public schools.

**Doctor of Commercial Science**  
ANNIE CARLETON WOODWARD, former state director of the National Education Association.

Mr. Erskine declared "free speech" was "something you confer, not acquire." "Free speech," he added, "is rarely granted and rarely desired. It is possible only among those who love truth more than they love themselves."

Allentown Call 8/31/35

Ten musical authorities have co-operated in making "A Musical Companion." The book, which seeks to be a guide to what everybody wants to know about music, will be published next month by Knopf. John Erskine, president of the Juilliard School of Music, has edited it.

# Boston Herald 6/10/35

## B. U. HEAD HITS LOYALTY-OATHS

Dr. Marsh Argues American Patriotism Is Radical By Tradition

GIVES 10 COMMANDS IN BACCALAUREATE

If the sons and daughters of the American Revolution wish to resemble their illustrious forebears they "must also have an Americanism that is radical and that goes far beyond the advocated tenets of the day," Dr. Daniel L. Marsh, president of Boston University, declared yesterday afternoon in a sermon on "The Patriotism of a Mature Mind," delivered at the 62d annual baccalaureate services of the university in Symphony Hall.

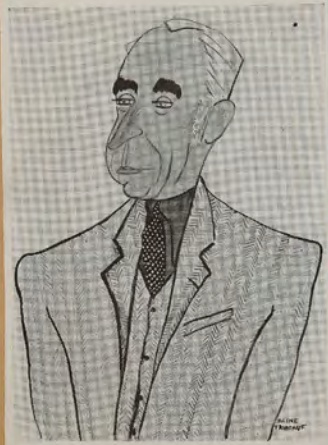
"True patriotism," Dr. Marsh told the 1200 members of the graduating class, "does not consist in shouting, and in flag-waving, and loyalty oath-taking. These are but the signs of patriotism," he said. "Worship of them no more indicates loyalty to the things for which they stand than worship of idols indicates knowledge of and loyalty to one true God."

**URGES U. S. LEAD WAY**  
"America must show the way to international co-operation and goodwill. We must not allow the spirit of greed and selfishness and ambition to find rootage in the soil of this continent. America gave to the world a new democracy for men. She now may give to the world a democracy of nations. One hundred and fifty years is long enough time for America to come of age. Our patriotic aim now should be the patriotism of a mature mind."

Degrees will be awarded this morning to the 1251 members of the class of 1935, and nine honorary degrees will be presented at the annual commencement exercises at 10:30 o'clock in the Boston Arena, St. Botolph street. The commencement address will be given by Prof. John Erskine of Columbia University, noted author, and head of the Juilliard Foundation in New York city. He will speak on "Free Speech."

Musical America 7/1935

## With Pen and Pencil



John Erskine, in Addition to Being the President of the Juilliard School of Music, a Pianist and a Novelist, Has Now Joined the Ranks of Composers with a Song, Love Immeasurable

# Memphis Commercial Appeal 7/14/35

"SOLOMON, MY SON" by John Erskine. (Bobbs-Merrill).

John Erskine has returned to the mine of ancient lore which has provided him with so many subjects,

and such good opportunities for sly and sophisticated fun-poking. As in the past, Dr. Erskine uses ancient fables to mirror the present; the technique is the same, the idea is the same, and the result is the same—entertainment of the first order.

"Solomon, My Son!" is perfect material for the busy doctor (who runs the Juilliard School of Music, plays piano, helps out at the Metropolitan opera, and finds time to be amused in addition to writing). At least the Erskine Solomon is perfect material.

The doctor makes Solomon a rather diffident youngster who had much rather be a poet than a ruler, and who, to be exact, is only forced into the latter career by his father's unexpected decision to name him heir. A woman was at the root of the decision, and the woman was Solomon's mother.

Solomon is thenceforward led into his numerous celebrated decisions by the nose. His mother leads him, a very personable and enigmatic girl named Abishap leads him, his Egyptian wife does her share. A super-salesman from Tyre, foreman of the temple-building operations, does some more leading.

He comes to Solomon when the latter had decided to carry out his father David's plan to build a temple—Salesman Hiram had sold Solomon a couple of palaces and a fleet before the Queen of Sheba arrived and messed up Jerusalem life and politics.

Dr. Erskine is, of course, word-lashing some of us and our ideas. Labor troubles arise, complicated as always by emotional strains for which women seemed largely responsible. Taxes, inconvenient expeditions by one's father-in-law—life was then, as it is now. And Dr. Erskine's prose is delightful now, as it always has been.

NY Times 8/14/35

Ten musical authorities have co-operated in making "A Musical Companion." The book, which seeks to be a guide to what everybody wants to know about music, will be published next month by Knopf. John Erskine, president of the Juilliard School of Music, has edited it.

NY Herald-Tribune 7/30/35

## Dr. Erskine and C. P. Jennewein Named to City Art Commission

Head of Juilliard School Picked for Boardman's Post as Lay Member

Mayor F. H. LaGuardia yesterday kept his promise to appoint new members to the Municipal Art Commission by naming Dr. John Erskine as a lay member to succeed Francis Boardman, and C. Paul Jennewein as sculptor member to succeed James E. Fraser. At the time of announcing the appointment of Ernest Peixotto to the commission last Thursday, the Mayor had said that he would appoint additional members within a few days.

Yesterday's appointments were long overdue. Mr. Fraser's term had expired on December 31, 1933, and Mr. Boardman's term on December 31, 1934. They had continued to hold office because no new members had been named. As the term of office is only three years, Mr. Jennewein's term will expire on December 31 of this year, but it seems likely that he will be allowed to continue in office by the simple expedient of not appointing a successor.

While it is possible that the Mayor might reappoint Mr. Jennewein for a full term next year, such action, according to I. N. Phelps Stokes, president of the commission, would be unprecedented.

Mr. Stokes was well pleased with the choice of Mr. Jennewein and Dr. Erskine. He also felt that the new appointments would make it easier to assemble a quorum, a task which had become increasingly difficult. Mr. Fraser and Mr. Boardman, he said, had been absent from New York a great deal, and he believed that Dr. Erskine and Mr. Jennewein would be able to attend meetings with greater regularity.

Mr. Jennewein, who is forty-four years old, was born in Stuttgart, Germany. He came to the United States citizen in 1915. He received his art education at the Art Students League in New York and at the American Academy in Rome, where he was a Prix de Rome scholar. Examples of his sculpture are on permanent exhibition in numerous art galleries in this country. Among his best known works are sculpture for the front of the British Empire Building in Rockefeller Center, for the Cunard Building at 25 Broadway, for the Arlington Memorial Bridge, Washington; for the Philadelphia Museum of Art, for the Tours, France, Memorial Fountain, and for the Providence, R. I., and



© Bachrach  
John Erskine

Worcester, Mass., World War Memorial. Dr. Erskine is fifty-five years old and was born in New York City. He has been a professor of English at Columbia University since 1916, and since 1928 has been president of the Juilliard School of Music. Last May he was made chairman of the Metropolitan Opera Management Committee. He is in addition a poet, pianist and composer, but is best known for his pseudo-historical novels, the best-sellers "The Private Life of Helen of Troy" and "Galahad: Enough of His Life to Explain His Reputation" and the recently published "Solomon, My Son!"

Yesterday's appointments and last Thursday's appointment of Mr. Peixotto came apparently as the result of Mr. Stokes's criticism of the Mayor's delay in appointing new members to the commission. The Mayor, when he announced the appointment of Mr. Peixotto, admitted that Mr. Stokes's remarks were "fully justified."

Only one appointment remains to be made to fill the position left vacant when Thomas Ewing, whose term expired on December 31, 1932, resigned early in 1934. Mr. Stokes expressed confidence yesterday that Mayor LaGuardia would fill this vacancy soon.



NY Sun 7/30/35

NY Times 7/30/35

BKn. Times Union 7/31/35

## ART COMMISSION MEMBERS NAMED

### Erskine and Jennewein Are Appointed by Mayor.

Mayor LaGuardia, moving hurriedly after criticism of his laxity in filling vacancies on the Municipal Art Commission, has brought that body to its full membership of ten by two appointments. The two new members are John Erskine, author, lecturer and president of the Juilliard School of Music, and C. Paul Jennewein, widely known sculptor.

Dr. Erskine, who also is a professor of English literature at Columbia University, succeeds Francis Boardman, and Mr. Jennewein takes the place of James E. Fraser as the sculptor member.

Dr. Erskine was graduated from Columbia University in 1900. He took his doctorate in 1903. The University of Bordeaux in France gave him the degree of doctor of literature, and in 1931 he became a doctor of music.

Mr. Jennewein is 45 years old and a naturalized German subject. He became a citizen in 1915. He was educated at the Art Students League here and at the American Academy in Rome, where he was a Prix de Rome student. He served with the American Red Cross in Italy during the world war.

Examples of his work are sculptures for the Arlington Memorial Bridge in Washington, the Cunard Building here, the Philadelphia Museum of Art, the bronze doors for the British Building in Rockefeller Center, and many other buildings and memorials here and abroad. He is a member of many art and architectural societies.

Boston Herald 7/30/35

### ERSKINE ON NEW YORK CIVIC ART COMMISSION

NEW YORK, July 29 (AP)—Dr. John Erskine, Columbia University professor, musician and author, was named by Mayor La Guardia today to the municipal art commission. He is president of the Juilliard School of Music and chairman of the Metropolitan Opera management committee.

G. Paul Jennewein, German born sculptor who did work on the Arlington memorial bridge, Washington; the Philadelphia Museum of Art and the Providence and Worcester world war memorials, was also named to the commission.

also Worcester Telegram Christian Science Monitor

Mus. Courier 8/17/35

### Erskine Elected to New York Art Commission

Dr. John Erskine, president of the Juilliard School of Music, has been named to the Municipal Art Commission by Mayor LaGuardia of New York. Dr. Erskine succeeds Francis Boardman in this position. Another new member appointed at the same time was C. Paul Jennewein, sculptor, to succeed James E. Fraser.

## DR. ERSKINE NAMED TO CITY ART BOARD

Jennewein, Sculptor, Also Is Appointed to Commission by Mayor La Guardia.

### 3 VACANCIES NOW FILLED

Quick Action After Complaint of Stokes Completes the Membership of 10.

Mayor La Guardia announced yesterday the appointment of John Erskine and C. Paul Jennewein, sculptor, to the Municipal Art Commission, bringing its personnel to the required number of ten.

Dr. Erskine is widely known as an author and lecturer. Through his presidency of the Juilliard School of Music he has also attained a reputation in musical circles. He is a professor of English literature at Columbia University and lives at 130 Claremont Avenue, the headquarters of the Juilliard School. Dr. Erskine was graduated from Columbia as a Bachelor of Arts in 1900, became a Master of Arts a year later and took his Doctorate in 1903. He holds the degree of Doctor of Literature from the University of Bordeaux, France, and became a Doctor of Music in 1931. He succeeds Francis Boardman on the Art Commission.

Mr. Jennewein is a naturalized German subject who became a citizen in 1915, eight years after he came to the United States from his birthplace in Stuttgart, Germany. He succeeds James E. Fraser as the sculptor member of the Municipal Art Commission.

Mr. Jennewein is 45 years old, and received his art education at the Art Students League. He was a Prix de Rome scholar and studied at the American Academy in Rome. During the war he served with the American Red Cross in Italy. In 1918 he married Gina Pirra of Rome. They have five children and live at 538 Van Nest Avenue, the Bronx.

Among Mr. Jennewein's principal works are sculptures for the Philadelphia Museum of Art, the Cunard Building here, the Arlington Memorial Bridge in Washington, the war memorial in Providence, R. I., a memorial in Tours, France, bronze doors for the British Building in Rockefeller Center, and a war memorial in Worcester, Mass. Specimens of his work in bronze are on permanent exhibition in the Metropolitan Museum of Art, the Corcoran Art Galleries in Washington, the Cincinnati Museum of Art and the Detroit Museum of Art.

The sculptor is a member of the Architectural League of New York City, the National Sculpture Society, the Beaux Arts Society, the American Institute of Architects, the National Institute of Arts and Letters and the alumni association of the American Academy in Rome.

I. N. Phelps Stokes, president of the Municipal Art Commission, had asked last week for the appointments, explaining that it was almost impossible to assemble a quorum of the members during Summer with three vacancies existing. Mayor La Guardia promised to fill the vacancies without delay.

### ON CITY'S ART BOARD.



New York Times Studio Photo.  
John Erskine.



Times Wide World Photo.  
Carl Paul Jennewein.

That Mayor LaGuardia has a clearly defined artistic element in an otherwise complex nature is shown by his most recent appointment of two new members to the Municipal Art Commission. That important adjunct to the governmental machinery of the metropolis, which has its abode on the top floor of City Hall, has been functioning quietly, though it appears there has been considerable difficulty at times in assembling a quorum for its meetings. Now, however, with the selection of Dr. John Erskine, novelist-biographer of some of the most alluring characters of classical history, and C. Paul Jennewein, sculptor, whose works adorn various cities both here and abroad, it is expected that the art life of the city will experience a new impetus. Dr. Erskine is without doubt one of the most gifted members yet chosen for the select body that passes upon what is, and is not, art for New York City. He is not only a patron and devotee of most of the arts, but he is also one of that rare group, known as "native New Yorkers," for he was born in New York City fifty-five years ago.

It might be said that Dr. Erskine has in his time courted most of the nine muses and certainly has won at least three of them, which should qualify him for any art commission, municipal or otherwise. Professor of English at Columbia since 1916; president of the Juilliard School of Music since 1928; and chairman of the Metropolitan Opera Management Committee since last May, he is not only poet, pianist and composer, but what he knows about "The Private Life of Helen of Troy," "Galahad," "Solomon" and other personages of literature is, in the parlance of the day, plenty for any and all artistic purposes. As the Apollo of the Commission he could smite the lyre—if any—in a manner that would never fail to draw a quorum.

The Mayor's artistic judgment in these appointments, as well as in the previous selection of Ernest Peixotto, as members of the Municipal Art Commission is to be heartily commended and atones for the delay in filling the vacant positions.

NY Herald-Tribune 8/4/35

## Animated Magazine 'Published' Before Throng at Narragansett

Special to the Herald Tribune

NARRAGANSETT PIER, R. I., Aug. 3.—Scores of men and women from Newport and Watch Hill colonies and from New York and other neighboring cities arrived here today for the entertainment that took place this afternoon at Casa Nostra, the estate of Dr. and Mrs. Eugene Allen Noble. In a bower of natural beauty and on a stage especially designed by Mr. Christopher La Farge, "The South County Animated Magazine" was "published" under the direction of Mr. Harry Parsons Cross.

Contributors to the animated magazine were Dr. Noble, secretary of the Juilliard Foundation, who presented the editorial; Dr. John Erskine, essayist and novelist; Dr. Alexander Hamilton Rice, explorer and lecturer; Mr. Owen Wister, author; Mr. Christopher La Farge, poet; Mr. Tony Sarg, illustrator and author; Mr. Leonard Bacon, poet; the Rev. Urban Nagle, dramatist and author; Susanna Valentine Mitchell (Mrs. William Gammell Jr.), poet and editor of "Smoke"; Viola Essen, child dancer, and Messrs. Austin Strong, Henry C. Smith and Theodore Steinway, who presented an original travesty entitled "Man About Town."

Jacksonville Times-Union 8/18/35

John Erskine, noted novelist, pianist, and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion," which is scheduled for publication early in the fall.



Bronx Home News 7/30/35

## Dr. John Erskine and C. Paul Jennewein, Bronx Sculptor, Named to Art Commission

The appointment of Dr. John Erskine, 130 Claremont Ave., near W. 122d St., and C. Paul Jennewein, 538 Van Nest Ave., near Melville St., to the Municipal Art Commission was announced yesterday by Mayor LaGuardia.

Dr. Erskine, president of the Juilliard School of Music and Professor of English Literature at Columbia University, succeeds Frances Boardman.

Jennewein succeeds James E. Fraser as the sculptor member of the Commission. The two new appointments complete its personnel.

Jennewein was born in Stuttgart,

D. C.; Cincinnati, O.; Detroit, Mich., and New York City.

Jennewein is a member of the Architectural League of New York City, National Sculpture Society, Beaux Arts Society, American Institute of Architects, National Institute of Arts and Letters and the Alumni Assn. of the American Academy in Rome. He is also a member of the Coffee House and Century Clubs in this city.

Dr. Erskine has a wide reputation as an author and lecturer. He was graduated from Columbia in 1900 and took his Master of Arts degree a year later. He received his Doctor's degree in 1903. He also holds the degree of Doctor of Literature, received from the University of Bordeaux, France. He became a Doctor of Music four years ago.



Dr. John Erskine

Germany, in 1890. He came to this country as a boy of 17 and received his art education at the Art Students League in New York City. Later, in 1912 and 1921, he studied at the American Academy in Rome, as a Prix de Rome scholar.

He became an American citizen in 1915, and served with the American Red Cross in Italy from 1915 to 1916, during the World War. He married Gina Pirra, of Rome, in 1913 and has five children.

### Works Here and Abroad

Jennewein's principal works include sculpture for the Philadelphia Museum of Art; Cunard Building, New York City; Arlington Memorial Bridge, Washington, D. C.; Providence, R. I., War Memorial; a memorial fountain in Tours, France; the bronze door to the British Building in Radio City and the Worcester, Mass., War Memorial.

Other bronzes executed by the Bronx sculptor include "The Grease Dance," "Cupid and Crane," "Bow and Arrow," "Cupid and Gazelle," "Comedy" and "Over the Waves." A number of his bronzes are on permanent exhibition in art galleries and museums in Washington,

Musical Digest  
8/1935

### Novelist Erskine

You were not in the least surprised to find the Juilliard Graduate School of Music auditorium well filled when John Erskine walked down the center aisle and on up to the stage on a recent afternoon . . . amid a manifestly enthusiastic clapping of hands. It happened to be the first of a series of lectures by the author of "The Private Life of Helen of Troy" and other best sellers.

If you have never heard John Erskine talk about the novel—or some phase of music, or any of the allied arts—I recommend taking full advantage of the first opportunity that offers. For John is delightfully informal, often pungently witty, and brilliant whenever the occasion demands. He has the happy faculty of passing on in a highly entertaining way information that fits. It is all done with such ease. No fuss; no parading of a knowledge that goes far and wide and deep.

He hit any number of bulls'-eyes, and had his auditors hanging on his every word. It was such an accomplishment as he has done, and is still doing, as Director of the Juilliard Graduate School and its affiliate, the Institute of Musical Art; such an accomplishment as he is putting across as chairman of the executive committee which is supervising the conduct of the Metropolitan Opera Association. John Erskine is a most unusual man; and I predict that it will become a thoroughly recognized fact when he finishes with the program mapped out for the Metropolitan—a program for which he is chiefly responsible.

Ny Herald Tribune  
8/8/35

John Erskine, novelist, pianist and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion," which is scheduled for publication early in the fall. Aimed at the musical amateur and student,

it deals with instrumental, symphonic and vocal pieces, and the opera and chorale, with emphasis on history and appreciation. The book is the work of seven English musical authorities but in part rewritten for American readers by Dr. Erskine and includes a new chapter on American music by Olga Samartoff-Stokowski.

BKn. Times Union 7/30/35  
BKn. Citizen 7/30/35

## ON CITY'S ART COMMISSION



JOHN ERSKINE



CARL PAUL JENNEW EIN

Mayor LaGuardia announced yesterday the appointment of John Erskine and C. Paul Jennewein, sculptor, to the Municipal Art Commission, bringing its personnel to the required number of ten.

Dr. Erskine is widely known as an author and lecturer. Through his presidency of the Juilliard School of Music he has also attained a reputation in musical circles. He is a professor of English literature at Columbia University.

Among Mr. Jennewein's principal works are sculptures for the Philadelphia Museum of Art,

BKn. Eagle 8/7/35

### The Mayor and Art.

A complaint by I. N. Phelps Stokes, president of the Municipal Art Commission, that Mayor LaGuardia had crippled the work of the board by failing to fill existing vacancies brought immediate action by the Mayor. His appointees were Dr. John Erskine, president of the Juilliard School of Music and an authority in that field, as well as in the drama and literature, and C. Paul Jennewein, outstanding sculptor. In view of the Mayor's known interest in the arts, the high caliber of the men he chose and their entire fitness for this specialized public service is just what would be expected. It may be assumed that his delay in acting was due only to the pressure of other duties. The vice president of this commission, which passes on all such matters as the design of new public buildings, the merit of statues to be placed in parks or streets and the layout of public parks, is Edward C. Blum of Brooklyn.

Over half a year ago the Mayor appointed the Municipal Art Committee to formulate a plan to bring about a cultural reawakening in the city and it is to be hoped that a concrete program may be forthcoming from that body soon. Among the Mayor's objectives is the establishment of a municipal art center and a municipal conservatory to present both music and drama. It is a fine thing for the city to have a Mayor whose interest in music and the other arts is just as deep and well grounded as his concern for the more routine matters of government and politics.

Richmond News Leader 8/7/35

## Erskine Secured As Speaker for Two Clubs Here

### Distinguished Author Coming for Joint Engagement.

THE Woman's Club and the Musicians' Club of Richmond announce the joint engagement by the two clubs on Feb. 10 and 11 of John Erskine, distinguished author, musician and president of the Juilliard Foundation of New York, for an afternoon lecture at the club on Feb. 10 and a lecture-recital for the Musicians' Club on the evening of Feb. 11, the subjects to be announced later.

Dr. Erskine is known as a lecturer and author of unusual brilliance, but it is not so well known that he is a pianist of professional attainments, whose recitals are as rare as they are interesting. His new book, "Solomon, My Son," is creating an exceptional amount of favorable comment and it is considered an especial stroke of good fortune that he could be secured by two of Richmond's outstanding cultural organizations for consecutive programs of different character.

He will speak on a literary subject for the Woman's Club and on music for the Musicians' Club. He will be outstanding events of the coming club season, and attendance at both will be limited to club membership.

Lancaster, Pa. 8/10/35  
School & Society

DR. JOHN ERSKINE, since 1928 president of the Juilliard School of Music, has been appointed a member of the Municipal Art Commission of New York City.

Ny Times  
8/9/35

## MAYOR APPOINTS ERSKINE.

Author Completes Membership of Municipal Art Commission.

Dr. John Erskine, author and Professor of English Literature at Columbia University, was appointed by Mayor La Guardia yesterday as a member of the Municipal Art Commission.

Dr. Erskine's appointment completes the commission's personnel of ten members, representing various branches of art. In addition to his reputation as a writer, Dr. Erskine heads the Juilliard School of Music. He will serve for a nine-year term without salary. As a member of the Art Commission he will play a part in deciding the merits of various art works, monuments and public buildings designed for the city.



NY Enquirer

8/11/35

S.F. Chronicle  
9/11/35

Grand Rapids Herald  
9/11/35 31

Dr. John Erskine, author and professor of English literature at Columbia University, has been appointed by Mayor La Guardia as a member of the Municipal Art Commission. Dr. Erskine's appointment completes the commission's personnel of ten members, representing various branches of art. In addition to his reputation as a writer, Dr. Erskine heads the Juilliard School of Music. He will serve for a nine-year term without salary. As a member of the Art Commission he will play a part in deciding the merits of various art works, monuments and public buildings designed for the city.

## Music for Amateur And the Student

John Erskine, noted novelist, pianist and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion," which is scheduled for publication early this autumn. The book, containing 550 pages, is the work of seven English musical authorities, in part rewritten for American readers by Dr. Erskine and including a special new chapter on American music by Mme. Olga Samaroff-Stokowski. It deals with instrumental, symphonic and vocal music, and the opera and chorale, with emphasis on history and appreciation, and is aimed at the musical amateur and student.

John Erskine, noted novelist, pianist, and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion," which is scheduled for publication early in the fall. This book, containing 550 pages, is the work of seven English musical authorities, but in part rewritten for American readers by Dr. Erskine and including a special new chapter on American music by Mme. Olga Samaroff-Stokowski. It deals with instrumental, symphonic, and vocal pieces, and the opera and chorale, with emphasis on history and appreciation, and is aimed at the musical amateur and student.

Camden Publishers  
Weekly 8/24/35

John Erskine, novelist, pianist and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion" which is scheduled for publication early in the fall. It is the work of seven English musical authorities, but has been in part rewritten for American readers by Mr. Erskine, and includes a special new chapter on American music by Mme. Olga Samaroff-Stokowski.

Paterson Call  
5/8/35



**MENTIONED** — John Erskine, noted writer and Columbia University professor, who has been mentioned as possible new general director of the Metropolitan Opera Company, to succeed the late Herbert Witherspoon who died suddenly. He is now head of the Juilliard Music Foundation.

Grand Rapids  
Herald 9/8/35

Ten well known musical authorities were responsible for "A Musical Companion," a volume which Alfred A. Knopf will publish in September. The work was originally written by seven English musical critics—W. R. Anderson, Julius Harrison, Edward J. Dent, Francis Toye, Dyneley Hussey, Edward Evans and F. Bouvier—and edited by A. L. Bacharach. The book was then re-edited and in part rewritten for American readers by John Erskine, distinguished novelist and president of the Juilliard School of Music, and a new special chapter was added on American music by Mme. Olga Samaroff-Stokowski.

Wash. D.C. Post  
9/16/35

John Erskine is regarded as one of America's great novelists. But few persons, no doubt, would think of him as a pianist. Yet Mr. Erskine is president of the Juilliard Graduate School of Music—and will be presented as piano soloist with the Musical Art Quartet in the first of four Music Guild programs scheduled for this week. Edward MacDowell, noted composer, considered Erskine his most promising piano pupil. But his literary activities relegated piano playing to the hobby realm. He plays today (WMAL at 1:30 p. m.) Schumann's quintet for piano and strings.

Ottawa Daily  
Courier 5/16/35

## MUSIC MASTER



—Central Press Photo.

John Erskine, professor, novelist and official of Juilliard Musical foundation, chief financial supporter of Metropolitan Opera company, is regarded as likely to be new managing director of the opera.

Detroit News  
5/19/35

## 'OLD SOUTH' AUTHOR WILL BE HONORED

Foster Songs of Slave Days to  
Be Heard at Festival.

The memory of Stephen Collins Foster, author of "Old Black Joe," "My Old Kentucky Home," and other songs of the old Southern slave days, will be honored at the International Music Festival, which begins next Friday afternoon at the Festival Stadium, east of the Naval Armory and the Belle Isle bridge.

All over America, Foster will be commemorated this summer and a national memorial built in his memory at his birthplace, Pittsburgh, will be unveiled.

Foster's best-known songs will be sung during the Detroit festival and the audience will be invited to join in. Jostah K. Lilly, owner of the finest collection of Fosteriana, has been invited to Detroit for the commemoration. He has already donated Foster song books to the festival.

Letters of commendation on the festival project in Detroit were received Saturday from Walter Damrosch, conductor and musical director of the National Broadcasting Co., and John Erskine, head of the Juilliard Musical Foundation of New York.

Hollywood  
Citizen-News 9/14/35

**MONDAY:** The opening exercises of the Veterans of Foreign Wars convention in New Orleans will be broadcast by KECA at 8 a. m. Speakers will include James E. Van Zandt, Commander-in-Chief of the VFW, Sen. Gerald P. Nye of North Dakota and Mayor T. Semmes Walmsley. . . . John Erskine, author, musician and president of the Juilliard School of Music, will be guest pianist on the Music Guild concert from KFI at 10:30.

Portland Oregonian  
9/16/35

John Erskine, whom Edward MacDowell, noted American composer, is said to have regarded as his most promising piano pupil, is now president of the Juilliard graduate school of music and plays the piano only as a hobby, but he will play for KGW listeners from 10:30 to 11 o'clock this morning on the NBC Music Guild program. Erskine will be heard with the Musical Art quartet in Robert Schumann's quintet for piano and strings (in E flat, opus 44).

Watertown, N.Y.  
Times 9/14/35

## MONDAY

John Erskine, famous author, musician and president of the Juilliard School of Music, will be guest pianist on the NBC Music Guild program over an NBC-WJZ network at 1:30 p. m. Erskine with the Musical Art Quartet, noted chamber music ensemble, will devote a half-hour to the performance of Schumann's Quintet in E Flat, Opus 44.

Grand Junction,  
Colo. Sentinel 9/15/35

John Erskine, novelist, pianist and president of the Juilliard School of Music, has edited for Alfred Knopf a volume on music called "A Musical Companion," which is scheduled for this fall. It is the work of seven English musical authorities, but has been rewritten in part for American readers by Mr. Erskine, and includes a special chapter on American music by Mme. Olga Samaroff-Stokowski.

Erskine on Radio Today  
John Erskine, president of the Juilliard School of Music, will be heard as a pianist with the Musical Art Quartet in Schumann's quintet today at 2:30 in a radio program to be broadcast over the WJZ network.

Radio Guide  
9/21/35

**AND** while we're making a scoopie, we might as well be the first to record the names of the judges who have been selected to pick the finalists on the National Radio Open Audition Contests which are now nearing a close. The judges will be IANE FROMAN, DOCTOR JOHN ERSKINE, distinguished head of the Juilliard School of Music; PIERRE V. R. KEY, publisher of the Musical Digest; LOU WITTEN, production chief; EDDY DUCHIN; LEE SHUBERT; ERNEST HEYN, radio editor and critic; and our own CAPTAIN ROBERT S. WOOD, editor of Radio Guide.

The judges will hold a conclave at Radio City from September 25 to 27 inclusive, to listen to the thirty-two electrically recorded transcriptions which were taken of each broadcast while the show was en route. It will be their difficult task to select four semi-finalists from the sixty-four contestants whose voices have been recorded on the platters.

Nashville Banner  
9/8/35

John Erskine, noted novelist, pianist, and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion," which is scheduled for publication early in the fall. This book, containing 550 pages, is the work of seven English musical authorities, but in part rewritten for American readers by Dr. Erskine and including a special new chapter on American music by Mme. Olga Samaroff-Stokowski. It deals with instrumental, symphonic, and vocal pieces, and the opera and chorale, with emphasis on history and appreciation, and is aimed at the musical amateur and student.



Binghamton Sun 9/16/35

John Erskine, president of the Juilliard Graduate School of Music, whose novels have won him fame in literary circles, will be heard as piano soloist with the Musical Art Quartet in the first of the four NBC Music Guild Programs scheduled this week.

Edward MacDowell, noted American composer, considered Erskine his most promising piano student. Today his literary activities and his important duties as president of the Juilliard Graduate School of Music have relegated piano playing to the realm of a hobby. He will be heard with the Musical Art Quartet in Robert Schumann's Quintet for Piano and Strings in the program over an NBC-WJZ network today at 1:30 p. m.

Youngstown Telegram 9/16/35

#### TRY THESE TONIGHT

Jouett Shouse, president of the American Liberty League, will address a nation-wide audience over the CBS-WABC system tonight at 10 p. m. on the subject of "Breathing Spells." John Erskine, president of the Juilliard Graduate School of Music, is the guest on the NBC Music Guild program today. Margaret Speaks is slated to sing the foremost songs of the early 19th century on the Voice of Firestone hour tonight at 7:30 p. m. over an NBC hookup.

L.A. Times 9/22/35

#### HANDBOOK OF MUSIC A MUSICAL COMPANION. Edited by John Erskine. Knopf.

For once a guidebook of this type has not been mis-titled, for the informative volume is companionable as well as instructive. The handbook is an abbreviated edition of the original English text written by seven English musical authorities—W. R. Anderson, Julius Anderson, Edward J. Dent, Francis Toye, Dyneley Hussey, Edward Evans and F. Bonavia—with a special chapter on music in the United States contributed by Mme. Samaroff Stokowski. It has been edited for American readers by Mr. Erskine, the novelist, who is also a pianist and president of the Juilliard School of Music.

The handbook's comprehensive scope includes factual information about composers, symphonies, operas, instrumental and vocal works, besides a history of music, with a detailed index showing dates of all the leading composers, table of orchestral and vocal compasses (range of real sounds) and a short glossary of musical terms.

Though the type of book is common in England there are few examples in America. While it pretends to be neither criticism nor history, it actually covers both aspects of the subject in a lucid, compact manner without many of the distortions and omissions which disqualify most popular expositions. It should be of valuable service to the increasing musical audience in this country.

M. M.

Pasadena Star News 9/28/35

#### "A Musical Companion"

John Erskine, novelist, professor of English, pianist and president of the Juilliard School of Music, has edited for Alfred A. Knopf a volume on music called "A Musical Companion," which is scheduled for publication in the autumn. It will contain 550 pages and is the work of seven English musical authorities but in part rewritten for American readers by Dr. Erskine. A special new chapter on American music has been written by Mme. Olga Samaroff Stokowski. The volume deals with instrumental, symphonic and vocal pieces, and the opera and choral, with emphasis on history and appreciation.

Newark Star Eagle 9/25/35

#### JOHN ERSKINE

#### WILL TALK HERE

#### SCHOOLWOMEN TO HEAR WRITER

#### ART HIS TOPIC

Dr. John Erskine, author of "The Private Life of Helen of Troy" and other works, will visit Newark next week to address

the Schoolwomen's Club of Newark. Erskine will speak on "Art in Education," after a dinner to be held on Thursday in the Kresge Department Store restaurant.

The noted writer was for years a professor of English at Columbia University. His interest include music, and he serves as president of the



John Erskine Juilliard School of Music of New York and a director of the Metropolitan Opera Company.

Middletown, Conn. Press 9/26/35

#### WESLEYAN TO HOLD CONCERT ON SUNDAY

First of Series Will Bring  
Barbizon String Quartet to  
Campus.

The first concert of the college series at Wesleyan will be given by the Barbizon String Quartet on Sunday, Sept. 29, at 4:15 p. m. in the '92 Theatre-Rich Hall. The Barbizon String quartet was organized and sponsored by The Juilliard Musical Foundation several years ago, and during its first season played a series of seventeen concerts at the Hotel Barbizon in New York in their Young American Artists concerts. Their work elicited much favorable comment from the press.

The first violinist, Michael de Stefano, was a child prodigy of the violin, touring the United States at the age of eight. He held a fellowship at the Juilliard Foundation for five years, studying with Albert Spalding, Hans Letz and Paul Kochanski, and chamber music with Georges Enesco. He also studied composition with Rubin Goldmark and has written violin pieces and chamber music.

The second violinist, Harry Friedman also studied at the Juilliard Foundation with Hans Letz. Before coming to New York he was a member of the Rochester Symphony orchestra.

The violist, Conrad Held, has played in several well known ensembles, among them the South Mountain quartet. He is one of the faculty of the Institute of Musical Art of the

Hartford Times 9/28/35

#### Erskine Volume

#### Real Companion

A MUSICAL COMPANION,  
edited by John Erskine. A  
guide to the understanding  
and enjoyment of music. Al-  
fred A. Knopf, New York. \$3.

Reviewed by Madelin Bartlett.  
Dr. John Erskine, president of the Juilliard School of Music and a noted pianist and writer, has compressed into just under 500 pages the material contained in six volumes written by seven eminent English musical authorities, which was published in England last year.

The book is a mine of musical information, giving as it does the history of music, all the vocal and instrumental branches, forms of compositions, and biographies of famous composers. Yet the book is not a technical treatise, understandable only to those who have already great familiarity with the subject.

To be sure, minute details are avoided, and if he wishes to learn every last thing about any given phase of music, he will need a more specific textbook. But this book makes no pretense of being that sort.

Its aim is to give greater understanding and enjoyment to persons whose interest in good music has been aroused by radio programs and public concerts. It is a true companion, and the style in which it is written makes pleasing reading.

Newark Call 9/29/35

#### 'Art in Education' Erskine's Topic For School Club

Dr. John Erskine, professor of English at Columbia University and author of many popular books, will speak on "Art in Education" at the dinner meeting of the Schoolwomen's Club of Newark Thursday in Kresge Department Store.

Born in New York city, Dr. Erskine received his M. A. and Ph. D. degrees from Columbia and has received honorary degrees from Amherst College and the University of Bordeaux. He was made a Chevalier de la Legion d'Honneur in 1919 and in the same year was made an honorary citizen of Beaune, France. At present he is president of the Juilliard School of Music. Among the books written by Dr. Erskine are "The Private Life of Helen of Troy," "Adam and Eva" and "Solomon, My Son."

Juilliard Foundation of New York.

The cellist, Carlo Piscitello, was a pupil of Horace Britt and Felix Salmond, and is ranked as one of the most promising of the younger virtuosi of this difficult instrument.

The quartet has played in most of the eastern colleges with Arthur Whiting, harpsichordist, with great success. They gave a concert at Wesleyan in 1931, at which time John Erskine, the famous novelist who is also a pianist and the president of the Juilliard Foundation, appeared with them.

The quartet will play the following program: Quartet in D Major, Op. 76 No. 5, Allegretto-Allegro, Largo, cantabile e mesto, Menuetto, allegretto, Finale, presto, Haydn; Interludium in Modo Antico, Glazunov; Nocturn (from D Major Quartet) Borodine; Scherzo, allegro di molto, Mendelssohn.

The public is invited.

#### FIRST LADY WILL TALK AT FORUM IN NEW YORK

Mrs. Franklin D. Roosevelt will speak twice at the fifth annual forum on current events under the auspices of the New York Herald Tribune, which will be held at the Waldorf Astoria in New York, Oct. 15, 16 and 17, under the direction of Mrs. William Brown Meloney, editor of This Week, the Herald Tribune magazine. President Roosevelt will be heard at the closing session in a national broadcast to the forum from the Caribbean.

Several thousand clubwomen from the eastern United States take advantage each year of the invitation of the Herald Tribune to its forum. The subject for this year is to be "America Faces a Changing World." "Trade and Peace" will be the subject for the first session. Mrs. Odgen Reid, vice president of the paper, will welcome the delegates and greetings will be extended from Mrs. Roberta Campbell Lawson, president of the General Federation of Women's Clubs, and Miss Carl Williams, president of the National League of Business and Professional Women.

Speakers for the first session will be: Mrs. Roosevelt, Hon. Cordell Hull, in a broadcast from Washington; Norman H. Davis, the president's ambassador at large, who will give the keynote speech; Dr. Philip C. Jessup, professor of international law at Columbia University; and Thomas J. Watson, chairman of the American section of the International Chamber of Commerce. Broadcasts will be heard from London, Brussels and Paris from Sir Josiah Stamp, director of the Bank of England; Hon. Paul Van Zeeland, prime minister of Belgium, and Hon. Paul Reynaud, former finance minister of France.

#### Many Prominent Speakers.

Other speakers during the session will include: Dr. Lillian Gilbreth, consulting engineer; Hon. Fiorella LaGuardia, mayor of New York; Igor Sikorsky, aero engineer; Dr. John Ward Studebaker, United States commissioner of education; Miss Josephine Roche, assistant secretary of the treasury; Alfred P. Sloan, president of General Motors; Hon. Ogden L. Mills, former secretary of the treasury; Dr. Nell C. others, professor of economics and Lehigh University; Paul Siple, boy scout with the Byrd expedition; Dr. Arthur H. Compton, professor of physics at Chicago University; Dr. John Erskine, president of the Juilliard Foundation; Edward Johnson, director of the Metropolitan Opera; Reuben Mamoulian, motion picture producer; Helen Hayes, actress; Royal Cortissoz, art editor; Col. William Franklin Knox, publisher of Chicago Daily News; David Sarnoff, president of the Radio Corporation of America; Mrs. Thomas G. Winter and Mrs. Grace Morrison Poole, former presidents of the General Federation of Women's Clubs; Dorothy Thomas, international journalist; Dr. Glenn Frank, president of the University and many others.



Richmond News-  
Leader 10/11/35  
**Fine Programs  
Being Arranged  
At Woman's Club**

Season of Excep-  
tional Interest  
Indicated.

THE Woman's Club will have a season of exceptional interest if the programs already arranged by the various chairmen are a criterion.

A number of programs are not ready for announcement, as chairmen have not returned from a summer spent in Europe or in various American resorts, but the first three months' programs will issue from the press within the week in the bulletin which the members receive in advance of the opening program, which occurs on Oct. 14.

This is the president's day and she will present Sir Wilmott Lewis, Washington correspondent of the London Times, editor, statesman and orator, as her speaker. Sir Wilmott is said to be one of the finest speakers before the public today in manner, in the wide scope of his thought, in his rich background, his use of English, his knowledge of the arts and in that ineffable quality called personality. His subject will be "Vision in World Affairs." He has had a wide experience in the Far East—Japan, China, Russia, the Philippines and the central European countries.

**Presents Lucille Turner.**

On Oct. 21, the junior department, of which Miss Eleanor Kable is chairman, will present Lucile Lawson Turner, of Lynchburg, in "Heirloom of the Southern Negro in Song and Story." Mrs. Turner is a successful radio artist and has a wholly individual and unique program.

On Oct. 28, the lecture committee will present Dorothy Thompson (Mrs. Sinclair Lewis), in her famous lecture, "Rediscovering America." Miss Thompson has extraordinary first-hand information of European politics, such as is possessed by few women, and with this as a background she is said to give a startling and arresting picture of America as she has found it since her return. That it will be of the moment is assured by the fact that she and Mr. Lewis are now in Europe and will return just in time for her lectures.

Nov. 4 brings an art lecture, under the chairmanship of Miss Julia Sully. The first public interest luncheon, of which Mrs. S. P. Ryland is chairman, will present John Archer Carter, formerly of Richmond, and now a prominent figure in the production of radio programs in New York. He will speak on the general subject of radio programs and it is expected to be as fascinating as the radio musical luncheon last season, which dealt with personalities of the air instead of the programs. This is a subject which should and does concern all club members, and Mr. Carter is expected to deal with it informally and with authority.

A program under the direction of Mrs. Herbert Ragland, musical chairman, will be presented on Nov. 11, and on Nov. 18. Roy Chapman Andrews will come with his famous pictures and lecture on his explorations into the Gobi desert in quest of the origin and development of prehistoric life and primitive man. Mr. Andrews has astounded the scientific world by some of his discoveries.

Bellefontaine, O.  
Examiner 10/5/35  
**To-Day's Birthdays.**

Dr. John Erskine, noted novelist, Columbia University professor of English, President of the Juilliard School of Music, born in New York, 56 years ago.

Henry Latrobe Roosevelt, of New York, Assistant Secretary of the Navy, born at Morristown, N. J., 56 years ago.

Dr. Peyton Rous, noted pathologist of the Rockefeller Institute for Medical Research, born in Baltimore, 56 years ago.

Prof. Robert H. Goddard, of Clark University physicist of rocket fame, born at Worcester, Mass., 53 years ago.

Louise Dresser, actress, born at Evansville, Ind., 53 years ago.

Waco-Tribune Herald 10/13/35

**Byrd-Erskine to Waco**

Explorer and Author Will Appear on Sigma Tau Delta Programs

Admiral Richard E. Byrd and John Erskine have been scheduled for appearances in Waco hall during the current school year by Sigma Tau Delta, honorary English fraternity of Baylor university, it has been announced.

Admiral Byrd, who has lectured from the Baylor platform before, has been booked for Feb. 13, and John Erskine, formerly professor of English at Columbia university and now director of the Juilliard School of Music, will make his second appearance at Baylor Feb. 20.

It is announced also that it is possible that County Cullen, recognized as perhaps the foremost poet of the colored race, may be scheduled in the near future.

**Musicales in December.**

December brings, first, a musicale on the 2nd, followed by an art luncheon on the 4th. What is expected to be one of the most popular lectures of the season will come on Dec. 9, when Lloyd Douglas, author of "The Magnificent Obsession" and "Green Light" will speak on "Personal Adequacy." Mr. Douglas had had a successful career as a Lutheran minister when he achieved sudden fame by the writing of his first novel, which showed how a modern world might seize upon spiritual and religious values for its own regeneration. Since then two other novels have brought emphasis to the theme.

An "open house" will be held on Dec. 23, and on the 30th, Dr. Will Durant will come. Dr. Durant, whose "History of Civilization" has provoked such discussion and controversy will speak on a subject related to the present crisis in world affairs from a philosophical viewpoint. Whether or not one agrees with Dr. Durant's conclusions, his presentation of a subject is always cogent and stimulating.

On Nov. 25, the drama committee, of which Mrs. J. Stuart Reynolds is chairman, will present Clarita Martin in a program of Spanish dances. Miss Martin is an American who has spent a number of years in Latin countries absorbing their artistic background and perfecting herself especially in the dances of Spain. Her costumes are said to be exceptionally handsome and striking.

After the holidays the speakers will include John Erskine, author, dramatist, musician and president of the Juilliard Foundation, Inc., of New York. Dr. Erskine's subject is not yet available.

The most celebrated of feminine conquerors of the air, Amelia Earhart, will be presented on one of the president's days, Jan. 13, and on Feb. 3, the Chinese minister, Dr. Sao-Ke Alfred Sze, will speak under the auspices of the public interest chairman. Other programs will be announced at a later time.

St. Louis Star-  
Times 10/4/35  
**NEW BOOKS INCLUDE  
SEVERAL ON MUSIC**

"A Musical Companion," edited by John Erskine. (Alfred A. Knopf. 516 pages. \$3.)

Dr. John Erskine, president of the Juilliard School of Music in New York, has edited the material contained in "The Musical Companion," published in London last November, and thus brought into being one of the meatiest general books on music available. Seven English musical authorities have contributed to the volume, and there is a special chapter on music in the United States written by Olga Samaroff Stokowski.

Everyone is familiar with the outline of music which puts forward with great seriousness all the familiar platitudes about music, and spends much of its time worshipping at the shrine of Art. Erskine's book has nothing in common with that genre. Straightforwardly, tersely, all the salient facts about the subject are presented, and there is sufficient detail to give more than an inkling of each subject discussed.

The range of material covered by the book is truly remarkable. There are six principal divisions. The first, "The ABC of Music," is devoted to the fundamentals of music; notation; instruments. The second, to the history of the orchestra, its capabilities, and the music provided for it, which includes discussions of symphonies, suites and other compositions.

The third section is concerned with opera, its history, various forms and principal exponents. There is a very complete part devoted to "The Human Voice," which takes up folk-song, and one on chamber music. The sixth section is devoted to solo instruments and the music written for them, and the work is rounded out by a glossary of musical terms and an excellent index.

Bkn. Eagle 10/6/35  
**Mrs. Roosevelt  
To Inaugurate  
Problem Forum**

Will Be First Speaker at  
Session That Will Hear  
Many World Notables

Mrs. Franklin D. Roosevelt will be the first speaker at the fifth annual Forum on Current Problems, to be held at the Waldorf-Astoria Oct. 15, 16 and 17, under auspices of the New York Herald Tribune.

Ambassador-at-Large Norman H. Davis will deliver the keynote for the opening session and Mrs. Roosevelt will speak on "The American Woman's Place in the World Today."

The 1935 Forum subject is "America Faces a Changing World." There will be six sessions. A feature will be addresses brought to the delegates by radio. These will include talks by Sir Samuel Hoare, British Foreign Secretary; Sir Josiah Stamp, Bank of England director; Paul Van Zeeland, Belgium's Prime Minister, and Paul Reynaud, French Minister of Finance.

**Earle, Mills to Speak**

Mrs. Roosevelt will be keynoter of the second session, with "Better Housing" as her topic. At the third session Gov. George H. Earle of Pennsylvania and Ogden L. Mills will discuss the Federal Constitution.

Dr. John Erskine, Juilliard Foundation president, will be keynoter speaker at the fourth session, and Dr. Glenn Frank, University of Wisconsin president, at the sixth. Dr. Harold W. Dodds, Princeton University president, will address this session on "The American Philosophy of Government."

Charlotte Observer 33  
10/6/35

**Two New Volumes  
Should Interest  
Lovers of Music.**

A MUSICAL COMPANION. Edited by John Erskine. New York: Alfred A. Knopf.

HOW TO UNDERSTAND MUSIC. By Oscar Thompson. New York: The Dial Press.

Two noble efforts to clarify the musical situation induced by modern mechanical means of reproduction enliven fall book lists. Thousands of persons have made the acquaintance of good music who have little or no knowledge of music. Some want help, and here it is.

One book is called "A Musical Companion," published a year ago in England and revised for the American trade by Dr. John Erskine, president of the Juilliard School of Music and a pianist as well as an author. Mr. Erskine has done, it seems to this department, a very intelligent material.

The trouble with most books which essay to inform the layman whose interest in music is genuine but undirected is their superficiality. They cut their own throats by being too "easy." The group of Englishmen responsible for "A Musical Companion" have worked on the assumption that anybody willing to read a book to help himself get more out of music is capable of thought and willing to think.

They begin with a historic summary of the various fields. They discuss the voice perspicaciously, they describe musical instruments, indicate their compass, detail effects possible with them. They likewise discuss musical form brilliantly, and what is perhaps most important, they never treat any subject as complete, but continue to apply throughout their long book what has been detailed previously in the work. Composers are briefly but pungently characterized, and musical illustrations are numerous and to the point.

Dallas News  
10/14/35

**Erskine to Appear  
As Orchestra Soloist**

From the Fort Worth Bureau of The News.

FORT WORTH, Texas, Oct. 13.—John Erskine, president of the Juilliard School of Music in New York, will appear this winter with the Fort Worth Symphony Orchestra under Brooks Morris in the unusual role of piano soloist. Dr. Erskine emerged only a decade ago as a musician, his talents as a pianist having been obscured by his brilliant success as professor of literature at Columbia University and the novelist who humanized the classics in such books as "The Private Life of Helen of Troy." Dr. Erskine resigned from Columbia to become the administrative head of the rich Juilliard school. As he did so he began to prove to big city audiences and major orchestras that he could play the piano with virtuosic skill. He will be in Fort Worth as a lecturer and will double his engagement by appearing with the symphony.

Francis MacMillen, the American violinist, is another soloist for the Fort Worth season. He will be heard in April.



Paterson Call  
10/7/35

## Norman H. Davis To Give Keynote Speech At "Trade And Peace" Ses- sion

Norman H. Davis, President Roosevelt's Ambassador-at-large, will give the keynote speech at the opening session of the Fifth Annual Forum on Current Problems which will be held at the Waldorf-Astoria in New York city on Tuesday, Wednesday and Thursday, October 15, 16 and 17, under the auspices of the New York Herald Tribune. Mrs. William Brown Meloney, editor of This Week the Sunday Magazine of the Herald Tribune, is chairman. The Forum will have Mrs. Franklin D. Roosevelt as the first speaker who will also address a subsequent session. It will be closed with a message from President Roosevelt sent to the Forum from the Caribbean.

"Trade and Peace" will be the subject of the first session with the Honorable Cordell Hull, Secretary of State, opening the discussion on "Trade and Peace", in a radio talk from Washington; Dr. Phillip Jessup, professor of International Law at Columbia University, on "Can the United States Remain Neutral?" and Thomas J. Watson, chairman of American International Chamber of Commerce, on "World Trade and Recovery". Special broadcasts over National Broadcasting Company stations from abroad will bring talks by Sir Samuel Hoare, British foreign secretary and Sir Josiah Stamp, director of the Bank of England, from London; the Honorable Paul Van Zeeland, Prime Minister of Belgium, from Brussels; and the Honorable Paul Reynaud, deputy of Paris, from Paris.

"Assets of the Depression" is the topic for the second session and will seek to show that the depression has had its good points in bringing about certain changes which have proved definitely for the better. Mrs. Roosevelt's talk on "Better Housing" opens this session. Talks will be given by Mayor Fiorello La Guardia of New York on "Depression's Debunking of Finance"; Miss Josephine Roche, assistant Secretary of the Treasury, on "Youth's Opportunities Today and Social Security Safeguards"; the Honorable John G. Winant, chairman of the National Social Security Board on "Social Security"; Dr. W. F. Draper, assistant Surgeon General of the United States Public Health Service on "Health Standards"; Dr. Lillian Gilbreth, consulting engineer, on "The Science of Better Living"; Dr. John Studebaker, United States Commissioner of Education on "Adult Education" and Igor Sikorsky, aero engineer, on "Wings Over Land and Sea".

The Honorable Ogden L. Mills, former Secretary of the Treasury, and the Honorable George H. Earle, Governor of Pennsylvania, will discuss the Constitution of the United States in the third session which has for its subject, "Safeguards for the Future". Mr. Alfred P. Sloan, president of General Motors Corporation, will give the opening talk. Dr. Menas Gregory, founder of the Psychiatric Department of Bellevue Hospital, will speak on "Juvenile Delinquency"; Dr. Neil Carothers, professor of economics at Lehigh University on "Sane Economics"; Paul Siple, the Boy Scout with the Byrd Expedition on "Exploration and Adventure"; George E. Q. Johnson, former Judge of the United States District court who was prosecutor of Al Capone, on "Cutting the Crime Cost" and Dr. Arthur H. Compton, professor of Physics at Chicago University on "The Safeguard of Religion". This will be a special broadcast from Chicago and in another broadcast that session Lady Rhondra, editor of "Time and Tide" will speak from London on "International Understanding".

Boston - Microphone  
10/11/35

## NBC Offers Highlights of N. Y. Forum

President and Mrs. FRANKLIN D. ROOSEVELT, Secretary of State CORDELL HULL, JOHN ERSKINE and HELEN HAYES are a few of the speakers to be heard in an extensive series of broadcasts over the NBC networks, beginning Tuesday, October 15.

The addresses will be given at the fifth annual New York Herald Tribune Forum on Current Problems, held at the Waldorf-Astoria Hotel in New York City from October 15-17.

Specific times and networks at which and over which the speeches may be heard will be announced in next week's issue of The MICROPHONE.

The general conference theme is announced as "America Faces A Changing World."

CORDELL HULL will make the opening speech of the first session on Tuesday morning, the theme being "Trade and Peace."

Mrs. ROOSEVELT will speak during this session on "The American Woman's Place in the World Today."

An address by Sir JOSIAH STAMP, director of the Bank of England, will be broadcast to the conference

from London via short wave.

The afternoon session on October 15 will feature another address by Mrs. ROOSEVELT on "Better Housing" and one by Mayor FIORELLO LA GUARDIA of New York City on "Depression's Debunking of Finance."

(Continued from Page 1)

Some of the speakers to be heard during the morning session on October 16 are ALFRED P. SLOAN, OGDEN MILLS, whose subject will be "Broaden the Tax Base," and PAUL SIPLE, member of the BYRD Expedition.

The afternoon session on October 16 will be devoted to "Rise of Culture in the United States" with addresses by JOHN ERSKINE, president of the JULLIARD Foundation; EDWARD JOHNSON, director of the Metropolitan Opera; and HELEN HAYES, famous actress.

Roland Hayes will sing a group of songs in the fourth session which will be on "The Rise of Culture in the United States". Dr. John Erskine, author, educator and president of the Juilliard Foundation, will give the keynote speech. Mrs. Irita Van Doren, literary editor of the New York Herald Tribune will speak on "Trends of Literature"; Edward Johnson, director of the Metropolitan Opera on "The Place of Opera in American Life"; Reuben Mamoulian, motion picture producer on "The World's Latest True Art" and the session will close with a talk by Royal Cortissoz, art editor of the New York Herald Tribune.

## Norman Davis to Give Keynote Speech at Forum on Current Problems, New York City

NEW YORK, Oct. 12. (Special)—Norman H. Davis, President Roosevelt's ambassador-at-large, will give the keynote speech at the opening session of the fifth annual forum on current problems which will be held at the Waldorf-Astoria in New York City on Tuesday, Wednesday and Thursday, October 15, 16 and 17, under the auspices of the New York Herald Tribune. Mrs. William Brown Meloney, editor of This Week, the Sunday magazine of the Herald Tribune, is chairman. The Forum will have Mrs. Franklin D. Roosevelt as the first speaker who will also address a subsequent session. It will be closed with a message from President Roosevelt sent to the Forum from the Caribbean.

"Trade and Peace" will be the subject of the first session with the Hon. Cordell Hull, secretary of state, opening the discussion on "Trade and Peace", in a radio talk from Washington; Dr. Phillip Jessup, professor of International Law at Columbia University, on "Can the United States Remain Neutral?" and Thomas J. Watson, chairman of American International Chamber of Commerce, on "World Trade and Recovery." Special broadcasts over National Broadcasting Company stations from abroad will bring talks by Sir Samuel Hoare, British foreign secretary, and Sir Josiah Stamp, director of the Bank of England, from London; the Hon. Paul Van Zeeland, Prime Minister of Belgium, from Brussels; and the Hon. Paul Reynaud, Deputy of Paris, from Paris.

"Assets of the Depression" is the topic for the second session and will seek to show that the depression has had its good points in bringing about certain changes which have proved definitely for the better. Mrs. Roosevelt's talk on "Better Housing" opens this session. Talks will be given by Mayor Fiorello La Guardia of New York on "Depression's Debunking of Finance"; Miss Josephine Roche, assistant secretary of the treasury, on "Youth's Opportunities Today and Social Security Safeguards"; the Hon. John G. Winant, chairman of the National Social Security Board on "Social Security"; Dr. W. F. Draper, assistant surgeon-general of the United States Public Health Service, on "Health Standards"; Dr. Lillian Gilbreth, consulting engineer, on "The Science of Better Living"; Dr. John Studebaker, United States Commissioner of Education, on "Adult Education" and Igor Sikorski, aero engineer, on "Wings Over Land and Sea."

The Hon. Ogden L. Mills, former secretary of the treasury, and the Hon. George H. Earle, governor of Pennsylvania, will discuss the Constitution of the United States in the third session which has for its subject, "Safeguards for the Future." Mr. Alfred P. Sloan, president of General Motors Corporation, will give the opening talk. Dr. Menas Gregory, founder of the Psychiatric Department of Bellevue Hospital, will speak on "Juvenile Delinquency"; Dr. Neil Carothers, professor of economics at Lehigh University, on "Sane Economics"; Paul Siple, the Boy Scout with the Byrd expedition, on "Exploration and Adventure"; George E. Q. Johnson, former judge of the United States District Court, who was prosecutor of Al Capone, on "Cutting the Crime Cost," and Dr. Arthur H. Compton, professor of physics at Chicago University, on "The Safeguard of Religion." This will be a special broadcast from Chicago and in another broadcast that session Lady Rhondra, editor of "Time and Tide," will speak from London on "International Understanding."

Roland Hayes will sing a group of songs in the fourth session which will be on "The Rise of Culture in the United States." Dr. John Erskine,

author, educator and president of the Juilliard Foundation, will give the keynote speech. Mrs. Irita Van Doren, literary editor of the New York Herald Tribune, will speak on "Trends of Literature"; Edward Johnson, director of the Metropolitan Opera, on "The Place of Opera in American Life"; Reuben Mamoulian, motion picture producer, on "The World's Latest True Art" and the session will close with a talk by Royal Cortissoz, art editor of the New York Herald Tribune.

N.Y. Mirror  
10/17/35

By JULIAN SEAMAN.

TWO books which merit immediate discussion have come to me in the last mail or two. One is "To the Ballet!" (Dodge, \$1.50), by Mr. Irving Deakin; the other, "A Musical Companion" (Knopf, \$3), by Dr. John Erskine, head of the Juilliard Musical Foundation.

Neither of these modest volumes purports to be a "last word." Mr. Deakin's little book is unpretentious, strictly informative, and gives to the lay observer some invaluable information concerning the history of the ballet, synopses of the principal ereations of the present repertoire, and some sagacious comments which will tend to form a just basis for estimate and criticism.

I can think of no one better fitted to write of the ballet than Mr. Deakin, son-in-law of Adolph Bolm, a playwright, dramatic and music critic of long experience, and a keen observer of contemporary art.

Of Dr. Erskine's book, it is necessary to say that the witty wording of "Helen of Troy," "Launcelot and Elaine" and a few other novels, has given place to the sober student; adroitly avoiding the pitfall of technical jargon, sincerely believing in a latent appreciation of music in the average breast seeking to entertain as well as to instruct. It is a book which belongs on every well-kept shelf of musicology.

Kansas City  
Star 10/29/35

JOHN ERSKINE HERE MONDAY.

The Author-Musician to Open the Center's Lecture Series.

John Erskine, author, composer and musician, will open the 1935-36 lecture series at the Center Monday night.

Mr. Erskine's "The Private Life of Helen of Troy" won him immediate recognition as an author, but his pianistic ability, his musical compositions and his presidency of the Juilliard School of Music are today as much the topics of public conversation as his farcical treatment of historical episodes.

Others in the series, in the order of their appearance, are Emil Ludwig, Rabbi Barnett Brickner, Senator Gerald P. Nye, Dr. Alfred Adler, Fannie Hurst and Robert M. Hutchins, president of the University of Chicago.







# EARLE DEMANDS END OF 'WAGE SLAVERY'

Constitution Must Be Amended if It Can't Protect Labor, He Declares at Forum.

## MILLS WARNS OF DICTATOR

End of Liberty, No Security, Seen if New Deal Stands— Rise of Culture Discussed.

The proposal that the Constitution be amended to give the Federal Government power to regulate the nation's economic life was debated yesterday by Governor George H. Earle of Pennsylvania and Ogden L. Mills, former Secretary of the Treasury, before 2,500 women delegates to The Herald Tribune's Forum on Current Problems at the Hotel Waldorf-Astoria.

Governor Earle, who is a Democrat, declared that if the Supreme Court holds that the Constitution is not broad enough to permit the national government to protect "wage slaves" from exploitation, the Constitution should and would be amended. Asserting that the miners of Southwestern Pennsylvania were worse off than chattel slaves before the Civil War, Mr. Earle said that an adverse Supreme Court ruling on the Guffey Coal Bill would be an "unspeakable misinterpretation" of the Constitution.

### Mills Opposes Change.

Mr. Mills, who has been mentioned as a candidate for the Republican nomination for President, warned that constitutional changes such as Mr. Earle apparently had in mind threatened the existence of the basic principles of the American system. The individual States, he declared, already have ample regulatory powers.

Charging the Roosevelt administration with exceeding its constitutional authority in many directions, Mr. Mills expressed the hope that rulings of the Supreme Court on New Deal measures would be "loyally accepted." If the people of the country are "urged to remodel their entire scheme of life to conform to this new and alien pattern," he said, they will be called upon to render "the most important decision since the founding of the Republic."

Two other speakers discussed certain phases of the New Deal critically at the morning session, which was devoted to a discussion of "Safeguards of the Future." They were Dr. Neil Carothers, director of the College of Business Administration at Lehigh University, and Alfred P. Sloan, president of General Motors Corporation.

Professor Carothers, defending unrestricted enterprise as the cornerstone of national progress, as well as "false economic doctrines" theories of economic nationalism and the belief that technological advances have created an "age of endless plenty." The first, he asserted, is a breeder of war, a cause of domestic stagnation and a retardant of recovery, while the second is the "father of technocracy, the Townsend plan, the thirty-hour week" and the "grotesque social credit scheme."

Continuing, the economist said: "The function of government in depressions is to cushion the shocks, to lend aid to the debt-ridden, to reduce the burden of taxation, to encourage production and trade, to introduce economy in government, and above all to care for the unemployed and destitute. Beyond that, interference by government intensifies and prolongs depression."

### New Policy Predicted.

Mr. Sloan declared that with business recovery in sight the "unsound and uneconomic" action that resulted from the depression would be liquidated with it. As prosperity becomes more widespread, he said, a realignment of government economic policy "in the direction of accelerating rather than retarding industrial progress" might be expected.

"Many believe, because of the long period of industrial depression," he said, "that we must accept, at least in degree, unemployment of larger numbers of workers as a continuous problem of the future. Hence comes the demand for the subsistence homestead, the thirty-hour week, the prohibition of new machinery, acreage reduction—all constituting the 'theory of scarcity.'"

"There is no justification for any such thinking. The facts demonstrate that America has not yet reached the stage of industrial development in which it has the plant or the ability to produce more than its people, as a whole, would like to consume."

"As a matter of fact we cannot materially shorten the working day, even to the point where we have already shortened it, and produce the quantity of goods and services which the American people can consume. Vast potential demands exist in the unfulfilled wants of the people."

### Other Speakers at Forum.

Other speakers at the morning session were George E. Q. Johnson, former United States Attorney in Chicago, who said greater emphasis should be laid upon crime prevention; Dr. Menas S. Gregory, former director of the Psychiatric Department of Bellevue Hospital; Paul Siple, Boy Scout who accompanied the Byrd expedition to Antarctica; Dr. Lillian Gilbreth, consulting engineer, and Dr. Arthur Compton, Professor of Physics at the University of Chicago, who discussed the "Safeguard of Religion" in an address broadcast from Chicago. Paul Van Zeeland, Prime Minister of Belgium, delivered an address on international trade agreements from Brussels.

The afternoon session was devoted entirely to a discussion of the rise of culture in the United States. Participants in this part of the program were Dr. John Erskine, president of the Juilliard Foundation; Irita Van Doren, literary editor of The Herald Tribune; Carl Van Doren, author; Edward Johnson, general manager of the Metropolitan Opera; Rouben Mamoulian, motion picture director; Helen Hayes, actress; Jonas Lie, president of the National Academy, and Royal Cortissoz, art editor of The Herald Tribune.

### Earle-Mills Debate.

The high point of the day's session was the debate between Governor Earle and Mr. Mills on the Constitutional issue.

Comparing conditions today with those faced by Abraham Lincoln, the Pennsylvania Governor said that citizens of the present should amend the Constitution to end wage slavery as their forebears amended it to abolish chattel slavery. Unequivocally he asserted that if the Supreme Court made it impossible for the Federal government to insure labor the right of collective bargaining under the Wagner bill, the Constitution should be amended.

"The Constitution," he declared, "must be elastic enough to allow for economic evolution. If an interpretation of the Supreme Court does not allow of this elasticity, then the Constitution must be amended."

In conclusion, he said:

"I believe that America must and will have a Federal Constitution strong enough to protect our people from the evils of economic conditions resulting from reckless, unrestrained private enterprises. If the Supreme Court finds that it is not possible under the Constitution as it now stands, then I believe our people will amend their Constitution, and no propaganda from the so-called Constitution-savers will prevent them."

"I believe that constitutional amendment is bound to come. In this country public opinion moves on like a great glacier, slowly but with irresistible force, and ultimately becomes recorded in measures demanded by the people. That is what is happening in America today and those who attempt to halt it are bidding the ocean to go back and the stars to stand still in the heavens."

### Mills Denies Parallel.

Mr. Mills spoke immediately after Governor Earle. Recognizing that the Constitution had been amended in the past, Mr. Mills declared that never had it been changed "in such a manner as to destroy its whole meaning and purpose." The contemplated changes, he said, "strike at the very roots of the existing order."

Under the "old order," Mr. Mills declared, free government, free men and free enterprise was the way of life, which the test of more than 150 years has proved to be the "most successful scheme of life ever devised." It is this scheme, he said, that the constitutional revisionists would overturn and supplant.

"Laws already enacted, including NRA, make this abundantly clear," he continued. "They seek to authorize the Federal Government to control industrial production, to control prices, to control wages, hours and conditions of labor, and employer-employee relationships, all irrespective of whether the business and transactions affected are interstate or intrastate in character. They practically strip the States of their power of regulation over public-utility companies operating within their borders."

"They give the Federal Government control of the agricultural life of the country and of the industries most closely related thereto—a control so far-reaching as to extend down to the right of production on the individual farm, and, beginning there, applying to every step in the production, processing and distribution of agricultural products."

"Incredible to relate, the government has dared to impose criminal penalties on a farmer who grows for sale on his own farm more than the government says he may. This is bureaucracy gone mad."

"Where no claim could be laid to primary jurisdiction, our lawmakers have not hesitated to use the power of taxation and the control of the mails to assert an authority over men and transactions never granted the Federal Government."

"Let us face the facts. If these laws stand, there is virtually no limit to the Federal power, and, for all practical purposes, we shall have a completely centralized government exerting despotic authority over our economic life as a whole."

### Foresees Dictatorship.

"Nor under such conditions can the division of powers within the Federal Government survive. Once government undertakes to regulate in minute detail the multitudinous economic problems of a great nation, no deliberative body can effectively exercise these powers. The delegation by the Congress to the President of its legislative powers was a frank recognition that if the government was to assume the detailed conduct of the nation's business, such direction could not be provided for by law, but must be left to executive discretion."

"Democratic institutions must break down under the burden of

duties for which they were never intended. As these duties increase in complexity, arbitrary power grows. It finds opposition inconsistent with the obedience it must command. It soon expands beyond the economic domain. Freedom of speech and press disappear. Dictatorship emerges. We need look but to Italy and Germany to see how swift is the process."

"Free enterprise, of course, succumbs. It is the antithesis of all that is aimed at. A planned economy implies central control of the means of production, and this excludes the right of individual disposal. Nothing but confusion can arise from a failure to recognize that in this respect a planned economy and socialism are fundamentally the same."

"To be sure, there is nothing sacred about political and economic institutions. They are but means to an end. The primary end of the men who established and molded our institutions was liberty and self-government. Liberty, aside from its spiritual value, meant to them opportunity. Opportunity, in turn, would lead to security. They desired liberty, opportunity and security. To attain them, they established free institutions. They were amazingly successful. Liberty and opportunity have certainly been ours, and we have advanced further on the road to individual security than any nation, ancient or modern. "The new order is concerned with neither liberty nor individual opportunity. For liberty, it would substitute authority. For individual initiative and responsibility, government planning. But it does stress security. The irony of it is that of all conditions to which men aspire, security is the one which the new order is least of all able to assure."

"Only in abundance can there be security. Planned and controlled economies under coercive governments are security systems. They were the accepted type before our nation was born, and not one even succeeded in banishing famine. It was not until free enterprise came that the world knew the meaning of abundance."

### Rise of Culture.

In discussing the rise of culture in the United States Dr. Erskine said that the United States had made a definite contribution through its schools and colleges, that it had developed an architecture of its own and made a contribution to music and the dance in the form of jazz. The motion pictures also were a definite American contribution to world culture, said Dr. Erskine, adding that the movies, "as they say in Hollywood, are a colossal advance in art."

Mr. Mamoulian also discussed motion picture making as the "newest of the fine arts" and said that the future of the cinema "is full color and third dimension." In the future, he said, the screen will be "more emotional," while the stage "will be more of a mental and ideological medium."

Miss Hayes told the audience that the problem of the stage today was to find a means of making it "a stable artistic institution instead of a series of speculative ventures" and to transform it into "an American instead of a New York theatre." Progress is being made, she said, and the theatre, which "was once the Peck's bad boy of the arts, is now by way of becoming the darling of the White House."

ny American 11/24/35

# Guide Book Written for Music Lovers

"In this country there are many people who would not call themselves even amateurs in music, who perhaps have missed even an elementary instruction in the art, yet who show an increasing love of it. In any precise sense they may never have the time to become musicians, yet they constitute a respectable part of the musical audience, and they wish to make their appreciation of music more intelligent."

Thus John Erskine strikes the keynote to the guide to music he has edited. Called "A Musical Companion" (Alfred A. Knopf, publisher), it is designed to introduce the amateur to practically all phases of music. It treats of orchestral music, opera, the human voice, chamber music and solo instruments, as well as the theory of music in an understandable and easy manner. Most subjects are handled briefly, as they must be if everything is to be covered, but the text is meaty, well organized.

The volume is the work of seven eminent English musical authorities, edited for American readers by Dr. John Erskine, president of the Juilliard School of Music and a noted pianist as well as a writer of distinction.

There is a special chapter on music in the United States written by Mme. Samoff Stokowski as well as a detailed index showing the dates of all the leading composers, a table of orchestral and vocal compasses and a full glossary of musical terms. These, with the subject matter, which is arranged for quick reference, make "A Musical Companion" a valuable musical dictionary.

Newark Star Eagle 12/5/35

## JOHN ERSKINE To Talk Here

John Erskine, noted author, musician and formerly professor of English at Columbia University, will speak at Fuld Hall, Monday night, under the auspices of the Y. M. & Y. W. H. A. His subject will be "The Adventure of Novel Writing."

Dr. Erskine's novel, "The Private Life of Helen of Troy," a modernization of the classical story, was a best seller several years ago. He is president of the Juilliard School of Music, a director of the Metropolitan Opera Company, and a prolific writer of novels, plays and magazine articles. Mrs. Samuel I. Kessler, member of the board of directors of the "Y" will preside.



NY Herald-Tribune 10/17/35

# Earle Draws Mills' Fire At Forum as He Urges Change in Constitution

**Ex-Secretary of Treasury  
Tells Pennsylvania Gov-  
ernor New Deal Would  
Destroy American Life**

**Democrat Assails  
'U. S. Wage Slavery'**

**Asks That Nation Follow  
Lincoln's and Greeley's  
Example When Human  
Chattels Were Set Free**

The two opposing points of view in regard to changing the Constitution were vigorously defended by spokesmen of the two major political parties at the morning session of the fifth annual Forum on Current Problems under the auspices of the New York Herald Tribune at the Waldorf-Astoria yesterday.

George H. Earle, Democratic Governor of Pennsylvania, demanded the abolition of "wage slavery" by amendment to the Constitution, if necessary. Just as in their day, he said, Abraham Lincoln and Horace Greeley had made possible the end of chattel slavery.

Ogden L. Mills, Secretary of the Treasury under President Hoover, denounced New Deal plans not as mere amendments to the Constitution but proposals that struck at the very roots of the existing order.

**Mills Warns of Despotism Control**  
The recent potato-control act was "bureaucracy gone mad," Mr. Mills cried, and other attempts to extend the powers of the Chief Executive, if permitted to stand, he said, would mean that there was "no limit to the Federal power" and the government could exercise despotism control over economic and daily lives.

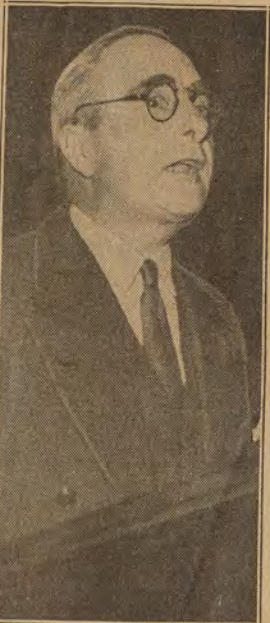
Both speeches were received with frequent outbursts of applause from sympathizers in the audience, although Mr. Mills was more frequently interrupted and at the end was long and enthusiastically applauded.

Governor Earle had opened the debate with a description of the soft-coal towns of western Pennsylvania, where, he said, the workers lived in conditions worse than those of chattel slaves.

**An "Unspeakable" Decision**  
"A decision of the Supreme Court," he said, "which would so interpret the Constitution as to make it impossible to free these miners from industrial serfdom through the Guifey coal bill would be as unspeakable a misinterpretation of the Constitution as that against which the great Lincoln and Greeley fought."

"If the Constitution is so interpreted by the Supreme Court as to make it impossible for the Federal government

**Debating Constitution at Herald Tribune Forum**



Ogden L. Mills

Governor Earle of Pennsylvania

to insure labor the right of collective bargaining under the Wagner bill, then the Constitution will have to be amended."

Attempts to remedy labor conditions by separate state enactment had proved impracticable, he said, and any academic right of a state to independent action should not be allowed to stand in the way of Federal action on a national scale for the national good. He characterized opponents of such Federal action as political spellbinders and "so-called Constitution savers" actuated by a desire to make political capital of the issue. He quoted George Washington, Thomas Jefferson and Chief Justice Marshall in statements expressing their belief that the Constitution should be amended when necessary.

**Mills Defends "American Scheme"**  
Mr. Mills, following Governor Earle, departed from his prepared text to interpose an indignant answer to several of the points of his opponent.

"I want to say to Governor Earle," he said, "that when I talk of saving the Constitution I am not just talking of saving even the fundamental law. I am talking of saving the American scheme of life, based upon that Constitution."

"The issue is not, as some would have us believe, whether our Constitution is to be as unchangeable as the laws of the Medes and the Persians. By its very terms it is amendable. It has been amended in the past. When the people recognize the

need it will be amended in the future, but never, I hope, amended in such a fashion as to destroy its whole meaning and purpose."

Nor did opposition to New Deal proposals mean, he continued, that the country must forego legitimate and desirable changes. These could be brought about by state enactment, he said, or by compacts between the states. He cited the leadership taken by New York State in welfare legis-

**Quotes Jefferson  
In Reply to A. A.**

Just as Governor Earle had quoted Thomas Jefferson to prove his desire to amend the Constitution, so Mr. Mills quoted the founder of Democracy as complaining to President Washington of Federal encroachments on the functions of the separate states. The room rang with delighted applause from those who dislike the A. A. when he read from Jefferson's letter:

"We were directed from Washington when to sow and when to reap, we should soon want bread."

The applause which had greeted Governor Earle had prompted Mrs. William Brown Meloney, chairman of the conference, to remark smilingly when she introduced Mr. Mills,

"We thank Governor Earle, but we want to remind him that these forums are absolutely non-partisan. It is even significant that the President of the United States closes this one, and his wife opens it."

Mrs. Roosevelt was present as a guest yesterday afternoon but did not speak.

**President Will Close  
Forum This Evening**

The Forum will come to its end this evening, with a message from President Roosevelt, who is now cruising in

the Caribbean. Mrs. Roosevelt will be "to co-operate with the American government in this action by negotiating the first agreement concluded between the United States and a European country." We are convinced that the mutual advantage of both nations will derive it is consoling.

Other speakers at the concluding session will be Dr. Harold W. Dodds, E. K. Bhopal, a dispute took the form of a pledge of continued support by the National University of the principles of collective security. "At the present moment our action remains, as it has always been, directed toward finding the best means to shorten the duration of the conflict and at the same time to render more burdensome and therefore more unlikely in the future any resort to violence," he explained.

**Johnson Says Crime Cost  
Exceeds Federal Budget**

There were more men in American prisons today than there were in the armed land forces of the United States, according to George E. O. Johnson, former United States Attorney at Chicago and prosecutor of Al Capone, who addressed the forum on "Cutting the Crime Cost." He estimated that the annual direct and indirect cost of crime to the American people was greater than the budget of the Federal government even with its emergency expenditures.

The first of the two remedies he proposed was a remoulding of public opinion through education on law enforcement. "We must at the same time free our police, our law enforcement agencies, from the grimy hand of corrupt politics, which cannot be tolerated in law enforcement any more than it could be tolerated in the enforcement of health ordinances for the control of contagious diseases," he warned.

A more important remedy, he felt, would be found in a new treatment of juvenile delinquency.

**Gregory Would Attack  
Crime Through Children**

The same safeguard against crime was recommended by Dr. Menas S. Gregory, professor of psychiatry at New York University, who spoke on "Psychiatry and Youth." "It is my personal conviction," he told the forum, "that the timely and intelligent training of so-called problem children before they became delinquent will be one of the most effective preventive measures in delinquency and criminality. Thus the home and the school, particularly the school, since it is responsible for the training of future parents—supplemented by religious and spiritual training—are the greatest instrumentalities in the prevention of juvenile delinquency and criminality."

He asserted there was no evidence to support the old belief that criminals were born, or that criminal tendencies were necessarily inherited.

**Siple Urges Youths  
To Try Exploration**

Exploration and adventure were recommended to the youth of the United States as an outlet for surplus energy and an effective safeguard against many of the hazards of modern life by Paul A. Siple, Boy Scout who accompanied both Byrd expeditions to Antarctica. Unless the spirit of adventurous curiosity were kept alive, he said, the world faced a slump in civilization which would mean another dark age.

"Our youthful crime waves are caused more by the desire for adventurous outlets," he said, "than by inherited criminal instincts or poverty. The Boy Scout and Girl Scout movements are among the most effective measures offered to many of the generation's chaotic excitement. They are a relief from speed and their reversion to nature they offer a passive environment in which young minds are able to develop natural imaginations and personalities of their own."

**Dr. Gilbreth Defends  
Machine as Aid to Man**

A spirited defense of the machine was made by Dr. Lillian M. Gilbreth, consulting engineer and specialist on industrial management problems, who assailed the widespread idea that the machine has been detrimental to mankind. Fundamental selfishness, she said, were the real factors in the conditions for which machines were commonly blamed.

"We deemed it a privilege," he said

over →



NY Herald-Tribune 10/17/35  
(See preceding page)

"It remains to conserve machine usefulness," she asserted, "Thought of as a means for developing the human element, the machine must never, in its product or its process, harm humanity. Consumption and distribution must carry its product to those who need it, but it must not be too heavy a burden upon these. Uselessness, over thinking and a willingness to do something to help are the fundamental safeguards which can ultimately bring about real progress. We need have no fear of power and the machine if these exist."

### Dr. Compton Upholds Exponents of Religion

It was only the exponents of religion who were making any serious effort to solve the world's difficulties, Dr. Compton, professor of physics at the University of Chicago, told the forum in a message broadcast from Chicago. They were formulating a religion of the present on the basis of eternal values elaborated through generations of living, he found.

"Technology has given us new powers," he continued, "but it has also imposed on us new restrictions. We in America who live in this mechanized world are those who must stand the brunt of this rapid change in the mode of life. There is definite evidence that in certain regards both the physical and moral fiber of our nation is deteriorating. We need to become alive to the new values of our new civilization."

### Dr. Carothers Outlines Sane Economic Credo

The morning session was concluded by Dr. Neil Carothers, director of the College of Business Administration at Lehigh University, who outlined a credo of sane economies as a safeguard against extravagant experimentation with economic forces.

The foundation of this credo, he said, was capitalistic industry resting on the institutions of private property and freedom of enterprise. He termed them the spontaneous, automatic, self-starting motor forces of progress and culture.

### Erskine Is Skeptical Of Culture in U. S.

The afternoon session, devoted to "The Rise of Culture in the United States," was opened, after greetings had been extended by Miss Kathryn McHale, national director of the American Association of University Women, by Dr. John Erskine, president of the Juilliard Foundation. After he had introduced a keynote address, in which he showed himself sharply skeptical of culture in America, and especially of its native roots, critics and practitioners of the arts rose strongly to their defense.

### Cortissov Warns of "Filling Station Art"

Their acceptance of Dr. Erskine's challenge was climaxed by the last

speaker of the session, Royal Cortissov, art editor of the New York Herald Tribune. The language of art, he told the audience, was universal, and he answered Dr. Erskine's opening plea for an American culture by urging that painting and sculpture should not be "as American as filling stations."

After comparing culture to the harvest reaped from seeds either blown by the wind or planted carefully by patient farmers, Dr. Erskine cast a doubting eye on the crops produced by the several arts in the United States.

"It's not entirely unfair to say," he contended, "that we set a terrifying value on imported seed, wind-blown, bird-carried. We import it by no system, and we don't ask whether it will furnish the peculiar sustenance we need. We like to plant in volume. We are less concerned to cultivate the shoots. Oddly enough we take the harvest for granted, and we are annoyed if any one asks whether we're sure we did get a crop after all."

The architecture of American office buildings, jazz, the chorus at the Radio City Music Hall, George Belows and Grant Wood, motion pictures, electric light bulbs and telephones Dr. Erskine exempted from his indictment.

"The most important thing in the universe," he said, "is our own set of talents, yours and mine. There's the soil in which we expected first of all to plough, to plant, and reap. At some moment in our busy day, we might well forget the universe, forget Europe, forget the government, forget the neighbors, forget even the family, and look inside. In the old wisdom, we might know ourselves, and be ourselves."

Mr. Cortissov took issue directly with the cause of Americanism in art. "It is a fine thing to rejoice in what the American does today," he said.

He cautioned his audience not to be unhappy if it could not find "in every work of art, whether it be a book or a picture, that is produced on American soil, something that is obviously and unmistakably American, like a filling station. Consider instead whether it is a moving, beautiful thing, whether it is a spiritual entity, whether it has some vital quality in it, and if it has that it doesn't matter whether it looks American or not."

A new attitude toward art was discernible in the United States, Mr. Cortissov held. "I don't refer just to the awakened civic consciousness that causes men to found museums and fill them with pictures. I don't refer to the awakening of interest in the

public at large in art as art. I refer to something that is more important, and that is the matter of discrimination.

"People have begun to pick and choose, and you know that is the great lesson of our progress in American art. It is only in proportion as we are faithful to that lesson today that we are, so to say, doing our duty by American culture."

### Irita Van Doren Backs Young U. S. Authors

Mrs. Irita Van Doren, introduced to the forum as the literary editor of the New York Herald Tribune and the only woman in the United States who edited an important literary periodical, in her address recommended five books to her audience. They were Ellen Glasgow's "Vein of Iron," Clarence Day's "Life With Father," "North to the Orient," by Anne Morrow Lindbergh; T. E. Lawrence's "Seven Pillars of Wisdom," and Sinclair Lewis's "It Can't Happen Here." The last book will be published soon.

Before she introduced her husband, Carl Van Doren, to the forum, she spoke of contemporary trends in American literature with more confidence in their potentialities than had been expressed by Dr. Erskine. Although she admitted that young writers today are more concerned with what they had to say than with the way in which they said it, and that they were not good novelists, she found in this, she said, a spirit of rebellion against dull, dead or unjust things.

Lowell Sunday  
Telegram 10/27/35

## WOMEN'S CLUB

### Prof. John Erskine to Speak Tomorrow on "The Moral Obligation to Be Intelligent."

John Erskine, who will speak on "The Moral Obligation to Be Intelligent" tomorrow afternoon, at 3 o'clock at Liberty hall, is a man of tremendous versatility. He is poet, essayist, novelist, musician and college professor. He teaches English at Columbia university, is President of the Juilliard Institute of Musical Art in New York City and is one of the directors of the Metropolitan Opera company. Probably John Erskine is best known for his popular novels, among which are "The Private Life of Helen of Troy", "Galahad", "Adam and Eve", and "Solomon My Son", just off the press. However, he has written many essays and poems of a serious nature. Among them are "The Kinds of Poetry", "Sonata and Other Poems", and "Prohibition and Christianity". Mr. Erskine is a witty, brilliant speaker, he uses no notes or manuscript and is as entertaining before an audience as in informal conversation.

Detroit News  
11/3/35

John Erskine, composer, pianist, lecturer and author of best sellers, will speak on "The Influence of Women—and Its Cure," when he comes to the Town Hall in the Fisher Theater, Wednesday, Nov. 6, at 11 a. m. Erskine's researches into the realm of femininity have appeared in a series of books in which he has established himself as an authority on such famous ladies as Eve, Queen Guinevere, Helen of Troy and the Queen of Sheba. He has been professor of English at Columbia University since 1916, and president of the Juilliard School of Music, New York, since 1928; he is now also a director of the Metropolitan Opera Company.

St. Joseph News-Press  
10/20/35  
BOOKS ABOUT MUSIC

### Two Excellent Volumes Will Help Musical Student.

### Work of English Group Is Long and Detailed Study of Material.

Two noble efforts to clarify the musical situation induced by modern mechanical means of reproduction enliven fall book lists. Thousands of persons have made the acquaintance of good music who have little or no knowledge of music. Some want help, and here it is.

One book is called "A Musical Companion," published a year ago in England and revised for the American trade by Dr. John Erskine, president of the Juilliard



JOHN ERSKINE  
Who edited the revised version of "A Musical Companion."

School of Music and a pianist as well as an author. Mr. Erskine has done an intelligent job of editing some very intelligent material in this book which is issued by Knopf.

The trouble with most books which essay to inform the layman whose interest in music is genuine but undirected is their superficiality. They defeat their own purpose by being too "easy." The group of Englishmen responsible for "A Musical Companion" have worked on the assumption that anybody willing to read a book to help himself get more out of music is capable of thought and willing to think.

They begin with a historic summary of the various fields. They discuss the voice, describe musical instruments, indicate their compass, detail effects possible with them. They likewise discuss musical form brilliantly, and, what is perhaps most important, they never treat any subject as complete, but continue to apply throughout their long book what has been detailed previously in the work. Composers are briefly but pungently characterized, and musical illustrations are numerous and to the point.

Oscar Thompson's "How to Understand Music," a publication of the Dial Press, is not that sort of book. It is rather like a long and somewhat too general lecture, eschewing the bright style and occasional quips of "A Musical Companion" and sticking pretty close to accepted tradition in books of the type. The absence of detail might help the reader whose interest is not specific, but it lessens the value of the book as a reference work. Mr. Thompson is a sound critic and an honest one. His book is evidence of this.

Fort Worth Press  
10/21/35

## MISS CABLE IS ON CONCERT PROGRAM

### Fort Worthers Plays in Denton Orchestra

Special to The Press.

DENTON, Oct. 21.—Fort Worth students at Texas State College for Women who have permission to be absent from classes when they desire are Omega Cable, Mary Ruth Clark, Helen Travis and Mrs. G. L. Harding. They made an average of B on all work last semester.

Miss Cable plays a flute in the 47-piece College Symphony Orchestra which will give a concert in February when Dr. John Erskine, president of the Juilliard School of Music, New York, will be pianist.

Upton Sinclair, Amelia Earhart, John Erskine, Commander Edward Ellsberg, Louis Golding and Rev. Dr. John Haynes Holmes will appear this year in the Y. M.-Y. W. H. A. Lyceum series.

The series will open Armistice night, November 11, when Dr. Holmes, pastor of the Community Church in New York and co-author of the current Theater Guild production, "If This Be Treason," will discuss "What Price Neutrality?" Taking part also will be Commander Ellsberg, naval officer, engineer and author, and Dr. Frank Kingdon, president of Dana College.

Sinclair, author and gubernatorial aspirant in California last year, and Governor Hoffman will talk on "Economics of 1935" at the meeting November 13. Franklin W. Fort will preside.

Dr. Erskine, author of "The Private Life of Helen of Troy," will speak December 9 on "The Adventure of Novel Writing." He is president of the Juilliard School of Music in New York.



Montclair Times  
10/22/35

# Weekly Activities At the Montclair Women's Club

Dr. John Erskine who, because of the illness of Louis Bromfield, will replace him as speaker at the Montclair Women's Club on Friday, is a composer of distinction, a pianist of concert caliber, the author of "The Private Life of Helen of Troy," "Adam and Eve," "Galahad," "Helen Retires," and



many others. He has been a professor at Columbia University since 1906, is president of the Juilliard School of Music and director of the Metropolitan Opera Company. He holds degrees from Columbia, Amherst, University of Bordeaux, Rollins College, New York State Normal College, Cornell, Wesleyan, Boston University and a number more. Recently he has been interesting himself in what American novelists are doing. It is on these recent trends in novel writing that Dr. Erskine will address the club.

Newark News  
10/24/35

**A**UTUMN foliage and flowers decorated the Montclair Women's Club for the annual "turn over" sale which is being held there yesterday and today to reduce the club house mortgage. Mrs. Frederick H. Amerman, general chairman, is being assisted by a committee of 250.

Two booths feature character analyses from handwriting and fortune telling. Tables are devoted to homemade foodstuffs, books, linens, jewelry, glass, flowers, samples of materials and bridge accessories and prizes. Quarters, the junior organization, has charge of the kiddie booth.

Dr. John Erskine, author and president of the Juilliard School of Music will speak to the club tomorrow afternoon at 3 on the doings of American novelists. Louis Bromfield, who was originally scheduled to speak, had to cancel his engagement because of ill health.

Detroit Free Press 11/3/35

## Erskine Will Speak at Fisher Town Hall

John Erskine, author, playwright, composer, pianist and lecturer, will speak on "The Influence of Women and Its Cure" at 11 a. m. Wednesday in the Detroit Town Hall series at the Fisher theater.

One of America's most versatile celebrities, Mr. Erskine is as widely known in a professional and social way in Europe as he is at home. He is professor of English at Columbia University, president of the Juilliard School of Music and a member of the board of directors of the Metropolitan Opera. His books, plays, essays and humorous comments are widely read and admired. As a piano virtuoso he has appeared as guest soloist with many of the Country's foremost orchestras, including the Detroit Symphony Orchestra.

Among Mr. Erskine's many decorations are those of a Chevalier of the Legion of Honor of France and the Distinguished Service Medal of his own country.

Bkn. Times  
Union 10/23/35

# FILE FAIR PAPERS TO INCORPORATE

## Noted Boro Men Among Signers; To Follow Chicago Plan, Says McAneny.

Emergence of the widely discussed World's Fair of 1939-1940 into the realm of reality was announced by George McAneny, chairman of the preliminary committee, last night. A certificate of incorporation, approved by Supreme Court Justice William T. Collins, of Manhattan, and bearing the signatures of more than 100 prominent men, was rushed to Albany yesterday morning by the committee's counsel and filed with Secretary of State Edward J. Flynn in time for Mr. McAneny to make the formal announcement to a group of reporters assembled in his office in the Ritz-Carlton, Manhattan.

The certificate, which permits formation of a corporation under whose control the permanent plans for the fair will be developed, says the purposes of the fair are two fold; to observe the 150th anniversary of the inauguration of George Washington as first President of the United States and to observe the establishment of the Federal Government in New York City, the first capital of the nation.

### Noted Boro Men Sign

Among the signers of the certificate are Philip A. Benson, president of the Dime Savings Bank; Edward C. Blum, president of the Brooklyn Institute of Arts and Sciences; F. Trubee Davison, chairman of the American Museum of Natural History; Joseph P. Day, realtor; John Erskine, president of the Juilliard School of Music; Robert W. Higbie, vice-president of the Jamaica Savings Bank; Ralph Jonas, of the law firm of Jonas & Neuburger; George Le Boutillier, president of the Long Island Railroad Co.; George V. McLaughlin, president of the Brooklyn Trust Co.; Ogden L. Mills, former Secretary of the Treasury; Christopher C. Mollenhauer, president of the Dime Savings Bank of Williamsburgh; James H. Post, chairman of the National Sugar Refining Co.; Lewis H. Pounds, chairman of the Long Island Chamber of Commerce; Grover A. Whalen, president of the Schenley Products

Mus. Leader 10/26/35

## Erskine Edits New Music Book

Few people before the public are more versatile than the gifted John Erskine, author of many famous novels, pianist and president of the Juilliard Foundation. His name now appears on an Alfred A. Knopf publication as editor of "A Musical Companion: A Guide to the Understanding and Enjoyment of Music." In the introductory note, Dr. Erskine tells that this is an abbreviated form of a book published a year ago in London. It is the work of seven English writers, and each one has contributed a section: "The A, B, C of Music" (W. R. Anderson), "Orchestra and Orchestration" (Julius Harrison), "Opera" (Edward J. Dent), "The Human Voice" (Francis Toye and Dynley Hussey), "Chamber Music" (Edward Evans) and "The Solo Instruments" (F. Bonavia). Olga Samaroff Stokowski has contributed a chapter on "Music in the United States." Dr. Erskine's work consists in condensing and adapting the book to the American reader.

The book covers a wide field and is intended to give the amateur a knowledge of composers, symphonies, operas, instrumental and vocal pieces, and history of music. Since radio programs have become so popular, the book will be invaluable to a wide public. Mme. Samaroff has condensed into fewer than six pages considerable information about American music. "A Musical Companion" will no doubt stimulate its readers to read in greater detail about subjects entertainingly introduced in its pages.

Evans on News  
Index 11/1/35

By NEOLA NORTHAM  
Club Editor

Drama Club members and guests meeting yesterday at the Woman's Club of Evanston heard Mrs. William H. Barnes' greeting and announcement of John Erskine's talk on "The Future of the Drama" Thursday, Nov. 14, before giving their attention to the unique program of "Moods in Words and Music".

Dr. Erskine is professor of English at Columbia University, president of the Juilliard School of Music and author of numerous popular books, "Adam and Eve", "Helen of Troy", among them and "Solomon, My Son", his latest.

Mrs. Wesley W. Polk, program chairman of the club, presented Dario Shindell and Claire Ross as the artists of the day whose program commanded generous applause for its professional finish, its blending of dramatic literature and music by artists outstanding in their different fields.

He's a doctor of music as well as of literature, is John Erskine, and besides, there's the 16-million-dollar Juilliard School of Music which he heads. This school was endowed to encourage latent Bachs and Beethovens of the wide and open spaces in all the states to pour out their souls in harmonies beautiful and ennobling, stirring grand, or at least cleverly conceived and composed.

### NOT AN IMPOSING LIST.

The results so far haven't been imposing, Dr. Erskine grants. He's to talk tonight at B'nai Jehudah Temple on music in America, and the most substantial composers he can point to are Victor Herbert, Stephen Foster, George Gershwin, a few anthem and hymn writers and the unknown composers of many Negro spirituals, cowboy songs and similar folk tunes.

"Our writings, paintings and architecture grow distinctive and challenging in the world today," he says. "But the ideas and forms for music expressive of the real sweep of our times still fumble for birth."

Detroit Times  
11/1/35

## Erskine, Author

JOHN ERSKINE, composer, pianist, lecturer and author of "The Private Life of Helen of Troy," will speak on "The Influence of Women—and Its Cure," when he comes to the Fisher Town Hall in the Fisher Theater, Wednesday morning at 11 o'clock.



JOHN ERSKINE

He has been professor of English at Columbia University since 1916, and president of the Juilliard School of Music, New York, since 1928; he is now also a director of the Metropolitan Opera Company.

Last season, at the invitation of Ossip Gabrilowitch, he appeared at Orchestra Hall as guest pianist with the Detroit Symphony Orchestra. He also appeared recently with the Minneapolis Symphony Orchestra.

During the war, Erskine was chairman of the army educational committee, A. E. F., and in 1919 served as educational director of the A. E. F. University at Beaune, France. He was made Chevalier de la Legion d'Honneur and honorary citizen of Beaune.

Oh, well, the Historian Erskine consoled, music smoldered long in the past. The cultural lag between poetry and painting of the Renaissance, and the correspondingly romantic and rangy music of Bach, Beethoven and their great followers, was scores of years.

Artist Erskine, who not only writes novels but plays piano, is certain that the tumult of today will find its greatest ultimate expression in the music of a master who either lives now or will be born the heir to its drama and achievement.

### ELEMENTS OF GREAT MUSIC.

The Erskine who writes shrewdly of the private lives of Helen of Troy, Galahad, and of Adam and Eve lore, cannot help feeling that in the world now are forces and change that are the very essence of great music.

"We are too close to them yet to describe them in music," he says. "The fight between individualism and collectivism, the rise of contemporary Napoleons, such as Hitler and Mussolini, the birth of a new Russia, the ferment in China and India, the colonial penetration of empires, internationalism, the development of machinery that should free man, but as yet partly fetters him—the chaos of war on a world scale—these are the background for human struggles that cry to art for expression."

"Freedom, that tricky word, used by both the anarchist and the supporter of meticulous law and order by both the radical and the Tory, will find its peace in the greater music of tomorrow. Romance purged by realism and the skeptic will bloom as never before."

"Yes, music will follow men through green pastures and the wilderness. Music will mirror the heart and mind of both man and society."

## MUSIC SEEKS A MASTER

JOHN ERSKINE SAYS ELEMENTS ARE WAITING TO BE GATHERED IN.

Here for a Lecture, He Points Out That a Great Composer Yet May Set the World's Forces in a Gigantic Score.

John Erskine is a philosopher at sea in a skiff when it comes to explaining why the land of the free and the home of the brave isn't filling the air and titillating cultural crannies with new symphonies, sonatas and overtures to operas.



Marion, 9nd. Leader Tribune  
10/27/35

## 'A Musical Companion'

A Guide to the Understanding and Enjoyment of Music.

Edited by John Erskine  
(Alfred A. Knopf, Publisher)

BOOK REVIEW

By ALMA PATTON

With the increasing interest in music due to the splendid daily radio programs and the constant addition to phonograph libraries, "A Musical Companion" is a most timely contribution to the musical and literary world of America. In England and the continental countries, there are many such volumes to aid the music student as well as the layman in his understanding and appreciation of the art. The need for the present volume is all the more apparent since we have had too few examples except of musical dictionaries and encyclopedias. Not that it is a substitute for example, for Grove's Dictionary. "The amateur wishing to inform himself about any phase of the art will find here an introduction to practically all the phases, and in some cases he will find much more than an introduction."

"A Musical Companion" is a compilation of works of a group of English authors, edited and revised by our American musician and musical authority, John Erskine. With the exception of a chapter on "Music in the United States," by Madame Olga Samaroff Stokowski, the American editor has added nothing to the original text. He has, however, omitted many pages, principally references to events not interesting to an American audience, as well as many criticisms of living composers, performers and conductors. Of the reason for the book, the author says: "In this country there are many people who would not call themselves even amateurs in music, who perhaps have missed even an elementary instruction in the art, yet who show an increasing love of it. In any precise sense they may never have the time to become musicians, yet they constitute a respectable part of the musical audience, and they wish to make their appreciation of music more intelligent. For them this book may well prove, as its title implies, a constant companion."

The contents are divided into six books, the first of which is called the A B C of music. In this are traced the earliest beginnings of musical notation on through to the growth of musical form—the fundamentals of music, including timbre, on to form in all musical composition. The instruments of the orchestra finish this Book I.

The second part deals entirely with the orchestra and orchestra music. The third book is the study of Opera, from its origin through the Renaissance, seventeenth and eighteenth centuries to the present day. Book IV, develops the Folk Song and plainsong into the art song, both secular and sacred, Choral Music and Oratorio. Book V, deals with Chamber Music and the National Schools of Music and the sixth and last book takes up the various instruments and the solo form in music.

"A Musical Companion" is no dry as dust textbook. It is fascinating reading illustrated with many charts, diagrams and musical notations. There are many references to well-known compositions, illustrating points in musical history or analysis of masterpieces of music. The observations on the artist as creator of interpreter are illuminating and revealing. For instance, in regard to the art of conducting: "The conductor will be sparing of gesture, but such gestures as are used will carry full significance. Not a single one will occur that is not born of the music itself, for his last thought will be to place himself between the composer and the audience x x x. There is nothing so ungrainly, so irritatingly windmill-like in its move-

ments at the left arm and hand of a conductor incessantly reproducing what is indicated on the right. Such actions but flog the music, bringing to it a sense of monotony, both aural and visual, that renders true interpretation impossible. For the left arm and hand should be the phrase and expression makers; delicately poised instruments prompted into action by the conductor's inner feeling for the music and withdrawn when not required. By such means as are here described the heart of the music is sought and found, and, under the spell of inspiration, there is established between conductor and orchestra some altogether inexplicable form of telepathy that galvanizes everything into life. The orator's rhetoric is not so remarkable as the conductor's, for the latter, with nothing but silent gestures and facial expression at his command, is able to fashion the sounds of the orchestra according to his every whim and fancy. He is no mere time-beater. His knowledge must cover a wider field than that of any other musician, while his art, viewed as a whole, undoubtedly rises superior to all other forms of musical interpretation."

Dr. John Erskine is president of the Julliard School of Music and is a noted pianist. He is also a popular writer but considers the writing of books an avocation. From the musician's point of view, his editorship of this volume on musical history as a guide to the understanding and enjoyment of music is the most valuable work he has yet contributed.

St. Louis Globe  
Democrat 11/10/35

John Erskine, head of the Julliard School of Music and famous author: "Our writings, paintings and architecture grow distinctive and challenging in the world today. But the ideas and forms for music, expressive of the real sweep of our times, still stumble for birth."

NY World-Telegram  
11/15/35

### ERSKINE COMING HOME.

Dr. John Erskine, president of the Julliard School of Music and noted author and lecturer, who was injured in an automobile accident in Detroit on November 6, will be brought to this city on Sunday, it was disclosed today. Dr. Erskine's condition was described as being still serious but improving.

NY Herald-Tribune  
2/18/36

### Erskine Speaking Tonight

John Erskine, president of the Julliard School of Music, and Mrs. August Belmont, chairman of the Metropolitan Opera Guild, will speak tonight on "Popularizing Grand Opera" at the dinner meeting of the Advertising Women of New York at the

Advertising Club, 23 Park Avenue. Mrs. Herbert Witherspoon, secretary of the guild, will preside.

Des Moines Register 10/27/35

## Four General Sessions Planned for Convention

Teachers from all parts of the state will be in Des Moines Thursday, Friday and Saturday attending the annual convention of the Iowa State Teachers association, which will open with a session of the delegate assembly at 10 a. m. Thursday in the ballroom of the Shrine temple.

A. E. Jewett of Waterloo, president of the association, will preside at this meeting at which election of officers will take place and reports will be given by the following persons:

### To Give Reports.

H. Van Hettinga, credentials; F. W. Johansen, redistricting; Clay D. Sinker, treasurer; Charles F. Pye, secretary; G. W. Kirn, auditors and appropriations; Fred D. Cram, N.E.A. director; J. H. McBurney, reading circle board; N. D. McCombs, resolutions; J. M. Logan, legislative; J. H. Trefz, membership, and James Rae, publicity and Midland Schools.

The first general session will be held beginning at 7:30 p. m. Thursday in the Shrine temple. Mr. Jewett will preside at this meeting and third and fourth general sessions, also.

### To Be Guests.

Members of the I.S.T.A. executive committee will be guests at the opening general session at which the Iowa Physical Education association will present a demonstration. Also appearing on the program will be Rabbi Abba Hillel Silver of the Temple in Cleveland, Ohio; the Rev. Floyd Allan Bash, pastor of the Central Church of Christ of Des Moines; Dean Herbert Gould of Drake university; and the Des Moines high school bands under direction of L. E. Watters.

Lucy E. Hall of Newton, president of the Central division of the Iowa State Teachers' association, will preside at the second general session of the convention in the Shrine temple at 9 a. m. Friday. Platform guests will be the following central division officers: A. J. Draper of Jefferson, vice president; Verne M. Young of Ames, secretary; A. W. Merrill of Des Moines, treasurer; and A. J. Steffey of Knoxville, chairman of executive committee.

Appearing on the program will

be Dr. Elbert K. Fretwell, professor of education at Columbia university in New York City; Dr. J. C. Brown, superintendent of schools at Pelham, N. Y.; the Rev. Percy V. Nickless, pastor of the Central Presbyterian church in Des Moines; and the Valley Junction High school band.

The central division business meeting will follow this session.

Past presidents of the association and editors of Midland Schools will be guests at the third general session beginning at 8 p. m. Friday in the Shrine temple.

The program will be presented by John Erskine, professor of English at Columbia university and chairman of the administrative committee of the Julliard School of Music; the Rev. John Newton Garst, pastor of the First Baptist church in Des Moines; James Rae

alliance, O-Review 11/8/35  
Detroit Free Press 11/7/35  
Wilkes Barre News 11/9/35

### AUTOS PLAY NO FAVORITES

There are no favorites when it comes to automobile accidents. They send to the morgue or to the hospital the just and the unjust alike, the great and the little, the famous and the obscure.

Take the case of John Erskine, who was seriously injured Wednesday in a crash in Detroit.

The death of this brilliant and prolific writer at the age of 56 would be a tremendous loss to American letters—and music, for Mr. Erskine is also a gifted musician and an executive officer of the Julliard Foundation and School of Music.

Those who think of John Erskine only in terms of "The Private Life of Helen of Troy" may be surprised to know that he is the author of 11 other entertaining novels, two librettos, three volumes of poetry, and many essays on social and literary subjects, all ranking among the best that have been produced in this country in his day.

The cost of traffic accidents cannot be accurately estimated without taking into account the intangible and imponderable genius of such victims as Mr. Erskine and its value to the world.

Musical Leader 11/23/35 Pensacola, Fla.  
Journal 1/5/36

## El Paso Orchestra Initiates Season —To Give Opera

The El Paso Symphony Orchestra opened its season under the direction of H. Arthur Brown, Nov. 18. The orchestra has been increased to seventy-two players. Victor Aller, of Los Angeles, the soloist, played Tchaikovsky's piano concerto in B-flat and Gershwin's Rhapsody in Blue. The orchestra played the Overture to Mozart's "Marriage of Figaro," Tchaikovsky's Fifth Symphony and the Roumanian Rhapsody of Enesco.

Sadah Shuchari, violinist, and Ethel Rader, soprano, will be soloists Dec. 29. Dr. John Erskine, president of the Julliard School of Music, will appear with the symphony March 1.

The El Paso Symphony Association will present the El Paso Civic Opera Company and Chorus in several performances. The Opera Company and Chorus are also under the direction of H. Arthur Brown, a member of the extension staff of the Julliard School of Music. The Symphony Association, of which Dorrance D. Roderick is president, anticipates that the orchestra will enjoy its finest year.

John Erskine, renowned author and president of the Julliard School of Music, writes an entertaining article on "You're not too old to learn to play the piano." Men, who as boys had some musical training, can make unbelievable progress as mature adults, with fresh minds and a group of essential principals; they may not become virtuosos, but men with a sense of humor who do not overestimate their talent and who are wise enough to get pleasure out of such talents as they have, can get much fun out of taking up the piano again." Mr. Erskine did it himself with happy results.



Binghamton Press  
Fort Worth Star Telegram  
Hartford Courant  
Dayton Journal 11/17/35

Mus. Digest

11/1935

Chicago Herald-Examiner 1/5/36

# The Indefatigable Dr. Erskine.

He's here, he's there, he's mostly everywhere. That, ordinarily, would be a perfect description of the whereabouts of John Erskine. Just how the president of the Juilliard School of Music finds time to do all that he accomplishes is one of those modern miracles. I thought of all this the other day when news came from Detroit that he had been injured in an automobile smash-up while on a lecture tour. (Fortunately, his injuries are not critical though they will confine him to a hospital bed for some little time.)

Just a few days before I had talked with him in New York about certain Metropolitan Opera plans which devolve upon his capable shoulders in his capacity as member of the Opera association executive committee, and about Juilliard's ever-broadening projects. Either one of these jobs would be more than most people could handle. John Erskine embellishes them with a few extra-curricular adornments such as tossing off several best-sellers a year, making lecture tours, and even an occasional appearance as pianist. Although he insists on calling himself an amateur, his superlative piano playing will admit him to professional ranks almost any time that he decides to take on another job.

Dr. Erskine's latest journalistic contribution is a companionable guide to the enjoyment of music for both the seasoned listener and the musical beginner. This time he has edited rather than authored the material which he calls "A Guide to the Understanding and Enjoyment of Music." It is just that. The summary strikes me as hitting the nail pretty squarely on the head as to the ultimate destination of creative trends: "Stark realism must surrender in the end to rational romanticism. Future composers will, I fancy, emulate those of the present day who are content to write for the medium-sized modern orchestra. Atavism in music has had its fling and been found wanting. Cerebral music, too, is on the wane, for it can only succeed in pleasing its own generation and displeasing the next. But if anything can survive in an age of non-classical music it will be music of the romantic kind, for that comes nearest to the hearts of men."

Pensacola Journal  
2/9/36

One of the straws which shows which way the wind is blowing is the increased number of books published which are designed to be a help to the layman, or anyone who has learned through the radio or phonograph to enjoy good music. That an increased demand for such books should exist is encouraging news to those interested in the cultural side of music.

A book just off the press is one edited by John Erskine, president of the Juilliard School of Music, called "A Musical Companion" but better described by the title, "What everybody ought to want to know about music." It develops the subject under the headings, "The A B C of Music," "The Orchestra," "The Opera," "The Human Voice," "Chamber Music," "The Solo Instrument." The book cost \$3.00, is published by Alfred A. Knopf and is sold by Presser.

## New Books

A Musical Companion, edited by John Erskine. (Alfred A. Knopf, New York. Price, \$3.)

HERE is a book for both the seasoned listener and the enthusiastic beginner in music exploration, who wants to know what it is all about.

Edited by John Erskine, who calls it "A Guide to the Understanding and Enjoyment of Music," it had its source in a volume of the same name published in England in 1934. Of necessity, this is a somewhat abbreviated version. Dr. Erskine found it advisable to delete or omit "many phrases, sentences, and paragraphs, which amount in the end to many pages," since, designed as it is for the American public, certain original references to British events and institutions would be meaningless, and to add a chapter on Music in the United States, by Madame Olga Samaroff-Stokowski. The editor thought it prudent, too, in the interest of his health and happiness, to suppress certain witticisms and personal reminiscences, since, as he expresses it, he would like "to pass the remainder of his days in safety, if not in peace. . . ."

Book I, "The A B C of Music," was written by W. R. Anderson; Book II, "Orchestra and Orchestration," by Julius Harrison; Book III, "Opera," by Edward J. Dent; Book IV, "The Human Voice," by Francis Toye and Dyneley Hussey; Book V, "Chamber Music," by Edward Evans; and Book VI, "The Solo Instruments," by F. Bonavia.

The volume begins with a consideration of the earliest manifestations of music, its fundamentals, and the beginnings of notation.

The chapter on The Orchestra and Orchestral Music not only deals with the orchestra as a whole, but also with the various sections, the effects of individual instruments, and their progress in and out of favor during the years.

In summing up, the author says: "Stark realism must surrender in the end to rational romanticism. Future composers will, I fancy, emulate those of the present day who are content to write for the medium-sized modern orchestra. Atavism in music has had

its fling and been found wanting. Cerebral music, too, is on the wane, for it can only succeed in pleasing its own generation and displeasing the next. But if anything can survive in an age of non-classical music it will be music of the romantic kind, for that comes nearest to the hearts of men."

Because it is the work of a number of authorities, the result is a certain diversity of opinion, but this works rather to the book's advantage than its detriment.

Book III on the opera is particularly interesting. Written by the eminent English authority, Edward J. Dent,



DR. JOHN ERSKINE

Gives us a companionable guide to the fuller enjoyment of music

who knows where to place emphasis and where not to place it, it is a complete and stimulating survey of opera from its earliest recorded beginnings in the Renaissance Italy that turned to it as a natural medium of dramatic and emotional expression, since the drama as England and Spain knew it was practically non-existent in Italy at that time, to "the moderns" of today.

For all its explanatory, literary, and critical excellence, the outstanding virtue of this book is its readability; the complete absence of abstruse technical discussions.

## Intrenched Exploiters.

They are an able group of exploiters, firmly entrenched behind our national prejudice in favor of the foreign artist, who buy for little abroad and sell for all they can get here. They bring us the Mildners and the Iturbis and all the rest of the mediocre talents who continue to reap great profits while the native musician suffers.

A plea made four years ago to restrict the importation of Europeans was rejected by the National Federation of Music Clubs, chiefly through the efforts of Dr. John Erskine of the Juilliard Foundation. How Dr. Erskine reconciled this attitude of hostility to the native musicians with his position as head of an American music school that annually trains many is a question only he can answer—and he won't.

Mus. Courier 2/29/36



DR. JOHN ERSKINE,

president of the Juilliard Foundation and chairman of the Metropolitan Opera Management Committee, now alternates with Edward Johnson as master of ceremonies on the Metropolitan Opera Auditions of the Air, heard over a WEAF-NBC network every Sunday afternoon. The first of these broadcasts presided over by Dr. Erskine was that of February 23, the tenth event in the series. Originally, twelve of the Metropolitan auditions were to be sent out over the radio, but, due to the response of the public, the number has been increased to fifteen. (Photo © Harold Wagner.)

Springfield, Mass.  
News 3/16/36

## ERSKINE ELECTED

Dr. John Erskine, president of the Juilliard School of Music, has been named to the Municipal Art Commission by Mayor LaGuardia of New York. Dr. Erskine succeeds Francis Boardman in this position. Another new member appointed at the same time was C. Paul Jennewein, sculptor, to succeed James E. Fraser.



Duluth Herald 12/2/35

# Versatility Is Outstanding Trait of Many Who Have Achieved Fame

## Talents Seldom Come Singly To Stars

BY ROBERT BARLOW.

NEW YORK—There's still lots of truth in the old contention that talents seldom come singly.

Forced to start up the ladder of fame for a second time, many a modern celebrity could carve out a neat career for himself in a field of endeavor far removed from that in which he first burst into the spotlight.

Such seems to be the case with Fred Astaire, for instance, who is apparently not content to rest on his well-earned laurels as a dancer, singer and comedian.

Today he is branching out into still another field—that of composing music. "I'm Building Up to an Awful Letdown," words by Johnny Mercer, music by Astaire, will have its first airing over the radio networks immediately following publication by the firm of Irving Berlin, Inc.

A similar instance of unsuspected versatility can be found in the career of Preston Sturges. Broadway playwright, who went to Hollywood as a scenario and dialogue writer and emerged as a full-fledged lyricist.

Besides writing the script and dialogue for Universal's forthcoming "Song of Joy," starring Martha Eggerth, Sturges turned versifier for the production and produced complete sets of words for the song hits of the film.

Already well known as both composer and painter, George Gershwin has additionally proved that he is thoroughly prepared to distinguish himself in still a third field: The writing of musical criticism.

Gershwin has contributed essays to various anthologies on American music, and his efforts along this line have revealed him to be a penetrating and eminently readable music critic.

### MIRACLE MAN.

Versatility reaches its zenith in the person of Noel Coward, miracle man of the theater, who has come to the fore as playwright, actor, composer, lyricist, director and ballad singer.

As if all this were not enough, the phenomenal Coward is still at work on that novel which he has promised himself he will write, and experience has shown that when Noel Coward sets out to do something, he not only does it, but he does it well.

John Erskine was an obscure university professor 10 years ago. Then, by writing "The Private Life of Helen of Troy," first of a long series of best-selling novels, he became a nationally-known figure.

No sooner had he launched himself as a conspicuously successful novelist, however, than he prepared to make his debut as piano soloist with the now defunct New York Symphony orchestra, a debut which immediately established him as a musician of marked distinction.

Music and fiction were only a beginning in the case of this indefatigable jack-of-all-trades.

Dr. Erskine promptly turned his talents and attention to the lecture field, and within a short time his witty and learned dissertations on life and letters were attracting capacity audiences all over the country.

Then, still unsatisfied with his accomplishments, he wrote two grand opera librettos, continued his courses at Columbia university,

Westfield, N.J. Leader 12/12/35

## Westfield Symphony Orchestra Known Far Beyond Town Limits

By ROBERT C. TAYLOR

A community is known to the world by the outstanding art institutions maintained within its borders.

The Westfield Symphony Orchestra has grown in artistic stature until it is favorably known, as a leading amateur symphony orchestra, far beyond the dreams of its founders of sixteen years ago.

Russell B. Kingman, president of the New Jersey Orchestra which ranks among the leading eight symphony orchestras in the United States says, "The Westfield Symphony Orchestra is one of those rare undertakings which arise only where the outstanding musical interest and talent exists, where a serious purpose is combined with ambitious yet practical management. The community, accordingly, is more fortunate than hasty consideration might reveal. Encouragement on the part of your community is virtually a matter of selfish interest on its part where you provide excellent musical fare at such inconsequential cost."

Dr. John Erskine, president of the Juilliard School of Music, says, in part in a recent issue of McCall's magazine, "In these days it is encouraging to see communities exerting local ingenuity and energy to satisfy the fast growing demand for good music. . . . Like other states, New Jersey is rich in symphony orchestras of the semi-amateur type. Westfield has an excellent orchestra."

One of the purposes of this organization is to bring to music lovers the best of symphonic music. This music is brought to our subscribers at a cost per seat which is a mere fraction of the price they would pay to hear the same fine symphonic music in New York.

Cleveland Press 3/20/36

### THE SINGERS' CLUB

WHEN Beryl Rubinstein took over the directorship of the Singers' Club a little more than five years ago a glowing future was predicted for this group of singers of local professional and business men.

The glowing predictions have come true. Mr. Rubinstein has added much to the prestige and musical qualities of the group.

Now Mr. Rubinstein announces he no longer will direct the group and that Tuesday night's concert will be the last under his leadership. We hope that whoever follows Mr. Rubinstein as director of the Singers will bring to the club the same musicianship that he did during his five years of stewardship.

Mr. Rubinstein resigns because he intends to devote more time to his regular position as director of the Cleveland Institute of Music. Besides that, he is writing an opera in collaboration with John Erskine of the Juilliard School.

Manistee, Mich.  
News Advocate 3/28/36

## AUTHOR SEEKS \$9,854 DAMAGES

LANSING, March 28—John Erskine, nationally known author, lecturer and pianist brought suit against the state of Michigan today for \$9,854 damages as the result of a collision involving a highway truck near here last November.

The accident occurred on Nov. 6, as Erskine was returning to Detroit after a speaking engagement at Lansing.

(Continued from Page One)

ment at Lansing.

He was a passenger in an automobile owned by Mr. and Mrs. Edgar H. Clark of Lansing. When the truck, which Erskine's suit claims was passing another machine on a hill, collided with the Clark car.

The suit claims \$5,643 for lecture engagements which Erskine was unable to fill; \$3,000 for the loss of literary sales and \$1,291 for medical treatment. He suffered a fractured skull, nose and finger in the accident and was confined to his home for 15 weeks, the suit claims.

Erskine, who lives in New York, is chairman of the board of directors for the Metropolitan Opera and head of the Juilliard Music Foundation.

also - Columbia Reporter  
Albion Eve. Beacon

ny World-Telegram  
4/8/36

## Canadian Club Dinner to Honor Opera Head

Edward Johnson, general manager of the Metropolitan Opera Assn., will be guest of honor at the president's dinner of the Canadian Club of New York, to be held at the Waldorf-Astoria on April 15.

Speakers will include Dr. Wilfred Pelletier, assistant conductor of the Metropolitan; Hugh Guthrie, former Canadian Minister of Justice; Sir Ernest MacMillan, musical director of the Toronto University of Music, and Dr. John Erskine, of the Juilliard Musical Foundation.

Baltimore Eve. Sun.  
1/8/36

He Makes Music  
Wherever He Goes



LOUIS CHESLOCK

MUSIC forms the background of the entire range of Mr. Cheslock's activities as teacher, performer, composer and author. He is a member of the faculty of the Peabody Conservatory of Music, assistant concert master of the Baltimore Symphony Orchestra, author of a widely used textbook on violin technique and numerous articles on musical subjects, and the composer of a number of prize-winning musical compositions.

Later this month Mr. Cheslock will conduct the Peabody Symphony Orchestra in his own Symphonic Prelude, a composition which had its premiere with the Baltimore Symphony.

He is working steadily at his music, completing new compositions regularly. He has recently finished a symphony in which Dr. Hans Kindler, of the National Symphony Orchestra, is interested.

Another recently completed work is an opera based on the James Branch Cabell play "The Jewel Merchants," and it is now in the hands of Dr. John Erskine, of the Juilliard Foundation, being considered as a production for next season. This opera is dedicated to H. L. Mencken, friend and favorite author of the composer.

Mr. Cheslock is himself a graduate of the Peabody Conservatory, holding two certificates and a diploma from the institution. He was born in London September 9, 1899, but moved to Baltimore with his family at an early age. He entered the Peabody in 1913, and received certificates in violin and harmony in 1917 and 1919, and his diploma in composition in 1921.

When the Baltimore Symphony was formed he became a member—the last chair in the violin section—and has moved progressively upward to the second seat in the same section. He was added to the Peabody faculty even before he graduated, in 1916, and has been there since.

Mr. Cheslock is a member of the Saturday Night Club, a group of instrumentalists which meets each week to play chamber music seldom heard elsewhere, and also participates in similar meetings with another group on Sunday evenings.

Music Clubs Magazine  
5/1936

The Chicago Civic Opera promises the operetta, Jack and the Beanstalk, by John Erskine for early fall production . . . Eleanor Everest Freer's Sketches from Little Women was given at the Chicago Women's Club.

—SUSAN HAWLEY DAVIS



Musician  
2/1936

Music as a Recovery Force has broken into print in a big way, with the general magazines adding their bit to put the music teacher back to work. Some of these, under the slogans "Music Should Be Fun," and "You're Not Too Old to Learn," carry advice from musical leaders that no teacher can afford to ignore. Illustration and excerpts from *Good House-keeping*, by permission.

THERE is no gainsaying the fact that pianos, after several years of retirement and the preservative influence of a thick coating of dust, are again beginning to feel the effects of wear and tear from the caresses of tiny fingers. Whether or how long the touch will be caressing, is not within the range of prophecy; but this new crop of youngsters is certainly approaching the instrument in a caressing mood, primed by several years of radio-listening, during which they have discovered that a love of music is in their hearts, and that its expression is not attainable through the cars.

In a recent issue of the *Rotarian*, one finds an article by John Erskine, president of the Juilliard School of Music in New York, in which he points out how much more simply and efficiently the playing of the piano is taught now than when he was a boy. He says that in the modern method, the fingers come last; it is the music that counts. "If you get the music into the brain, it will come out at your fingers." Mr. Erskine's plea that "You're not too old to play the piano" is directed chiefly at the adult; but he suggests a few modern slants on the direct approach that are food for thought for all students—and teachers. His first rule is "Learn the music by heart before you try to play it!" Read yourself to sleep with it, sitting in bed, listening to it in your mind—or trying to. His second rule is based on knowledge more people ought to have: "Practice slowly!" he says; since the difficulty is not that your fingers are stiff, but that your brain is slow. No matter how slow your practice must be, it is only important that you allow the motor centers time enough to suggest each motion before you make a move. Only in this way can you expect results. "Unless the notes suggest sounds, you're no further along than you would be if the letters on this page suggested no words"—a vital pronouncement.

#### Forget the Hocus-Pocus

His final shot is at the teacher who aims to register profundity in terms of mystery.

School & Society  
5/16/36

THE commencement address at Oberlin College will be given by Dr. John Erskine, of the Juilliard School of Music, New York City. He will speak on "Music in Education."

Music Education Journal  
3/1936

#### Opera Performance

▲ WE ARE PARTICULARLY GRATEFUL to be able to announce a special opera performance for the Conference on Tuesday evening by the Metropolitan Opera Company. Even though the regular opera season closes before our convention convenes, through the cooperation of Mrs. Herbert Witherspoon, Secretary of the Metropolitan Opera Guild and Chairman of the Opera Committee, John Erskine, President of the Juilliard School, the Juilliard Foundation, and Edward Johnson, Manager of the Metropolitan Opera Company, a performance of "Lohengrin" has been definitely assured. This will supply opportunity for many of the delegates to enjoy an opera by the world-renowned company that has made operatic history in America. A well known cast of artists will be used and because of the liberal support given for underwriting the performance the price of tickets will be scaled low enough so that every delegate will be able to attend. An announcement and ticket order form has been mailed to M. E. N. C. members. Elsewhere in this issue will be found instructions for ordering tickets in advance and thus being assured of reservations.

N.Y. Herald-Tribune  
N.Y. Sun 4/6/36

#### Canadian Club Dinner To Honor Opera Group

The president's dinner of the Canadian Club of New York at the Canadian Club in the Waldorf-Astoria on Wednesday evening, April 15, is to have as guest of honor Edward Johnson, general manager of the Metropolitan Opera Association.

Ernest William Appleby, president of the club, will preside. The speakers will include Dr. Wilfred Pelletier, assistant conductor of the Metropolitan Opera; the Hon. Hugh Guthrie, K. C., chief commissioner of the Board of Railway Commissioners for Ottawa, and former Canadian Minister of Justice; Sir Ernest McMillan, B. A., musical director of the Toronto University of Music, and Dr. John Erskine of the Juilliard Musical Foundation.

Stars of the opera and those prominent in musical circles will be present at the dinner as well as the leading Canadians in New York. Others present will include Edward Ziegler, Miss Lucrezia Bori, Rosa Ponselle, John Charles Thomas and Mr. and Mrs. Earle Lewis.

He says, "Don't let him frighten you with the intricacies of the art; if he tries that, he's not a good teacher. When you can hear in your mind the note you read on the page of music, and when you know where the note is, then you can put your finger on it. And so far as that note goes, a virtuoso could do little more."

He tells some of his good friends, "sane men, in good repute with the neighbors," that it's easier to play the piano than play bridge; that while even a willing child may need a powerful lot of teaching, "an adult with whom the use of the brain has become a habit, can cover quite a distance on good advice."

Denton, Tex.  
Record 4/15/36  
John Erskine to  
Lecture at S. C. W.

John Erskine, president of the Juilliard School of Music in New York, will be presented on the S. C. W. Artist Course Wednesday evening April 29 according to an announcement by President L. H. Hubbard of the college.

Erskine, author of many popular novels, critic, musician and college professor, was forced to cancel an earlier engagement at S. C. W. this Spring on the college drama series because of injuries sustained in an automobile accident in January. He appeared in two lectures at the college last year and was asked to make a return engagement because of popular demand from the student body.

Dallas News  
4/14/36

#### Semi-Centennial Set By U. of Chattanooga

**Special to The News.**  
CHATTANOOGA, Tenn., April 13.—A former Secretary of War, a Nobel prize winner and distinguished educators, authors and journalists are on the program of the Semi-Centennial of the University of Chattanooga, April 17 to 25.

Among the speaker are Newton D. Baker, Secretary of War under President Wilson; the Rev. John F. O'Hara, president of Notre Dame University; President Robert A. Millikan of the California Institute of Technology, winner of the Nobel prize in physics in 1923; Lewis W. Douglas, former director of the budget; George F. Zook, former United States Commissioner of Education; William Lyon Phelps, professor emeritus of English literature at Yale University; Charles H. Herty, Savannah (Ga.) research chemist and inventor; President John Erskine of the Juilliard School of Music, and Henry R. Luce, editor of the magazine Time.

43  
N.Y. World-Telegram  
4/13/36

#### CANADIAN CLUB TO DINE

Edward Johnson, general manager of the Metropolitan Opera Co., will be the guest of honor at the annual dinner of the Canadian Club of New York at the Waldorf-Astoria Wednesday night. Speakers will include Hugh Guthrie, former Canadian Minister of Justice; Sir Ernest McMillan, musical director of the University of Toronto; Dr. John Erskine, president of the Juilliard Foundation of Music; and Ernest W. Appleby, president of the club.

N.Y. Herald-Tribune  
4/13/36

#### To Honor Edward Johnson

The Canadian Club of New York will hold its annual dinner on Wednesday in the Waldorf-Astoria in honor of Edward Johnson, general manager of the Metropolitan Opera Company. Speakers will include Hugh Guthrie, former Canadian Minister of Justice; Sir Ernest McMillan, musical director of the University of Toronto; Dr. John Erskine, president of the Juilliard Foundation of Music, and Ernest William Appleby, president of the club.

N.Y. Herald-Tribune  
4/15/36

#### Canadians to Honor Johnson

#### Opera Manager To Be Guest at Club's Dinner Tonight

Edward Johnson, general manager of the Metropolitan Opera Association, will be guest of honor at a dinner given by his fellow countrymen tonight at the Canadian Club of New York, of which Ernest William Appleby is president. Wilfred Pelletier, the Metropolitan's Canadian conductor, also will be a guest of honor. Other members of the Metropolitan expected to attend are Edward Ziegler, assistant general manager; Lucrezia Bori, Rosa Ponselle, John Charles Thomas and Earle R. Lewis, box office treasurer, with Mrs. Lewis, Joseph Antoine, Joseph Bentonelli, Helen Oelheim and Knight MacGregor will sing.

The speakers will be Hugh Guthrie, former Canadian Minister of Justice; Sir Ernest MacMillan, director of music at the University of Toronto; Mr. Appleby and John Erskine, president of the Juilliard School of Music.

Denton, Tex. 4/29/36  
Record-Chronicler

John Erskine, author and president of the Juilliard School of Music, will deliver an address at the State College for Women tonight. The public is invited by the college authorities, without charge, to hear this noted speaker and writer. He appeared at the college last year and proved to be one of the most popular speakers heard at the college during the session. Popular demand of the students resulted in the institution engaging him for a return visit.



Iowa City Press Citizen 4/23/36

## LIST SUMMER SESSION TALKS

### Five Speakers to Appear At S. U. I.; Erskine Opens Program

Announcement of five nationally and internationally prominent men as speakers on the University of Iowa's summer session lecture and roundtable program has been made by the senate board on university lectures through the office of Prof. Benj. F. Shambaugh, chairman.

The summer's program, which will be similar to that of last year with each of the speakers presenting an outdoor lecture on the west terrace of Old Capitol, weather permitting, and conducting an open forum discussion in Old Capitol the following morning, will be supervised by Dean Paul C. Packer of the college of education, director of summer sessions.

The first speaker to appear on the campus will be John Erskine,

musician, author and educator, who will lecture June 12th and lead a roundtable the morning of June 13th. Mr. Erskine, president of Juilliard School of Music and member of the Metropolitan Opera association board of directors, was scheduled to appear here last summer, but an automobile accident resulted in injuries to the author making it necessary to cancel the scheduled appearance here.

Other speakers and the dates they will talk are: Arthur H. Compton, University of Chicago scientist known for his work with cosmic rays, June 19th, 20th; Isaiah Bowman, president of Johns Hopkins university, June 26th, 27th; Louis K. Anspacher, dramatist and philosopher, July 2nd, 3rd; and Mark Sullivan, Washington, D. C., newspaper correspondent, July 10th, 11th.

New Orleans 9/26/36  
Times-Picayune

## ERSKINE, HERE ON VISIT, SAYS HE IS 'MISUNDERSTOOD'

### Writer Says Tragedy in Books Missed by Amer- ican Readers

Professor John Erskine, who is happy but misunderstood in his own country because Americans have missed the tragedy explicit in his novels, arrived Saturday in New Orleans for a two-day stay at the Monteleone hotel.

He is tall, gray, 57 years old, and has gray sideboards.

He wrote "The Private Life of Helen of Troy," "Galahad," etc., is a poet and pianist, is now writing a play and a small batch of novels. He is professor of English at Columbia university, is president of the Juilliard School of Music, and is a member of the board of directors of the Metropolitan Opera Company in New York.

He thinks that that opera company has a very bright future. He thinks that, during the past year, the reaction of the public and musicians to the company's productions in New York proved that the music critics' criticism was wrong.

#### Plans Novel Cycle

"Our German operas this past year were fine," he said. "The Italian were good but not so good as the German. We have very little of the French. We have to build up our French repertoire."

And no star of the opera, he explained, receives more than \$1000 a performance.

About himself the professor said: "I have plans for three novels in a cycle. And I am going to write a play. I have always wanted to write a play."

Why, he was asked, has he always wanted to write a play?

"Every writer wants to write a play some time," he said.

"These novels you write," he was then asked, "why do you write books like 'Helen of Troy,' books like that?"

"Because," the professor explained, "some novelists write of people of today. That is a combination of reporting and creating. I like to write things that are true of people at all times. I have lived with the classics so long that the people in them are very real to me."

#### Understood Abroad

"Is it not possible," he was asked, "that you have put all your emotion into your music instead of into your novels?"

"That may be true," he answered. "If by that is meant that my books have apparently a satirical vein."

Then he said the people in Europe, particularly the people in the Scandinavian countries, understand the tragedy in his books, like in his "Helen of Troy."

"The American people miss that," he said. "They look at the surface of the books, although I had two of my characters definitely express the tragic sense."

He said he is going to put tragedy more definitely into his next books. He said he has lived a very happy life.

"With the exception of the time I served in the war," he said, "I have written, I believe, something every day of my life since I was 15 years old."

He explained that he will look through New Orleans because he wants to write a novel on Walt Whitman and there is a lot of territory to be covered. In two days he will leave for Beaumont, Tex., to lecture there.

Burlington, Vt.  
Free Press 5/5/36

## Prof. A. B. Myrick to Attend Modern Language Convention

Prof. Arthur B. Myrick, head of the Romance Language department at the University of Vermont, will attend the 33rd annual meeting of the New England Modern Language Association, held this year at Wellesley College, Wellesley, Mass., May 8 and 9. The convention, taking in instructors from a number of New England secondary schools, colleges and universities, will hear educators from several of the latter, including such well-known figures as John Erskine, author, president of the Juilliard School of Music, and director of the New York Metropolitan Opera Company. James M. Curley, governor of Massachusetts, is also to address the convention. Teachers of German, French, Spanish and Italian will meet with their respective sections in special meetings concerning their own subject, and general meetings of the whole convention will also be held.

Musical Courier  
5/23/36



PREPARATIONS BEGIN FOR JACK AND THE BEANSTALK PREMIERE

Left to right: Paul Longone, director of the Chicago City Opera Company; Louis Gruenberg, composer of Jack and the Beanstalk, and Jason F. Whitney, president of the company, reviewing the score of the opera in preparation for rehearsals, which will start soon. The book of the opera is by John Erskine. The Chicago performance is to be the premiere in that city. (Photo by Foto-News.)

Newark Ledger 5/28/36

### Erskine Selected to Speak At Choir School Exercises

PRINCETON — Prof. John Erskine, president of the Juilliard School of Music, is announced as the principal speaker at the commencement exercises of the Westminster Choir School at 10 A. M. next Tuesday. Two New Jersey residents, Matthew H. Bradway of Delanco, and Elizabeth Dunn of Moorestown, will be among the 22 to receive the degree of Bachelor of Music. Carlotta L. Davis of Hightstown will receive the degree of Minister of Music. Three graduates will receive degrees of Master of Music, one from Taiken, Korea.

The school will present the Bach B-Minor Mass in the Princeton University chapel Friday afternoon and evening and on Saturday afternoon, June 6, the annual fall festival will take place on the choir school campus.

## 'JACK AND BEANSTALK'

### Scheduled for Opera Next Season

BY GLENN DILLARD GUNN.

LOUIS GRUENBERG, whose "Emperor Jones" made operatic history of the brief and sensational kind, is to contribute a new work to the repertoire of the Chicago City Opera's next season.

His "Jack and the Beanstalk," though shown on Broadway, had what the composer describes as an "amateur presentation," by which he means, doubtless, students of Juilliard. Hence the forthcoming performance at the Civic Opera House will be the first in any artistic sense, since they will engage professionals.

The libretto is the work of John Erskine, who abandoned his Greek legends to adapt this nursery tale to some modern moral and make it amusing for an allegedly adult public. At a conference with President Jason F. Whitney and Director Paul Longone of the City Opera yesterday, Mr. Gruenberg outlined the technical and musical requirements, which, according to Mr. Longone, are not onerous.

Denton, Tex.  
Record-Chronicle  
4/30/36

## Intelligence Need Stressed by Erskine

"Industry and the virtues of courage, honesty, and all the rest are not guarantees today that you will be happy and prosperous," Dr. John Erskine warned the more than 2,000 people gathered to hear him at the C. W. auditorium Wednesday night.

"Intelligence—meaning a combination of the desire to know, common sense, imagination, and a sense of humor—is the most important factor of all," he stated, pointing out the danger that lies in the person who is well-meaning but ignorant of what he is doing. "You don't want someone to give you the wrong medicine with good intentions," he reminded.

Erskine's strength of face and build attracted his audience as well as his ease and charm as a speaker. Wide awake himself to all phases of life, he awakens his hearers with his challenge, subtly, slightly ironically, but with directness and sincerity.

The famed author and present president of the Juilliard School of Music in New York spoke Wednesday night on "The Moral Obligation to be Intelligent". A number of his remarks were part of material included in an early essay from his pen by that title. Doctor of philosophy in English, in music, in literature; novelist, composer, and college professor at home and abroad, Erskine is one of the most versatile figures in American life. Since the age of 24, he has produced a book a year, the latest volume being "The Cure of the Influence of Women".

Dayton News  
5/26/36

Bing Crosby's guests Thursday include Bette Davis, Rose Bampton and Dr. John Erskine, famous author who plays the piano as a hobby. Of course he is also chairman of the board of the Metropolitan Opera Co. and head of the Juilliard School of Music—but he is still better known as an author.



NY Telegraph  
5/25/36

## Colleges Hail Plays Bureau

Leading Educators En-  
dorse Scholarship Plan,  
Effective on June 1.

College authorities and educators are greeting with enthusiasm the newly organized Bureau of New Plays, which, financed by motion picture companies and directed by Theresa Helburn, will award playwriting prizes, scholarships and fellowships for college students and graduates of the past three years.

Among those who will serve on the panel from which the judges will be selected are Walter Richard Eaton and Allardye Nicoll, of Yale; Samuel A. Eliot, Jr., of Smith College; Hatcher Hughes, of Columbia University; Elmer Kenyon, of the Carnegie Institute of Technology; Frederick H. Koch, of the University of North Carolina; Frank Hurburt O'Hara, of the University of Chicago, and Randolph Somerville, of New York University.

Other educators who have expressed their hearty approval of the plan are President Marion Park, of Bryn Mawr College; Arthur Hobson Quinn, of the University of Pennsylvania; President Henry MacCracken, of Vassar College; Glenn Hughes, of the University of Washington; Garret H. Leverton, of Northwestern University; John Erskine, of the Juilliard Foundation; Howard Hanson, of the University of Rochester, and Sawyer Falk, of Syracuse University.

The panel will also include prominent playwrights, directors and actors. Among them will be Alfred Lunt, Helen Hayes, George M. Cohan, Maxwell Anderson, Lynn Fontanne, Eva LeGallienne, Sidney Howard, Philip Moeller and Walter Hampden.

The Bureau of New Plays is sponsored by seven leading motion picture companies. The Board of Sponsors includes Richard Aldrich, B. A., Harvard University, representing Columbia Pictures Corporation; J. Robert Rubin, Ph. B., L. I. B., Syracuse University, representing Metro-Goldwyn-Mayer Corporation; Russell Holman, Litt. B., Princeton University, representing Paramount Pictures, Inc.; Leda Bauer, Litt. B., Columbia University, representing RKO Radio Pictures, Inc.; Edwin P. Kilroe, L. L. B., Ph. D., Columbia University, representing 20th Century-Fox Film Corporation; Willard S. McKay, B. A., Yale University, representing Universal Pictures Corporation; and Jacob Wilk, B. A., University of Minnesota, representing Warner Brothers Pictures, Inc.

The playwriting contest opens June 1 and closes November 1. Undergraduates, graduate students and students who have left college within the last three years are eligible for awards. Application blanks may be had from the Bureau of New Plays at 1270 Sixth avenue.

Phila. Bulletin 6/4/36

## CHOIR SCHOOL GRADUATES

Westminster Institution in Princeton Confers Degrees on 25

Princeton, N. J., June 4.—Dr. John Erskine, president of the Juilliard School of Music, New York, conferred the commencement address to the 25 members of the graduating class of the Westminster Choir School of Princeton at graduation exercises here today.

Dr. John Finley Williamson, president of the Choir School, conferred the degrees and announced special awards.

BKlyn Citizen  
5/25/36

## RIALTO RAMBLING

With RAY HARPER

### MEETING WITH SUCCESS

The newly organized Bureau of New Plays, which, under the direction of Theresa Helburn, has at its disposal playwriting prizes, scholarships and fellowships for college students and graduates of the past three years, is meeting with the enthusiastic sponsorship of prominent educators. Among those who will serve on the panel from which the judges will be selected are Walter Prichard Eaton and Allardye Nicoll of Yale, Samuel A. Eliot, Jr., of Smith College, Hatcher Hughes of Columbia University, Elmer Kenyon of the Carnegie Institute of Technology, Frederick H. Koch of the University of North Carolina, Frank Hurburt O'Hara of the University of Chicago and Randolph Somerville of New York University.

Other educators who have expressed their hearty approval of the plan are President Marion Park of Bryn Mawr College, Arthur Hobson Quinn of the University of Pennsylvania, President Henry MacCracken of Vassar College, Glenn Hughes of the University of Washington, Garret H. Leverton of Northwestern University, John Erskine of the Juilliard Foundation, Howard Hanson of the University of Rochester and Sawyer Falk of Syracuse University.

The panel will also include prominent playwrights, directors and actors. Among them will be Alfred Lunt, Helen Hayes, George M. Cohan, Maxwell Anderson, Lynn Fontanne, Eva LeGallienne, Sidney Howard, Philip Moeller and Walter Hampden.

Dallas Journal  
5/28/36

## Bette Davis to Appear As Crosby's Top Guest For Thursday's Period

Bing Crosby, with his Music Hall broadcast from Hollywood, continues to lead the parade of guest star presentations on big radio shows available in this section through WFAA, The Dallas News and The Dallas Journal station. His program for 8 p.m. Thursday will be studded with such stars of the musical and entertainment field as Bette Davis, her husband, Harmon O. Nelson, band leader; Dr. John Erskine and Rose Bampton, Metropolitan Opera singer.

In one of his informal microphone interviews the Hollywood crooner will talk shop with Bette Davis and will present her husband as a singer in several selections. Dr. Erskine, who learned to play the piano as a hobby, will play a selection and will chat of his work with the Juilliard Foundation and the Metropolitan Opera board. Miss Bampton, who is well known to radio listeners, will sing several songs.

The regular entertainers of the show, Bing Crosby, Jimmy Dorsey and his orchestra and Bob Burns, will each have their specialties to perform during the one-hour period.

Indianapolis Times 5/28/36

## Bing Crosby Host to Author; Dorothy Thomson to Describe Convention to NBC Audiences

Experiences as Professor,  
Writer and Musician  
to Be Retaled.

BY JAMES THRASHER

Several years ago Dr. John Erskine returned to his study of piano, practicing three hours a day because, he said, he "couldn't help it." At that time he was professor of English at Columbia University, famous as the author of the conventional historical novel, "The Private Life of Helen of Troy."

Music, however, became more than a hobby. He appeared as soloist with many of the major symphony orchestras, and with John Powell and others, devoted considerable attention and research to American folk music. Now he is head of the Juilliard School of Music in New York, and chairman of the Metropolitan Opera Co. executive board.

Tonight, as guest of Bing Crosby, Dr. Erskine is to speak about his experiences as professor, author and musician, and probably will be heard as soloist, as well.

With Dr. Erskine will be one of his "employees," Miss Rose Bampton, lovely and talented contralto who joined the Metropolitan some seasons ago as a "baby star." She was heard a few weeks ago in recital at Columbus, Ind.

The broadcast, which includes Bette Davis as the other guest artist, is to be heard at 8, NBC-WEAF (WLW).

Wheeling News  
6/7/36

## GEORGE B. JOHNSON, JR. TO BE GRADUATED

George Baird Johnson, Jr., is one of the two hundred twenty-seven seniors at Oberlin College expecting to be graduated at Oberlin's 103rd annual commencement June ninth. A graduate of Wheeling West Virginia High School, Johnson has done his major work in Oberlin in the field of economics and is now a candidate for the bachelor of arts degree.

In addition to his studies Johnson has been president of his dormitory and president of the Oberlin College Men's Glee Club. This year Johnson has served as a member of the Glee Club, as a member of the Forensic Union and as chairman of the West Virginia delegation of the Oberlin Mock Convention. He is the son of Mrs. George Baird Johnson of 2334 Market street, Wheeling.

Dr. Douglas Horton, pastor of the United Church of Hyde Park, will preach the baccalaureate sermon "The Price of Freedom," this year. The commencement address will be given by John Erskine, president of the Juilliard School of Music in New York. His subject will be "Music in Education."

Columbus, O. Dispatch  
5/28/36

## Bette Davis Is Headlined On Music Hall Program

Bing Crosby's Other Guests Include Professor And  
Opera Star; Bob Burns Will Tell Stories Of  
Arkansas Life During Broadcast.

Bing Crosby brings three famous figures of the musical world and motion pictures to the microphone in the Music hall, Thursday. Bette Davis, screen actress; Rose Bampton, Metropolitan opera contralto, and Dr. John Erskine, famous author, who plays the piano as a hobby, will be guest stars on the program to be broadcast over a WFAF-NBC network at 9 p. m.

Bette Davis, winner of this year's Motion Picture academy award for acting, will be heard in one of the human interest interviews with Bing Crosby which the latter introduced to radio entertainment. With the actress will be her husband, Harmon O. Nelson, band leader and singer. He will sing a group of popular tunes.

Dr. Erskine took up the piano as a hobby while he was a professor of English at Columbia university and was so successful with the hobby that he later played as a soloist with symphony

orchestras in Chicago, Detroit, New York and other cities.

As a result of his hobby he adopted music as a career, became the head of the Juilliard School of Music in New York and last year was made chairman of the executive board of the Metropolitan Opera Co. In the Music hall he will tell something about his experiences as a professor, musician and author. He wrote "The Private Life of Helen of Troy."

Rose Bampton, representing the concert stage in this broadcast, will sing a group of selections. She was one of the youngest singers ever signed at the Metropolitan and has now been a regular member of the company for several seasons.



Marshall, Mo.  
Democrat-News 6/6/36

#### TO GRADUATE IN MUSIC

Son of Rev. and Mrs. M. G. Barlow  
To Receive Degree at Oberlin  
Conservatory

Carl Leland Barlow is one of the fifty-five seniors in the Oberlin Conservatory of Music, at Oberlin, Ohio, who expects to be graduated at Oberlin's 103rd annual Commencement exercises June ninth. Barlow has done his major work in voice at Oberlin and is a candidate for the Bachelor of Music degree. In addition to his curricular work Barlow has served as social chairman of his class, chairman of the committee in charge of the Conservatory Promenade, and recently has played the male lead in the production of the Conservatory students of dramatic expression. Barlow is the son of the Reverend Mack Glibra Barlow of this county.

Dr. Douglas Horton, pastor of the United Church of Hyde Park, Chicago, will preach the Baccalaureate sermon, "The Price of Freedom," this year. The commencement address will be given by John Erskine, president of the Juilliard School of Music in New York. His subject will be "Music in Education."

NY American 6/5/36  
NY Herald-Tribune

#### 10th Graduation Held At Westminster Choir

John Erskine Addresses Class  
at Princeton School

Special to The Herald Tribune

PRINCETON, N. J., June 4.—John Erskine, president of the Juilliard School of Music, speaking here today at the Westminster Choir School's tenth annual commencement, told the graduating class to "go out into the world and create," emphasizing that "the best book has not been written, the best picture painted or the best music composed."

"Young men and women today," Mr. Erskine said, "have a wealth of material with which to work that was never had before."

Newark News  
6/4/36

#### Choir School Holds Graduation Program

Special to Newark News

PRINCETON.—Dr. John Erskine, president of the Juilliard School of Music of New York, delivered the main address at the commencement exercises of the Westminster Choir School this morning. Twenty-two students were graduated.

Candidates for the degree of Bachelor of Music include Matthew H. Bradway, Delanco and Elizabeth Dunn, Moorestown

NY Herald-  
Tribune 6/4/36

#### John Erskine to Speak At Westminster School

Will Make Principal Address  
at Graduation Exercises

Special to The Herald Tribune

PRINCETON, N. J., June 3.—John Erskine, president of the Juilliard School of Music, will be the principal speaker at the Westminster Choir School's tenth annual commencement here tomorrow. Twenty-two seniors will receive the Bachelor of Music degree, one will receive a diploma as Minister of Music, and three will be awarded the degree of Master of Music.

NY Herald-Tribune  
6/7/36

#### Debut in Princeton Planned Thursday For Adele Thibault

Her Mother, Mrs. W. F. Jones,  
and Mr. Jones to Give Tea,  
and Others, Dinners

Special to The Herald Tribune

PRINCETON, N. J., June 6.—Mr. and Mrs. Walter Fortnum Jones will give a tea at their home, Four Winds, Thursday, to introduce to society Mrs. Jones's daughter, Miss Adele Thibault, who has completed her freshman year at Bryn Mawr College. Presiding at the tea tables will be Meses Arthur McCrae Conger, Burnham N. Dell, Burdette G. Lewis, Wellwood H. Maxwell, Aiten S. Miller, William Starr Myers, A. Dayton Oliphant and Karl Draver Pettit.

Assisting the hostess will be four other debutantes of the season, Miss Florence Burnham Dell, of Princeton, and the Misses Jeannette Burpee, Charlotte Pearson and Frances Wilson, of Philadelphia. Also the Misses Mary Taylor Cook, Kate Johnson and Anne Pettit, of Princeton, who will be introduced next year.

Mr. and Mrs. Burnham N. Dell and Mr. and Mrs. Karl D. Pettit will give dinners for Miss Thibault and her friends and afterward the young people will return to Four Winds, where Mr. and Mrs. Jones will be hosts at a dance.

Princeton University will be host to alumni Thursday evening, when the first of three lectures arranged by the Faculty-Alumni Forum will be given by Professor Harley L. Lutz, of the economics department, in Thomson Hall, Friday morning and afternoon. Professor David A. McCabe and DeWitt Clinton Poole will speak on labor relations and international affairs. By Friday evening various reunion headquarters will be filled and the alumni will begin their own activities in connection with the 189th commencement.

Dr. Harold Willis Dodds, president of Princeton University, will be the principal commencement speaker at the Hun School Thursday after the annual luncheon for the students, their parents and alumni. Dr. John Gale Hun, founder and headmaster of the school, and Mrs. Hun will give a tea and dance at the headmaster's residence after the commencement program.

Mr. and Mrs. James Renwick Sloane, of Cleveland Lane, will give a buffet supper Monday in honor of Dr. Lewis Perry, headmaster of Phillips Exeter Academy, who will speak at the closing exercises at the Princeton Country Day School that day. Mr. and Mrs. Sloane's sons, Messrs. James Renwick Sloane Jr. and William Milligan Sloane 3d., who will be graduated from the Day School, will enter Phillips Exeter in September.

Dr. John Finley Williamson, dean of the Westminster Choir School, and Mrs. Williamson gave a tea last Thursday for the graduating class. Dr. John Erskine, president of the Juilliard School of Music in New York, was the principal speaker at the commencement exercises Thursday morning.

Elyria, O. Chronicle  
Telegram 6/8/36

#### Oberlin College To Graduate 34 Lorain Countians

OBERLIN, O., June 8.—Thirty-four Lorain county students are among the graduates of Oberlin College who will receive degrees Tuesday, June 9, at the 103rd annual Commencement exercises. Twenty-three of this number are from Oberlin, seven from Lorain, two from Elyria and two from Amherst.

Oberlin students receiving degrees are:

Margaret Ellen Adams, majoring in French; Willa Idelle Bliss, honor student in Public School Music; James Henry Bows, Spanish major; Margaret Eloise Chapin, majoring in fine arts; Alice Louise Crafts, majoring in English Literature; Ruth Moretta Dart, sociology major; Helen Elizabeth Ewing, majoring in English; Katherine Palmer Fullerton, English major.

Hubert Kenneth Gayer, major in Zoology; Rhoda Morris Hastings, piano major; Mrs. Elizabeth Locke Hitchcock, English Literature major; Jean Brainard Jones, major in the fields of practical art; Malcolm LeRoy Kaiser, chemistry major; Samuel David Koonce, chemistry major; Everett William Lampson, history major; Uel Parsons McCullough, psychology major.

William Burton Miller, majoring in chemistry; Mrs. Estelle Warner Siddall, studies voice in Conservatory; Marguerite Spelbrink, honor student, majored in department of Public School Music; William Eugene Stocker, English major; Frederick H. Thrall, major in English Literature; Mary Ruth Warner, major in the field of pre-medicine; Dorothy Lana Zimmerman, honor student, majoring in the study of pre-library science.

Elyria students to be graduated from Oberlin are Martha E. Bourquin and John W. Wherry. From Amherst are Richard W. Baetz and Norma F. Merchant.

Lorain area graduates are Ralph E. Glading, James T. Mearns Frank Lester Shaffer, Erwin E. Britton, Edward Carek, Anna C. Nissen and Murrow W. Schwinn.

The commencement address will be given by John Erskine, president of the Juilliard School of Music in New York. His subject will be "Music in Education."

Moline, Ill.  
Dispatch 6/8/36

#### MOLINE GIRL TO RECEIVE OBERLIN COLLEGE DEGREE

Barbara Harper is one of the 227 seniors of Oberlin college who will be graduated at Oberlin's 103d annual commencement tomorrow. A graduate of Moline high school, Miss Harper has done her major work in Oberlin in the study of English and is now a candidate for the degree of bachelor of arts.

In addition to her scholastic work Miss Harper has been prominent in campus activities. Secretary-treasurer of her class in her sophomore year, Miss Harper has served as women's social chairman of the class this year and has been vice president of the student council. She is the daughter of Mr. and Mrs. J. Frank Harper, 1437 Twenty-fifth avenue.

Dr. Douglas Horton, pastor of the United church of Hyde Park, Chicago, yesterday preached the baccalaureate sermon, "The Price of Freedom." The commencement address will be given by John Erskine, president of the Juilliard school of music in New York. His subject will be "Music in Education."

NY Daily News  
6/5/36

#### Best Remains To Be Created, Says Erskine

"The best book has not been written, the best picture painted or the best music composed," Dr. John Erskine, author and musician, said yesterday at the tenth annual graduation exercises of the Westminster Choir School, Princeton, N. J. He urged the 24 graduates to "go out in the world and create."

"Young men and women today have a wealth of material with which to work that never was had before," said Dr. Erskine, who is president of the Juilliard School of Music.

Dr. John Finley Williamson, president of the school conferred the degrees and announced the following special awards:

Thomas Ward of Toms River, N. J., the \$100 Gulich prize for the greatest improvement during the year; Charles E. Stebbins of Deerfield, Mass., the Talbott medal awarded the student doing most for the school spirit; W. Brownell Martin, of Galetown, Pa., the Talbott pin for the best all around male student, and Beulah O. Newman of Portsmouth, Ohio, the Talbott pin for the best all around girl student.

Musical Leader  
6/13/36

Dr. John Erskine, the versatile and brilliant author, pianist and lecturer, head of the Juilliard

Graduate School of Music, chairman of the Executive Board of the Metropolitan Opera Company and professor of English at Columbia University, was a guest artist on Bing Crosby's program May 28.

NY Journal  
6/5/36

#### Best Art to Come, Erskine Declares

PRINCETON, June 5.—Dr. John Erskine, author and musician, told graduates of the Westminster Choir School here that "the best book has not been written, the best picture painted, or the best music composed."

Dr. Erskine, who is president of the Juilliard School of Music, urged them to "go out in the world and create."

NY Times  
6/5/36

#### WESTMINSTER CHOIR AWARDS 24 DEGREES

School at Princeton Holds  
Its Commencement—Talbott  
Festival Tomorrow.

Special to THE NEW YORK TIMES

PRINCETON, N. J., June 4.—The tenth annual commencement weekend of the Westminster Choir School of Princeton opened here this morning with graduation exercises in the school chapel. The program will continue through Saturday afternoon when the annual Talbott musical festival will be held on the campus of the school.

Twenty-four members of the senior class received degrees today. Dr. John Erskine of the Juilliard School of Music in New York made the commencement address. Dr. John Finley Williamson, president of the school, conferred the degrees and announced special awards.

In his address Dr. Erskine said: "The best book has not been written, the best picture painted or the best music composed. Young men and women today have a wealth of material with which to work that was never had before."



Paterson Call  
6/6/36

**Jeanne R. Brooks**  
**Oberlin Graduate**  
**Local Girl Wins Scholarship To Woods Hole Laboratory**

Miss Jeanne Roberta Brooks is one of the seniors of Oberlin College expecting to be graduated at Oberlin's 103rd annual commencement Tuesday. A graduate of East-side High school, Miss Brooks has done her major work in Oberlin in the field of zoology, and is now a candidate for the degree of bachelor of arts. Miss Brooks holds, for the summer, the Mary Mackenzie Lincoln scholarship in zoology at the Marine Biological Laboratory in Woods Hole, Mass.

In addition to her studies, Miss Brooks has served for one year as president of her dormitory. She is the daughter of Robert Peckock Brooks of 347 East Thirty-seventh street.

Dr. Douglas Horton, pastor of the United Church of Hyde Park, Chicago, will preach the baccalaureate sermon, "The Price of Freedom," this year. The commencement address will be given by John Erskine, president of the Juilliard School of Music in New York. His subject will be "Music in education."

Weirton, W. Va.  
Times 6/6/36

**Dorothy Turner Phelps**  
**Will Graduate From Oberlin College Mon.**

Dorothy Turner Phelps is one of the fifty-five seniors of the Oberlin Conservatory of Music who expects to be graduated in the 103rd annual commencement exercises of Oberlin College June ninth. Miss Phelps has done her major work in Oberlin in the study of the piano and is now a candidate for the bachelor of music degree. She has been an honor student at Oberlin and was elected to Pi Kappa Lambda, national honorary music society.

Miss Phelps has appeared on student recital programs and recently presented her senior recital in piano. She is the daughter of Mr. and Mrs. J. Howd Phelps of Weirton, West Virginia.

Dr. Douglas Horton, pastor of the United Church of Hyde Park, Chicago, will preach the baccalaureate sermon, "The Price of Freedom," this year. The commencement address will be given by John Erskine, president of the Juilliard School of Music in New York. His subject will be "Music in Education."

Bkn. Times Union 6/12/36

**John Erskine Wins**  
**\$3,062 Damage Suit**

Lansing, Mich., June 17.—The State Administrative Board today awarded John Erskine, nationally known author, lecturer and musician, a damage claim amounting to \$3,062, as the result of a highway accident Nov. 6, 1935.

Erskine, head of the Juilliard Music Foundation, asked a total of \$9,854 for medical treatment and inability to fill lecture and writing contracts. The claims committee of the board refused this amount.

Mr. and Mrs. Edgar H. Clark, of Lansing, who owned the car in which Erskine was injured in a collision with a highway department truck, were allowed \$1,909 for injuries they received.

Erskine suffered a fractured skull, nose and finger.

Cleveland Plain Dealer 6/7/36

**302 GET OBERLIN DEGREES TUESDAY**

**Novelist John Erskine Will Be Speaker; Lanterns Glow on Campus.**

(Plain Dealer Special.)

OBERLIN, O., June 6.—More than 300 Oberlin College seniors will receive degrees at the 103rd annual commencement exercises in Finney Chapel here Tuesday, when Dr. John Erskine, president of the Juilliard School of Music in New York and noted novelist, is to speak.

Those to receive degrees in arts and sciences tentatively totaled 232, while the college's Conservatory of Music is to confer degrees upon an additional 70.

Rev. Douglas Horton, pastor of the United Church of Hyde Park, Chicago, is to deliver the baccalaureate sermon tomorrow on "The Price of Freedom."

Oberlin's most colorful traditional observance, Illumination Night, is being observed tonight, with thousands of Japanese lanterns shedding their glow on the elm-covered campus.

Downers Grove Reporter 6/11/36

**Caroline K. Ide**  
**Graduates From Oberlin College**

Oberlin, Ohio, June 8.—Caroline Kendall Ide is one of the 227 seniors of Oberlin college to be graduated at Oberlin's 103rd annual commencement June 9. A graduate of Downers Grove, Illinois, high school, Miss Ide has done her major work in Oberlin in the field of kindergarten - primary training, and has been awarded the degree of bachelor of arts.

In addition to her studies Miss Ide has served this year as vice-president of her dormitory, Baldwin cottage. She is the daughter of Mr. and Mrs. Charles B. Ide of 4725 Highland ave., Downers Grove.

Dr. Douglas Horton, pastor of the United Church of Hyde Park, preached the baccalaureate sermon, "The Price of Freedom," this year. The commencement address was given by John Erskine, president of the Juilliard School of Music in New York. His subject was, "Music in Education."

NY Herald-Tribune 6/17/36

**\$3,062 Auto Damages**  
**Awarded to Erskine**

**Juilliard Head Recompensed for Fractured Skull**

LANSING, Mich., June 16 (UP).—The State Administrative Board awarded damages of \$3,062 today to John Erskine, nationally known author, lecturer and musician, as the result of a highway accident on November 6, 1935. Mr. Erskine, head of the Juilliard Music Foundation, had sought \$9,854 to compensate for medical treatment and inability to fill lecture and writing contracts.

Mr. and Mrs. Edgar H. Clark, of Lansing, who owned the car in which Mr. Erskine was injured in a collision with a State Highway Department truck, received \$1,909 damages for their injuries. Mr. Erskine suffered a fractured skull, nose and finger.

Albion, N. Y.  
American 6/11/36

**E. JOHN HAMLIN TO GRADUATE FROM OBERLIN**

Earle John Hamlin, was one of the two hundred twenty-seven seniors of Oberlin College to be graduated at Oberlin's one hundred and third annual Commencement, June 9th. A graduate of Albion High School, Mr. Hamlin has done his major work at Oberlin in the field of sociology and is now a candidate for the degree of bachelor of arts.

In addition to his scholastic work Hamlin has been prominent in campus activities. Elected this year as Oberlin's representative for the next two years to Oberlin-in-Shansi, China Hamlin is a member of the Concert Band and of the Men's Glee Club. He was photographer for the college yearbook in his Junior year. Mr. Hamlin is the son of the Reverend and Mrs. Earle Ivan Hamlin of 3 State Street, Albion, N. Y.

Dr. Douglas Horton, pastor of the United Church of Hyde Park, Chicago, preached the baccalaureate sermon, "The Price of Freedom," this year. The commencement address will be given by John Erskine, president of the Juilliard School of music in New York. His subject was, "Music in Education."

Elmira, O.  
Chronicle Telegram 6/10/36

**Oberlin Grants Degrees To 275**

OBERLIN, O., June 10 — Two hundred and seventy-five seniors, including two hundred and twenty-two from the college of arts and sciences and fifty-three from the conservatory, received their degrees of B. A. and Mus. B. yesterday at the Commencement exercises of Oberlin College.

Seabury C. Mastick, of the class of 1891, was honorary marshal of the academic procession which preceded the exercises. Professor Bruce Davis presided at the organ for the exercises and a special commencement chorus under the direction of Professor Olaf Christiansen, together with the A Cappella Choir, sang. The invocation was given by Dr. Lawrence L. Doggett, of the class of 1886.

Dr. John Erskine, president of the Juilliard School of Music of New York and widely known as a novelist, gave the commencement address, using as his subject, "Music in Education."

NY En. Post 7/28/36

**EMPHASIS ON CULTURE WRONG, SAYS ERSKINE**

Modern education is medieval because of overemphasis on culture, John Erskine, author-educator, told summer students at the Juilliard School, of which he is president, yesterday.

Teaching today stands on an impracticable basis, Dr. Erskine said, because culture "excuses us from living if we merely contemplate the lives of other men." He urged more practice and fewer lectures.

47  
Musical Digest  
6/1936

**WESTMINSTER COMMENCEMENT**

Twenty-two seniors received the degree of Bachelor of Music, one a diploma as Minister of Music, while two graduates were awarded the degree of Master of Music at the annual commencement of Westminster Choir School at Princeton, N. J., on June 4. President John Erskine of the Juilliard School was the leading speaker at the commencement ceremonies.

Among other events of the closing exercises were a performance of Bach's Mass in B minor in Princeton University Chapel by Westminster Choir School under the direction of Dr. John Finley Williamson and the annual Talbott Festival on the campus of Westminster Choir School. The Festival program under the direction of Dr. Williamson included numbers by junior and high school choirs as well as adult choirs.

El Paso Herald-Post 7/8/36

**PICK SYMPHONY PRESENTATIONS**

**Outstanding Attractions Will Be Offered By Association**

The fullest season of musical and artistic attractions ever presented by the organization was planned by the El Paso Symphony Orchestra Assn. at a meeting of the board last night at the home of Mr. and Mrs. Wallace Perry, 2929 Copper St.

Several outstanding attractions will be presented by the Ways and Means Committee of the association as separate events from the concert series.

**Attractions**

They are: Don Cossacks, Russian male choir, in second appearance in El Paso, on Oct. 7; Ballet Russe, which drew a record house in El Paso last year, Jan. 12; John Erskine, president of the Juilliard School of Music, noted author and musician, in a lecture in mid-April.

Dr. Erskine also will appear as piano soloist with the El Paso Symphony Orchestra in the April concert.

Sada Shuchari, youthful violinist, who was received with enthusiasm by a Symphony Orchestra concert audience last fall, will appear as soloist in a Symphony concert next season.

Springfield, Mass. En. Union 7/28/36

**John Erskine Hits Modern Education**

"Medieval," Declares Novelist in Juilliard School Address

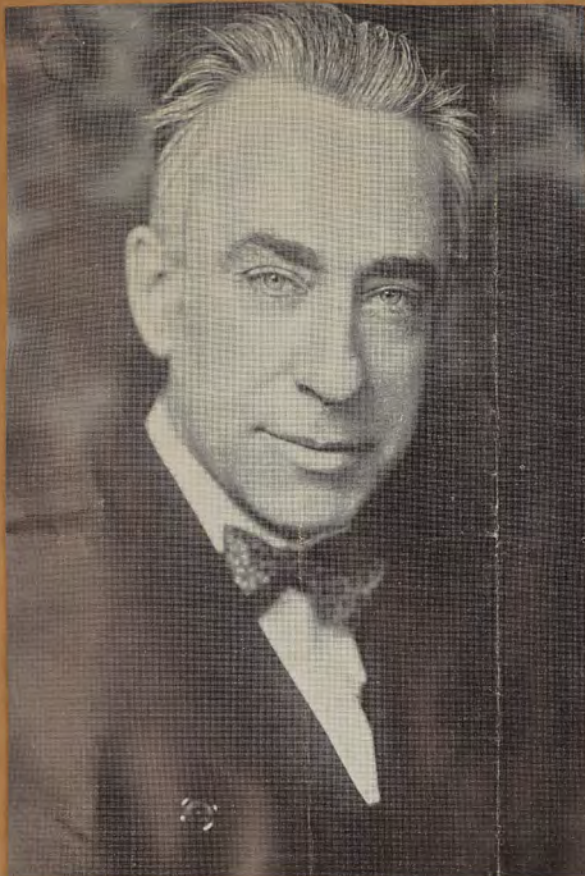
NEW YORK, July 27 (AP)—John Erskine, the novelist, termed modern education "medieval" today, at the same time extolling the value of the music appreciation class "in which we learn what we should think and how to express it in good English."

He told an audience at the Juilliard School of Music, of which he is president, that "our culture is under suspicion—we shall be swamped by the past if we don't take a firm stand against it."

"Culture as we seem to understand it is about nine-tenths information of which we can't be sure," he said.



NY Musical Advance 6/19/35



## ERSKINE ON TOUR

John Erskine, President of Juilliard School of Music, finds himself much in demand during commencement season. His list of speeches includes the exercises of the Westminster Choir School at Princeton, the University of Arizona, Allegheny Institute, Oberlin College, University of Iowa and the Institute of Musical Art. Mr. Erskine also made a flying trip out to Hollywood recently to broadcast with Bing Crosby. Yes, as a piano soloist! Mr. Erskine played with the New York Symphony some years ago and has threatened to stage a comeback as a concert pianist many times. Last fall, however, he fractured his hand and has been unable to keep the digits in action. Next season — well you never know what he will do. He may appear as soloist with either the Philharmonic or Duke Ellington.

Torrington, Ct.  
Register 7/28/36  
Teaching "Culture"  
Decried By Erskine

New York, July 28.—John Erskine, author and president of the Juilliard School of Music, described modern education yesterday afternoon as "medieval" and said that its chief fault lay in the over-emphasis on "culture."

Dr. Erskine spoke to summer session students of Columbia and the Juilliard School. He warned against two dangers "if we are to go in for culture much longer."

The first, he said, was that teachers, aware of the present failure of teaching on an impracticable basis, would continue giving more and more cultural courses. As it is, he said, a man cannot practice law or medicine until he is almost middle-aged.

The deepest objection to culture, that is, to the knowing of the best that has been said," he continued, "is that it excuses us all from living if we merely contemplate the lives of other men."

Dr. Erskine made it plain that he did not underestimate the importance of art, but he suggested that it should be taught by practice rather than by lectures. "If you want to study painting," he advised, "get some paints and canvas and try it." He also said it was better for students to write plays than to take courses in the drama, to dance rather than to listen to lectures on the esthetics of the dance.

Speaking of musical education, he criticized public school systems that require elaborate knowledge on non-musical subjects from those who want to teach music. In some states, he said, teachers even had to know "commercial geography." New York's requirement that all music teachers must have a degree showing they had taken certain specific

cultural courses drew from him this comment:

"If Toscanini or Stokowski wished to teach music in the public schools of New York neither could do it. The situation will be changed gradually, but it is a shame that it has to be changed at all."

He criticized the type of teaching that is merely the passing on of information, declaring that information could be transmitted much better by books. He also criticized many of the subjects now taught—including history and literary criticism—for being "as yet mere exchanges of opinion."

Dr. Erskine did not lay the blame exclusively on the teachers. "Students," he said, "are entirely too conservative and always want the wrong thing; in fact, they usually insist on it." He advised students to ask their teachers "embarrassing" questions, to challenge their statements by demanding: "How do you know it? And if you know it, what of it?"

also Boston Post  
Albany News  
Rochester Journal  
Hartford Courant  
Richmond Times  
Dispatch

## CUTS URGED IN CURRICULUMS

Erskine Would Replace 'Culture' With Practice.

RIDICULES ELIGIBILITY RULES

Masters Would Be Barred Here as Teachers, He Declares.

Ninety-nine per cent of present school curricula should be "thrown out," John Erskine, author, head of the Juilliard School of Music and a professor at Columbia University, told an audience of more than 800 students of the Columbia University summer session yesterday.

"If we eliminate opinion from school curricula," he said, "we could reduce them by 90 per cent." Another 9 per cent, he declared, consists of information which, though valuable, has become readily accessible since the development of high-speed printing.

Discussing the insistence of educators on "culture" courses rather than on practice, Dr. Erskine condemned the teacher-license requirements generally prevailing. In some parts of the country music teachers, for example, must have taken courses in commercial geography.

If Toscanini Would Teach.

Of New York's requirement that all music teachers must have a college degree and, in addition, must have taken a certain number of specified courses in "cultural sub-

jects," he declared:

"If Toscanini or Stokowski wished to teach music in the public schools of New York, neither could do it. The situation will be changed gradually, but it is a shame that it has to be changed at all."

Terming students who ask teachers "embarrassing" questions "near geniuses," Prof. Erskine told the story of the child who asked a teacher how she knew that Columbus discovered America in 1492. "This child," he went on, "probably soon found out that it wasn't Columbus who discovered America, that it wasn't America that was discovered, that it probably wasn't on October 12 that Columbus landed, and that it really doesn't matter when it all happened."

Talk, Not Action.

Education today, Prof. Erskine declared, "is still in the Middle Ages," in that its attitude is still "that we grow cultured by merely talking about the arts." He charged that we are "proud of our ability to teach foreign languages with no expectation that they will ever be used, and of teaching history so that no child not a genius can discover what history really is."

Children, he said, should dance rather than watch some one dance, and write and act plays rather than to see them produced. Educators can learn much from kindergarten teachers and football coaches, he asserted. "In the kindergarten," he said, "the child is given a crayon and allowed to draw, and in football, the game is actually played and no courses in 'The History of Football' are studied."

Criticizing most so-called "cultural courses," Prof. Erskine charged that modern education has failed to instill real culture, and that "more and more appreciation courses are given in an effort to remedy the situation."

Asked whether a course in "How to Locate Library Material" should be given, Prof. Erskine answered, "Don't be silly, that's what librarians are for."

## Pursuing Culture

Self-made men as well as many who have had every educational advantage in their youth often express a doubt as to whether the conventional four years college course is worth the time and money it requires. Since the depression many a jobless young graduate may ruefully ask himself the same thing. The revision of college curricula is going on apace in the hope of meeting the changed social and economic conditions of today. The classicists scoff at some of the courses in millinery and hotel management offered by some of our universities, while those who favor a "progressive" policy in education look askance at the subjects that were the backbone of the old college course.

Since the commencement addresses in June there has been a lull in criticism of our educational system. But now that the Summer sessions are in progress there will doubtless be a resumption of this kind of thing. John Erskine, a former teacher of English at Columbia and now president of the Juilliard School of Music, is among the first of the Midsummer critics to express his views on education.

His special plea, made in an address before Summer students of Columbia and the Juilliard School, is that there be less conscious attempt to teach "culture" by the lecture system and greater stress laid on practical, creative endeavor. It is better, he thinks, for a student who wants to know something about art to take up paints and brushes than to listen to lectures. Aspiring playwrights should write plays rather than take courses in playwriting. He discreetly refrained from adding that a would-be pianist might better assail the keyboard without benefit of instruction at two, or ten, or twenty dollars an hour.

There is probably some deliberate irony in Dr. Erskine's presentation of his thesis. One may hazard the guess that he wanted to drive home the idea that in this busy age Americans are prone to neglect some of the pleasures enjoyed in a more leisurely day by those in the pursuit of culture. A sketcher by a river bank would be laughed at by many of his fellow vacationers.

Worcester Telegram 7/29/36



NY Times  
7/30/36

#### HAND AND BRAIN

JOHN ERSKINE, in his remarks the other day to Summer session students of Columbia and the Juilliard School of Music, was not the first to criticize much of our modern education for its merely passive quality. "The deeper objection to culture, that is, to the 'knowing of the best that has been said,' he declared, 'is that it excuses us all from living if we merely 'contemplate the lives of other men.' He contended that it was better to get some paints and canvas and try painting than to study the subject in books and art galleries; better for students to write plays than to take courses in the drama; better for them to dance than to listen to lectures on the esthetics of the dance.

All this would doubtless be true enough if these courses were merely alternatives, if the student had to choose one to the exclusion of the other. We do not want to stuff students with merely second-hand knowledge, with what A. N. WHITEHEAD has happily called "inert" knowledge. The chief use of a knowledge of the past is to equip us more adequately to live in the present. All sound education must recognize the intimate relationship between hand and brain, between knowing and doing. Fortunately, however, the student is not confronted with an "either-or" choice. He may try to paint and he may go to art galleries too; he may try to play the piano and he may listen to great pianists. If knowledge without active practice is dead and inert, practice without knowledge or great models lacks direction and a driving force behind it. Indeed, only an art education that teaches both participation and appreciation can be complete. As few of us are Leonardos, most of us can hope to participate usefully in only one or two lines of human endeavor. In the others we must be content to be spectators, trained, let us hope, to tell the difference between good and bad.

Musical Digest  
7/1936

Dr. John Erskine, president of the Juilliard School of Music and nationally known author and lecturer, has been awarded \$3,062 damages by the State Administrative Board of Lansing, Mich., as the result of a motor accident on November 6, 1935.

Boston Globe  
8/2/36

John Erskine has been a celebrity in the city of bright lights for many a year, as professor of English author of satirical novels, amateur pianist and head of the Juilliard School of Music. Now he's branched out and has written 'Empire State,' which he calls "a play of today with a guess at tomorrow." Robert Milton is a likely producer.

NY Times  
7/28/36

## TEACHING 'CULTURE' DECRIED BY ERSKINE

Practice, Not Lectures, Is Way  
to Study Art, Declares  
Author-Educator.

### SCHOOLS HELD MEDIEVAL

He Scores City Requirements  
for Music Teachers, Saying  
They Would Bar Toscanini.

John Erskine, author and president of the Juilliard School of Music, described modern education yesterday afternoon as "medieval" and said that its chief fault lay in the over-emphasis on "culture."

Dr. Erskine spoke to Summer session students of Columbia and the Juilliard School in the school's concert hall, 130 Claremont Avenue. He warned against two dangers "if we are to go in for culture much longer."

The first, he said, was that teachers, aware of the present failure of teaching on an impracticable basis, would continue giving more and more cultural courses. As it is, he said, a man cannot practice law or medicine until he is almost middle-aged.

"The deeper objection to culture, that is, to the knowing of the best that has been said," he continued, "is that it excuses us all from living if we merely contemplate the lives of other men."

Dr. Erskine made it plain that he did not underestimate the importance of art, but he suggested that it should be taught by practice rather than by lectures. "If you want to study painting," he advised, "get some paints and canvas and try it." He also said it was better for students to write plays than to take courses in the drama, to dance rather than to listen to lectures on the esthetics of the dance.

Speaking of musical education, he criticized public school systems that require elaborate knowledge on non-musical subjects from those who want to teach music. In some States, he said, teachers even had to know "commercial geography." New York's requirement that all music teachers must have a degree showing they had taken certain specific cultural courses drew from him this comment:

"If Toscanini or Stokowski wished to teach music in the public schools of New York, neither could do it. The situation will be changed gradually, but it is a shame that it has to be changed at all."

He criticized the type of teaching that is merely the passing on of information, declaring that information could be transmitted much better by books. He also criticized many of the subjects now taught—including history and literary criticism—for being "as yet mere exchanges of opinion."

Dr. Erskine did not lay the blame exclusively on the teachers. "Students," he said, "are entirely too conservative and always want the wrong thing; in fact, they usually insist on it." He advised students to ask their teachers "embarrassing" questions, to challenge their statements by demanding: "How do you know it? And if you know it, what of it?"

Amsterdam, N. Y.  
Recorder Democrat 7/31/36

#### Hand and Brain New York Times

John Erskine, in his remarks the other day to Summer session students of Columbia and the Juilliard School of Music, was not the first to criticize much of our modern education for its merely passive quality. "The deeper objection to culture, that is, to the knowing of the best that has been said," he declared, "is that it excuses us all from living if we merely contemplate the lives of other men." He contended that it was better to get some paints and canvas and try painting than to study the subject in books and art galleries; better for students to write plays than to take courses in the drama; better for them to dance than to listen to lectures on the esthetics of the dance.

All this would doubtless be true enough if these courses were merely alternatives, if the student had to choose one to the exclusion of the other. We do not want to stuff students with merely second-hand knowledge, with what A. N. WHITEHEAD has happily called "inert" knowledge. The chief use of a knowledge of the past is to equip us more adequately to live in the present. All sound education must recognize the intimate relationship between hand and brain, between knowing and doing. Fortunately, however, the student is not confronted with an "either-or" choice. He may try to paint and he may go to art galleries too; he may try to play the piano and he may listen to great pianists. If knowledge without active practice is dead and inert, practice without knowledge or great models lacks direction and a driving force behind it. Indeed, only an art education that teaches both participation and appreciation can be complete. As few of us are Leonardos, most of us can hope to participate usefully in only one or two lines of human endeavor. In the others we must be content to be spectators, trained, let us hope, to tell the difference between good and bad.

Also, Hornell, N. Y. Tribune-  
Times - 8/3/36

Springfield, Mass.  
Union 8/2/36

Proposals, periodically revived, for the licensing of teachers of music and art give the more point to the remark made by John Erskine, president of the Juilliard School of Music, that "If Toscanini or Stokowski

wished to teach music in the public schools of New York neither could do it." He was addressing summer session students and deplored the requirement of so much irrelevant knowledge on the part of those who want to teach music. If private teachers also had to satisfy a board of examiners there is danger that the same kind of pedantry would be applied as in the public schools. While criticizing the New York requirements, he admitted that conditions were worse in some states in which public school teachers of music even had to know "commercial geography."

In general Dr Erskine thinks that America puts too much stress on cultural courses. He considers lectures on music, art and literature a poor substitute for direct contact: "If you want to study painting, get some paints and canvas and try it." Likewise it is much better to read books about books, better to go to concerts than to lectures on the history of music.

Providence  
Journal 8/3/36

#### Erskine on Culture

We had flattered ourselves that in John Erskine we possessed an author who, in the ruck of sensation-mongers, stood out as a representative of culture. We shall continue to cherish this idea, in spite of the fact that he holds up a danger signal against culture. He was speaking before the summer session students of Columbia University and the Juilliard School of Music.

Nor by culture did he mean some dawdling dilettantism. He defined culture virtually in Matthew Arnold's terms as "the knowing of the best that has been said," and he then pointed out two objections to it, one relating to the outer life, one to the inner. The practical objection was that it takes up so much of the time of students, that by the time a professional man has completed the real preparation for his life-work, he is almost middle-aged. His spiritual objection was that culture excuses us all from living if we merely contemplate the lives of other men.

He made particular mention of history and literary criticism as thus far "mere exchanges of opinion." He did not undervalue art, but urged that it be taught by practice rather than lectures. He told students to go ahead and paint, write plays, and dance rather than take courses in these subjects. As for musical education, which is represented by his own school, he would not have it cluttered up with non-musical subjects. He believed—and here we whole-heartedly agree with him—that the mere imparting of information should be done through books, not by teachers. He had no confidence that the choice of subjects should be left to students, for he accused them of always wanting and usually demanding the wrong things.

His hearers may well have asked themselves what definite purpose lay behind his words. We suspect that it was simply the great purpose of bidding them challenge what they were doing, both the why and the how of it. We do not believe that Professor Erskine would prefer to deal with professional men who know nothing besides law, medicine or theology. He would, however, prefer not to have their professional careers delayed by cultural studies that leave no deposit of culture. He would not expect the best art to be turned out by artists who know nothing about the art that has gone before them. He would not have workers in any

other field of imagination ignorant of what all others have produced. He would simply not have them sterilized by learning. As for people not producers in any art form, we are sure that he would want them to "know of the best that has been said," but to know it on their own, not on authority. We believe he would not object to the reading of history and criticism if the readers thought while they read. We promise Professor Erskine that when we want a novel, we are not going to follow Disraeli's professed practice and write one. We are entirely confident that we shall much prefer to read one by John Erskine.



Honeye Falls, N.Y. Times  
8/3/36

In the training of character and personality at least three things are important. In the first place the teacher himself should be strong in character and rich in personality; a mediocre personality can't very well draw out the best in a great one. The second rule is to keep unspoiled the impulses of affection and of idealism which are the sacred and mysterious equipment of children. The third rule, if we have managed to observe the second and have kept the good impulses of childhood unimpaired, is to encourage a choice of paths and a resolute pursuit of one path to the end. Strong characters are never static; they are going somewhere.—John Erskine, author and director of the Juillard School of Music.

Sanford, Fla. Herald 8/7/36

In the training of character and personality at least three things are important. In the first place the teacher himself should be strong in character and rich in personality; a mediocre personality can't very well draw out the best in a great one. The second rule is to keep unspoiled the impulses of affection and of idealism which are the sacred and mysterious equipment of children. The third rule, if we have managed to observe the second and have kept the good impulses of childhood unimpaired, is to encourage a choice of paths and a resolute pursuit of one path to the end. Strong characters are never static; they are going somewhere.—John Erskine, author and director of the Juillard School of Music, in the Rotarian Magazine.

Monistown, Tenn. Circleville, O.  
Gazette Mail 8/11/36 Herald 10/17/36

#### CHILDREN AND CHARACTER

In the training of character and personality at least three things are important. In the first place the teacher himself should be strong in character and rich in personality; a mediocre personality can't very well draw out the best in a great one. The second rule is to keep unspoiled the impulses of affection and of idealism which are the sacred and mysterious equipment of children. The third rule, if we have managed to observe the second and have kept the good impulses of childhood unimpaired, is to encourage a choice of paths and a resolute pursuit of one path to the end. Strong characters are never static; they are going somewhere, writes John Erskine, author and director of the Juillard School of Music.

The "Met" Auditions, NBC at 3 p. m., will be resumed with Wilfred Pelletier conducting. Edward Johnson, general manager of the Metropolitan Opera, and John Erskine, head of the Juillard School of Music, will speak briefly on the initial broadcast.

Phila. Inquirer  
10/18/36

Now let's get to the fore of music at its best. There are the Metropolitan Opera Auditions, which will give the young ones with musical ambitions an opportunity to show their stuff. This program will be heard over KYW, WEAF at 3.00 o'clock this afternoon. Speakers will be John Erskine, head of the Juillard Graduate School of Music, whom you will remember for his modernized novels of tales that have made history.

Musical Leader  
8/15/36

#### Best Book Unwritten

John Erskine, told graduates of the Westminster Choir School that "the best book has not been written, the best picture painted nor the best music composed." Dr Erskine, who is president of the Juillard School of Music in addition to being an author and musician, urged the students to "go out in the world and create," saying:

"Young men and women today have a wealth of material with which to work that was never had before."

Litchfield, Ill. News  
Herald 8/12/36

Litchfield has a good public library and a board of directors interested in its wider and more profitable use. The library does not have as many patrons as it should considering the fact that its service is free. Men and women and children have more leisure time but do not spend a proportionate part of it in reading. We have too many distractions and are more ear-minded than eye-minded. And yet the best means for study, for thinking is through reading.

The Rotarian magazine, in an editorial comment on the subject of books, has this to say:

"The best books are those which contain the best records of the history and the wisdom of men. They are the priceless links with past ages and other peoples. They are the keys to the treasure chests of the accumulated thought and experience of races and nations. Good books are the constant companions of the man who would serve his best purpose in life, for they advise him in service, and strengthen his ideals. Good books are available to all, at little or no cost. They are your ready and constant companions—if you want them. Everyone who enjoys life should like books; should want to own them, and should be ready to lend them to others. For books are useful only as they are used."

In another three weeks schools will open again. Principals and teachers are getting ready for the nine months of instruction and children are beginning to deplore the end of their freedom. Montgomery county schools are fortunate in having a teaching force of strong personality and high character—as necessary to a teacher as the ability to impart knowledge. John Erskine, author and director of the Juillard School of Music, writing in the same magazine, says on this point:

"In the training of character and personality at least three things are important. In the first place the teacher himself should be strong in character and rich in personality; a mediocre personality can't very well draw out the best in a great one. The second rule is to keep unspoiled the impulses of affection and of idealism which are the sacred and mysterious equipment of children. The third rule, if we have managed to observe the second and have kept the good impulses of childhood unimpaired, is to encourage a choice of paths and a resolute pursuit of one path to the end. Strong characters are never static; they are going somewhere."

Also - Mt. Carmel Repob.  
Glen Cove, N.Y. Register - 8/20/36  
Echo 8/20/36

#### Commentable Comments

CHILDREN AND CHARACTER—In the training of character and personality at least three things are important. In the first place the teacher himself should be strong in character and rich in personality; a mediocre personality can't very well draw out the best in a great one. The second rule is to keep unspoiled the impulses of affection and of idealism which are the sacred and mysterious equipment of children. The third rule, if we have managed to observe the second and have kept the good impulses of childhood unimpaired, is to encourage a choice of paths and a resolute pursuit of one path to the end. Strong characters are never static; they are going somewhere.—John Erskine, author and director of the Juillard School of Music, in the Rotarian Magazine.

Cleveland Press  
9/5/36

## Institute Opens Season Sept. 21

Faculty Recitals and Lectures  
Scheduled for Season;  
Rubinstein Resumes Helm

By MILTON WIDDER

FIFTY important musical events for the coming season are listed by the Cleveland Institute of Music in connection with its school year beginning Sept. 21.

Faculty recitals, comparative lectures on art and music, will start on Oct. 2 with a lecture by Arthur Loesser on "The Forerunners of Johann Sebastian Bach."

Mr. Loesser, who will write the program notes for the Cleveland Orchestra this year, also will open the recital season when he plays a piano program on Oct. 28.

Beryl Rubinstein, the director of the institute, resumes full charge of his school this year after a partial leave of absence which he spent partly in New York writing an opera, "The Emperor's Clothes," in collaboration with John Erskine, author and head of the Juillard School.

Troy Times  
Record 9/23/36

## JOHN ERSKINE AND MISS EARHART TO GIVE TALKS HERE

Troy Town Hall Also Announces It Will Present  
Walter B. Pitkin and  
Conrad Nagel.

A series of four presentations of persons famous in their particular fields will be sponsored this fall and winter by Troy Town Hall, it was announced last night.

A group of Trojans organized to make it possible for their community to contact famous personages in government, art, literature, stage, aviation, industry and the like, Troy Town Hall has scheduled its first season's presentation as follows:

John Erskine, date pending, probably October.

Amelia Earhart, November 12.

Walter B. Pitkin, February 4.

Conrad Nagel, March 4.

Each will be presented in the evening at Music Hall.

Dr. Erskine is professor of English at Columbia University and president of the Juillard School of Music. He recently appeared as concert pianist with the Detroit Symphony and Minneapolis Symphony Orchestra. He is even more widely known as an author, having written "Private Life of Helen of Troy," "Solomon My Son" and others.

Amelia Earhart has long been a famed aviatrix, and was the first woman to fly the Atlantic.



Elkhart, Ind. Truth 8/8/36

N.Y. News Week  
9/12/36

Bryan, Tex.  
Eagle 9/30/36

## IN THE LIMELIGHT

Highly Cultured John Erskine Feels That Our Schools Place Over-Emphasis on Cultural Courses.

Modern education was described as medieval and prone to over-emphasize culture by John Erskine, author and president of the Juilliard School of Music in New York, who spoke to summer session students of his school and Columbia university.

This was a surprising statement from a man who seems to have absorbed most of the culture that is "running around loose." Perhaps his depreciation of culture was not as bald as his statement would indicate. For in addition to being the head of one of the nation's best known music schools and an expert in music himself, he is learned in the languages and the arts, and as a professor is deeply versed in classical literature. It was Erskine who wrote that best-seller, "The Private Life of Helen of Troy," and innumerable other books based on the great literature of the past. He belongs to the American Council of Learned Societies, the Silvermine Guild of Artists, the Poetry Society of America, of which he was president, the American Institute of Arts and Letters, and other cultural organizations.

We have not heard of him resigning from them or dropping his other cultural activities. So it seems Erskine does not actually underestimate the value of culture, but thinks our educational methods seek to present it in the wrong way. In his opinion, much of our teaching is impractical, for there are too many cultural courses which merely contemplate the accomplishments of other men and do not give the student practical work in culture. There should be more practice and not so many lectures, he thought.

For example, "if you want to study painting, get some paints and canvas and try it," and it is better for students to write plays than to take courses in the drama. Erskine criticized the type of teaching that is merely the passing on of information which could be transmitted much better by books, and said too much of the teaching relative to history, literary criticism, etc., is mere exchange of opinion.

We think we can grasp Erskine's point—that it is better to live culture than to have just a thick veneer of it, but we feel he has over-emphasized what he thinks is an over-emphasis of culture. Schools would have to have a lot of money to spend, would have to specialize more and would have to engage extraordinary teachers of extraordinary pupils in order to reach Erskine's ideal for the transmission of culture.

L. W.

Eagle Pass, Tex. Guide  
9/17/36

## Children and Character

In the training of character and personality at least three things are important. In the first place the teacher himself should be strong in character and rich in personality; a mediocre personality can't very well draw out the best in a great one. The second rule is to keep unspoiled the impulses of affection and of idealism which are the sacred and mysterious equipment of children. The third rule, if we have managed to observe the second and have kept the good impulses of childhood unimpaired, is to encourage a choice of paths and a resolute pursuit of one path to the end. Strong characters are never static; they are going somewhere.—John Erskine, author and director of Juilliard School of Music, in the Rotarian Magazine.

## John Erskine Will Address Monday Club

John Erskine, celebrated author and educator, will be the speaker at the meeting of the Monday Afternoon Club next Monday.

This distinguished writer and lecturer was born in New York City, Oct. 5, 1879. He attended Columbia

Grammar School, and in 1896 entered Columbia University.

He holds a variety of degrees, has been instructor in English at Amherst, adjunct professor of English in Columbia University and, since 1916, has been professor in English at this same institution.

He is a member of the Modern Language Association of America, Silvermine Guild of Artists, Poetry Society of America, Delta Upsilon, Phi Beta Kappa, vestryman of the corporation of Trinity Parish, trustee of Protestant Episcopal Schools, member of the executive committee of the American Council of Learned Societies, American Academy of Arts and Sciences.

He has been chairman of the Army Educational Committee of the A. E. F., educational director of the A. E. F. University in Beaune, France; chevalier de la Legion d'Honneur, trustee of the Juilliard School of Music and holds membership in many clubs.

Among the last books he has written are: "Influence of Women and Its Cure," "Helen Retires," "Cinderella's Daughter."

His published novels and other volumes number more than 30.

## DANCE: Magazine Enters Field That Publishers Fear to Tread

A standard explanation for the dearth of periodical literature about the dance is that the field brings publishers no advertising. But this week a new magazine, Dance, carried in its first issue 60 per cent more advertising than its backers had hoped for. No one was more gratified than Paul Milton, 31-year-old originator of the venture.

For a long time Milton has wanted to run his own magazine. After four years of editing Bernarr Macfadden's now-deceased Dance Magazine, and three as editor of The American Dancer—only other national terpsichorean publication now in existence—he knew the pitfalls and possibilities.

Last year he chose as a partner Harold Hartogensis, promotion man who had worked for Macfadden and the Screenland group. Together they found backers: a theatrical lawyer, two journalists, an automobile manufacturer, and an advertising man. Financing was figured to allow for a \$7,000 annual loss for two years.

Much of the magazine's successful launching is due to Milton. The son of Robert Milton, theatrical and screen producer, young Paul grew up in an atmosphere of impresarios, actors, and dancers. No one ever seemed to forget the blue eyes and red hair of the future dance editor. After graduating from Cornell University, Milton barnstormed with a jazz band and made friends with touring companies he met along the way.

His later magazine experience established him as a fair and intelligent critic. His impartial analyses won him both the respect and friendship of topnotchers in every field of the dance.

As managing editor for his smart, 25-cent, slick-paper monthly, Milton selected Anatole Chujoy, dance lecturer. Joseph Arnold Kaye, author of weekly arts letters to The Cincinnati Enquirer and The Kansas City Star, handles the critical section, "Dance in Review."

Other dance magazines, written mainly for the trade, have stuck to stereotyped professional reports. Milton aims at the general public as well as professional readers and plans feature articles by experts in every phase of the art. His contributors would catch anyone's eye: Lincoln Kirstein and Edward Warburg, founders of the School of American Ballet; John Erskine, president of the Juilliard School of Music, who will contribute an interview on the future of the dance in opera; Arnold Le Haskell, internationally known ballet critic; Ted Shawn, dancer; John Martin, critic; and Troy Kinney, author and creator of many fine etchings of Pavlova.

## Many Attractions In Entertainment Series This Year

Embarking upon its third successive year of lyceum attractions, the Entertainment Series at A. & M. College this year has arranged a program designed to interest every one, and will begin the sale of season tickets Thursday morning at 9:00 o'clock in the rotunda of the academic building at the college.

Among the attractions planned are at least six, all of high quality, and there will be others if a sufficient number of tickets is sold. This year the senior class has officially put itself behind the series in electing W. F. (Jack) Madison as manager.

Among the headliners are Robert M. LaFollette, Jr., U. S. Senator from Wisconsin and outstanding member of the progressive group, who will lecture on "Current Economic Problems"; John Erskine, author of "Helen of Troy," "Gallahad," and "The Lives of Adam and Eve," former member of the Columbia University faculty, and president of the Juilliard Foundation; Gen. Smedley D. Butler and Private Peat (pen name for Harold K. Peat, author on war subjects), who are to debate; The Jitney Players, famous group whose presentation of the 1840 melodrama, "The Murder in the Old Red Barn," is expected to be a high spot on the program; the famous Curtis String Quartet, which now is touring Europe; and some well known orchestra such as those of Tommy Dorsey, Frank Masters, Wayne King, Joe Saunders, Glenn Gray and others, the decision not having been made on this yet.

Musica / Courier  
10/31/36

## Birmingham Club Hears Erskine

Manhattan String Quartet Appears—Stillman-Kelley to Lead His Score with Civic Orchestra

BIRMINGHAM, ALA.—The Birmingham Music Club opened the musical season here at the Tutwiler Hotel, and John Erskine, president of the Juilliard School of Music, author and pianist, was guest of honor and speaker for the occasion. Mrs. George C. Harris, club president, introduced Mr. Erskine, who, with his sparkling wit and originality of thought, entertained the audience delightfully, and suggested some splendid plans for music clubs. He talked of opera companies being formed in all large towns, largely of local talent with the leading roles being filled from notables of the Metropolitan or Chicago Opera companies. He named many ways to aid young talent, and argued that home talent should be appreciated for its full worth, and not overshadowed by the prestige of a New York or European artist. They might be better than any outsider the club could bring. Seated at the speaker's table were the president, Mrs. Harris, Mr. Erskine, Mrs. George H. Davis, Mrs. Ruth Chandler, Mrs. J. W. Luke, Clara Hayden and Dorsey Whittington.

Birmingham, N. Y. Sun 10/14/36



NY Times

9/15/36

Troy Morn. Record  
10/28/36

Scranton Republican  
10/27/36

## GABRILOWITSCH, 58, DEAD IN DETROIT

Famous Pianist Had Raised  
Symphony He Directed to  
Leading Rank in Nation.

MARK TWAIN'S SON-IN-LAW

Married Clara Clemens in 1909  
—Had Headed Orchestra in  
Michigan for 18 Years.

Special to THE NEW YORK TIMES.  
DETROIT, Sept. 14.—Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra and rated among the half dozen greatest pianists of this generation, died at his home here. He was 58 years old.

With him were his wife, the former Clara Clemens, daughter of Mark Twain, and their daughter, Nina.

A public funeral at Orchestra Hall will be held here Wednesday, at which his orchestra will play. Then the pianist's body will be sent to Elmira, N. Y., to be buried in the Clemens family plot, near the body of the great humorist.

Mr. Gabrilowitsch became ill in March, 1935, and had not been able to conduct the orchestra since that time. In the interval he had undergone a series of operations in Henry Ford Hospital.

### Came to America in 1900.

Both as a pianist and musical director—he disliked intensely the term conductor—Ossip Gabrilowitsch was a consummate artist. A Russian by birth, he came to the United States in 1900, made an instantaneous success and became an American citizen in 1921. Before he came across the Atlantic he had made a profound reputation in the great musical centers of Europe, chiefly, however, as a concert pianist.

It was not until 1917 that Mr. Gabrilowitsch began to conduct great symphony orchestras, and the following year he was appointed conductor of the Detroit Symphony Orchestra. How he built a small nucleus of musicians into one of the most important orchestras on this continent is a matter of recent record.

On the occasion of his twenty-fifth anniversary of American concert he directed an orchestra in Carnegie Hall in Chopin and Schumann works, and a reviewer wrote:

"Mr. Gabrilowitsch has maintained inviolate his selfless devotion to his art, his sanity, his rare perceptions of beauty. There have been few who could command the attention and enthusiasm of the public by such genuine and simple means."

He was sure in his art, but seldom manifested temperament as did some of his contemporaries. On one occasion, however, he balked and resigned from the advisory board of the Schubert Centennial Committee because that body was offering a prize for the "completion" of Schubert's Unfinished Symphony.

"This, to me," he wrote to the committee, "seems like adding a pair of arms to the Venus of Milo. Such an undertaking is undignified and inartistic. Moreover, it is entirely superfluous. I regret I cannot be associated with a musical escapade of this sort."

The project was abandoned shortly afterward.

### Began Piano Study at 10.

Ossip Salomonovitch Gabrilowitsch was born at St. Petersburg on Feb. 7, 1878. When he was 10 years old, having a decided talent for the piano, he entered the Conservatory of Music there and was a pupil of Tostoff, Liadoff and Glazunoff. When he was 16 he was graduated



OSSIP GABRILOWITSCH

and won the coveted Rubinstein Prize.

Although it was generally considered that he was ripe for the concert stage, Mr. Gabrilowitsch himself seized eagerly the opportunity to study further under Leschetizky in Vienna. He studied theory and composition at the same time with Navratil.

Many years later Leschetizky was instrumental in introducing Gabrilowitsch to his future wife, Clara Clemens, the daughter of Samuel L. Clemens—Mark Twain. She was a pupil of the great teacher at the time, and was later to become a singer, actress and author of note. They were married in 1909.

Gabrilowitsch made his concert debut in Berlin in 1896, with marked success. He appeared in many other cities, and came to New York in 1900 on his first visit. He had played in Germany, Austria, Russia, France and England, and for some years he lived in Munich. Although his compositions were few, he wrote some songs, piano pieces and an elegy for cello and piano. He was acknowledged to be a fine interpreter of Chopin.

During the many years that Mr. Gabrilowitsch lived in the United States he endeared himself to the music-loving public, not only because of his mature art but perhaps also because of his unaffected and charming ways. During his earlier years in this country, he toured most of the principal cities here and in Canada.

### Often a "Guest" Conductor.

He was a frequent guest conductor in New York, Philadelphia, Boston and elsewhere. In 1929 he created something of a furor in Berlin when he conducted Richard Strauss's "Don Juan."

When Arturo Toscanini refused to conduct "Giovinezza," the Fascist hymn, in Milan in 1931, Mr. Gabrilowitsch was one of his most ardent supporters, and he canceled an engagement at La Scala in protest.

Although he was a celebrated conductor, Mr. Gabrilowitsch was never really so happy as when he played the piano.

"There is a satisfaction in the piano to me," he said, "that the orchestra can never have, for all its magnificence. The intimacy, the immediate response. Then, too, I can change an interpretation at will, on the spur of the moment, without first having a rehearsal and saying to this man, 'Play it so this time' and to the other, 'Do it this way.' The piano responds instantly to your will; what you do is all yours."

### TRIBUTES BY MUSICIANS

They and Music Lovers Join in Mourning Gabrilowitsch.

Musicians and music-lovers joined yesterday in paying tribute to Ossip Gabrilowitsch. Among the messages, including those from

FAMED AVIATRIX TO  
SPEAK HERE NOV. 12



AMELIA EARHART.

Amelia Earhart, world-famous aviatrix, will be the first of four well known personalities to be presented this season by the Troy Town Hall. Miss Earhart will speak at the Music Hall, Thursday, November 12, at 8:30 p. m. on the subject, "Adventures in the Air."

Other speakers on the Town Hall's schedule for the season are John Erskine, president of the Juilliard School of Music and author; Walter B. Pitkin, noted psychologist and author, and Conrad Nagel, motion picture and stage star.

Dr. Erskine will be at the Music Hall December 4. Professor Pitkin will lecture on February 5, and Nagel on March 5.

Serge Koussevitzky in Boston and Albert Spalding in Great Barrington, Mass., were:

SERGE KOUSSEVITZKY, Conductor of the Boston Symphony—America has lost a great artist. Gabrilowitsch was the truest exponent of the finest style of romantic and classic music. Personally I am deeply grieved at the loss of my old friend.

ALBERT SPALDING, violinist—I am deeply shocked and grieved by the great loss that the musical world has sustained in the death of Ossip Gabrilowitsch. He is an irreplaceable figure. No words of mine are needed as comment on him as an artist, for the memory of his playing lies enshrined in the heart of every music lover in our land. In addition to this he was a man of much wide culture and such a great heart that quite aside from his musical gifts he exerted a very wide influence. I have been a warm personal friend of his for many years and find it difficult to express my sorrow over his passing.

JOHN ERSKINE, President of the Juilliard School—He was a princely man and a noble artist. His friendship was one of the precious things in my life. Music in our country and everywhere has suffered a terrible loss.

ERNEST HUTCHESON of the Juilliard School—Ossip Gabrilowitsch ennobled his profession by a singular purity of idealism and a rare nobility and generosity of soul. His life was characterized by an unswerving devotion to music and a warm and compelling sympathy in all his human relationships and contacts. The world is poorer for the loss of a personality so radiant in beauty and strength. I grieve deeply at the passing of a dear friend and an outstanding musician.

## Teachers Club To Present Dr. Erskine

Learned Lecturer  
To Speak Here  
November 5

The Women Teachers' Club, Scranton, will officially open its Fall and Winter program of activities by presenting Dr. John Erskine in a lecture to be held in Central High School Auditorium, Thursday evening, November 5, at 8:15 o'clock. The title of the lecture will be "The Influence of Women—and Its Cure."

Dr. Erskine is professor of English at Columbia University, president of the Juilliard School of Music, and a director of the Metropolitan Opera Company. He began his teaching career at Amherst College, but has been continuously a professor at Columbia since 1906. During the World War he was chairman of the Army Educational Committee, A. E. F., and in 1919, he served as educational director of the A. E. F. University, Beaune, France. Among his war decorations, he was made Chevalier de la Legion d'Honneur and Honorary Citizen, Beaune, France, and he also received the Distinguished Service Medal.

Dr. Erskine is active in the Modern Language Association of America, the Silvermine Guild of Artists, Poetry Society of America, Phi Beta Kappa, Executive Committee of American Council of Learned Societies, National Institute of Arts and Sciences, the Players' Club, St. Andrew's Society, and Century Association.

Among the degrees which he has earned are Ph. D. (Columbia); L. L. D. (Norwich); Litt. D. (Amherst); Doctor of Letters honoris causa (University of Bordeaux); Litt. D. (Columbia); Doctor of Pedagogy (New York State Normal School); and Mus. D. (Rollins College, Cornell, and Illinois Wesleyan University).

Cleveland Press  
10/19/36

## ERSKINE WILL OPEN TOWN HALL SERIES

Famed Author Will Deliver Talk  
Here on Wednesday

John Erskine, author and musician, will open the Town Hall lecture series in Hotel Cleveland Wednesday morning. His subject will be "The Moral Obligation to be Intelligent."

The lecturer, now one of the powers behind the Metropolitan Opera Co. throne, by virtue of his directorship of the Juilliard Foundation. Mr. Erskine in New York, is a versatile author. At present he is writing a libretto for an opera prepared by Beryl Rubinstein of Cleveland.

The Town Hall series, which will bring many prominent national and international speakers to Cleveland, is directed by Mrs. Katherine Wallin.





Richmond News  
Dealer 10/16/36

## Shift Favored By Pinchbeck

### U. R. Dean Thinks "Utilitarian" Courses Good for Colleges.

A liberal arts curriculum which would include many utilitarian subjects was advocated today by Dean Raymond B. Pinchbeck, of Richmond College.

"I see no reason why Greek and carpentry should not be studied at the same time, nor Latin and mechanics," he stated.

Dr. Pinchbeck's statement was given in response to a criticism by John Erskine, noted author and lecturer, in an address at Roanoke College, in which he urged education for utilitarian purposes, with no "marks" but the accomplishments of the students.

"All of Mr. Erskine's ideals are good," Dr. Pinchbeck said today, "but I do not believe that we are quite ready for a 'no-marks system' yet."

"However, in adult education we are moving in that direction and even in public schools teachers are starting to grade pupils on personal characteristics and traits which make for good citizenship as well as on actual accomplishments in studies."

"America should aim today at making a nation of cultured producers as well as consumers, however, and with that in mind utilitarian subject I believe would be included in a liberal arts education."

Commenting on Mr. Erskine's statement advocating a return to the Roman idea of teaching for appreciation and culture, Dr. Pinchbeck said:

"Mr. Erskine forgets that the schools of ancient Greece were attended by the sons of the favored classes only, giving a highly selected group. Now that democracy has brought education to all classes, the same system is impractical."

John Erskine, who is president of the Juilliard Foundation, spoke at the convocation of the eighty-fourth session of Roanoke College in Salem, Va.

Birmingham  
News 10/7/36

## Many Guests Expected To Attend Music Club Luncheon

The membership luncheon of the Birmingham Music Club which has been announced for Thursday of this week is taking place at the Tutwiler Hotel.

John Erskine, president of the Juilliard Foundation, will be guest speaker and those who have heard this distinguished author and musician are anticipating an unusually delightful program. Reservations for the luncheon should be made immediately by phoning Mrs. E. L. Keiser, 7-2626.

NY Times 11/8/36

The free public forum of Cooper Union will begin its fortieth year tonight with an address by John Erskine, president of the Juilliard School of Music, at 8 o'clock in the Great Hall of the Union. Sixty-eight lectures by professors, lawyers, journalists and others have been arranged for the Sunday evening series. The theme this year is "Principles of Political Behavior."

New Bedford 10/18/36  
Standard Times

## Opera Auditions Resumed Today

### Three Singers to Be Heard in Half-Hour Program

The Metropolitan Opera Auditions of the Air, one of the outstanding novelties of radio last season, will return to the air over National Broadcasting Company networks today from 3 to 3:30 p. m. The series has been extended from 15 to 24 broadcasts plus such additional programs as semi-finals and finals may require. The NBC-Red Network will carry the programs each Sunday.

This year three singers, instead of four, will be heard on each program, thus providing each auditioner more extended opportunity in this contest for a contract to sing at New York's Metropolitan Opera.

Emma Beldan, soprano, Dennis O'Neil, tenor, and Douglas Stanbury, baritone, will be heard in the opening program. Miss Beldan will sing "Elsa's Dream" from "Lohengrin" and "Home, Sweet Home." O'Neil has chosen one of the tenor arias from "Il Travatore" and "Drink to Me Only with Thine Eyes." Stanbury will sing the popular "Toreador Song" from "Carmen" and "The Piper of Dundee."

Edward Johnson, general manager of the Metropolitan Opera Company, and John Erskine, head of the Juilliard Graduate School of Music, and a member of the Metropolitan Opera Association's directorate, will be speakers on the inaugural broadcast. Wilfred Peltier, Metropolitan Opera conductor, will again direct the orchestra both in accompaniments and in orchestral numbers.

Greenville News  
10/4/36

## John Erskine's Subject Given

"The Resistance of the Individual" will be the subject of John Erskine's lecture which will be delivered at Greenville Woman's college next Saturday evening, October 10, at 8:30 o'clock. Present-day writers and students are giving much thought to this topic, so it will be interesting to hear Dr. Erskine's attitude. Whatever he has to say will be delivered in his characteristic witty and delightful style.

Those who have followed Erskine's interesting career of the past 20 years know that Dr. Erskine is a recognized authority on poetry, fiction, history and music and that he is by reputation one of the most brilliant and most humorous of present-day writers, either in America or Europe. He is now president of the well-known Juilliard School of Music and has been since 1928. Also he has been on the board of directors of the Metropolitan Opera association since 1935 and has taught English at Columbia university since 1916.

He holds the A. B., M. A. and Ph. D. degrees from Columbia university, the L. D. from Norwich, Lilt. D. from Amherst, L. H. D. from the University of Bordeaux, from the University of Boston, and musical degrees from Cornell, Illinois, Wesleyan, and from Rollins college.

Besides holding these American honors from the most eminent organizations and societies of this country, Dr. Erskine was made honorary citizen of Beaune, France, and became a Chevalier de la Legion d' Honneur and D. S. M. in the year 1919.

His appearance is being welcomed by people both in Greenville and the surrounding areas. He is being sponsored by the junior class of Greenville Woman's college. Tickets go on sale Thursday, Friday and Saturday of next week and may be obtained at Armstrong's pharmacy.

Birmingham  
News 10/9/36

## MODERN COLLEGE ERSKINE TARGET

### Only Science And Athletics Taught Properly, View

Science and athletics are the only two subjects which are properly taught in modern colleges, Dr. John Erskine, author and head of the Juilliard Foundation, told students of Birmingham-Southern College at a special convocation yesterday morning.

"This is the only country which has invented a way to study French five or six years without being able to speak it at the end of the course," he said.

"The name of liberal arts applied to a college strikes me as rather funny. I am more interested in education than anything else but I want to learn of life as an artist, that is, I want to learn to do the things myself."

The speaker traced the development of the arts from the ancient Greeks who lived only for the arts, and the Romans who had Greeks as slaves and allowed the slaves to perform the arts for them. "Since then the arts have been in slavery and we're still trying to get them out," he said.

"And even today science is the only subject, except of course football, which is presented with the practical method used by the Greeks who first studied the arts."

Despite injuries received to his right hand in a recent automobile accident, Dr. Erskine played several selections on the piano, following his talk.

NY Times  
11/9/36

## JUILLIARD FORUM OPENS

### Erskine Would Restore Confidence With Reservations.

John Erskine, author and president of the Juilliard School of Music, opened the annual series of Sunday evening forums at Cooper Union last night with an address entitled "What Confidence Would We Restore?" Taking the phrase that saw such service during recent election campaigns, Professor Erskine said he looked for that confidence "which their greater wisdom taught our forefathers."

"I am hoping," he said, "that this returning confidence which is so sought after will not be one of illusion and delusion, but a resolute confidence in a realistic appreciation of human nature, achieved through a better understanding and appreciation of life and through individual enlightenment. This is not cynicism, but simply faith in the facts of life, such as they are."

The program opened the fortieth series of free Sunday evening discussions that compose a symposium on social ethics and the principles of political behavior. Dr. Houston Peterson of Rutgers University was the chairman.

BKn. Eagle 11/8/36

## Open Free Forum At Cooper Union

The free public forum of Cooper Union will begin its 40th year tonight with an address by John Erskine, president of the Juilliard School of Music, at 8 o'clock in the Great Hall. Sixty-eight lectures will be given on Sunday, Tuesday and Friday evenings throughout the Fall and Winter.

Speakers at coming meetings will include Austin H. MacCormick, Commissioner of Corrections; Dr. Stephen Duggan, director of the Institute of International Education; Prof. Morris F. Cohen of City College and H. V. Kaltenborn, news analyst of the Columbia Broadcasting System.

Lincoln Star  
10/14/36

AUTUMN means many things in Lincoln — deliciously compensatory days for the torrid months just gone—brisk walks—new ensembles all nicely befurred—football for the Scarlet and Cream—dinner dances—book-time by the fireside—

And the return to Town hall annual lecture series sponsored by the Lincoln Junior league. There's a dashing list of speakers for the coming season, and the dollars they draw into the box office go to maintain the league's baby clinics.

John Erskine's charming and poised manner evidently conceals a heart of stone and the courage of a real Leo, the lion. When he comes upon the platform on October 23, he is talking on "The Influence Of Women — And its Cure." It appears that the Columbia university professor believes ladies place is in the home.

"American women were happiest in the old frontier days because there was then no question about their being necessary. Women insist upon feeling necessary."

According to Mr. Erskine with the financial progress of husbands and other males contributing to the feminine handbag, "this unearned money made them feel unnecessary."

A little unearned money creating such havoc—Mr. Erskine!

A Woman's Opinion.

This extraordinarily versatile gentleman may have to play some of his concert numbers to soothe the savage emotions aroused among those who would just as soon feel unnecessary at moments their personal three ring service of mother, home, and husband gets away from the ringmaster.

Practically anything you can think of the great Erskine has done — he began teaching at Amherst, but has practically forgotten it because he has been at Columbia for thirty-three years. He is guest soloist with superior Symphony orchestras, president of the Juilliard School of Music and director of the Metropolitan opera company. He served with the A. E. F.; holds most of the known degrees; is a D. U., and a Phi Beta Kappa.

His writings are catholic in the extreme. In his youth, he wrote on "The Elizabethan Lyric" and a pageant to honor Roger Bacon. In later years, he discovered how modern could be made Helen of Troy, Guinevere, and others out of the mists, and how well the customers liked them. He is erudite, but he can write for a sophisticated weekly; he is a first nighter at Tbsen revivals, but he has a seat at the Follies; he likes to unearth silly laws; hostesses crave him.

"I have seen giant Buddha idols in their murky, mysterious interiors, some 75 feet or more in height. Their gold-covered surfaces, weirdly reflected the thousands of flickering butter lamps placed in tiny niches in the encircling balconies..."

Musica Leader  
11/7/36

## Ganz to Conduct Opera Premiere

On Nov. 14 Mr. Ganz will direct the premiere of "Jack and the Beanstalk" at the Chicago Civic Opera House. He is to play the Schumann concerto with the Sioux City (Ia.) Symphony Nov. 23, and will appear with the New Jersey Symphony Dec. 14 and 16. Early next year Mr. Ganz will be soloist with the Cincinnati Symphony Orchestra.

Louis Gruenberg, chairman of the theory department composed the score of "Jack and the Beanstalk," the libretto of which was written by the noted author Dr. John Erskine, president of the Juilliard School of Music.



# Birmingham News 10/1/36

## John Erskine To Be Guest At Music Club Luncheon; Plans Stallworth-Wade Bridal

The membership luncheon of the Birmingham Music Club is announced for Thursday, Oct. 8, at the Tutwiler Hotel, luncheon to be served at 12:30 o'clock.

This annual event of the Music Club is always a brilliant social event and this year it will be especially interesting as the guest of honor will be John Erskine, of New York, president of the Juilliard School of Music, and noted author, poet, lecturer and musician, who will be in the city to speak in Phillips Auditorium that same evening under the auspices of the Birmingham Teachers Association.

Since it is said that even in Dr. Erskine's classes at Columbia University, the S. R. O. sign is put up early, so the music club expects a large attendance.

Those desiring reservations for the luncheon should call Mrs. E. L. Kelsor at 7-2626.

Mrs. George C. Harris, president of the Music Club, will preside at the luncheon.

ny Herald Tribune 11/8/36

## Erskine Opens Cooper Union Forum Tonight

### Head of Juilliard School of Music Starts Fortieth Year of Public Meetings

The free public forum of Cooper Union will begin its fortieth year tonight with an address by John Erskine, president of the Juilliard School of Music. Professor Erskine will speak on "What Confidence Would We Restore?" at 8 p. m. in the historic Great Hall of the Union.

Sixty-eight lectures by professors of fifteen colleges and universities and representatives of law, journalism and other fields have been arranged under the auspices of the department of social philosophy. It was announced yesterday by Gano Dunn, president of the Union. Professor Houston Peterson, of Rutgers University, has been appointed chairman for 1936-37. Professor Everett Dean Martin, who has actively directed the forum for many years, having been granted sabbatical leave.

The meetings, according to Mr. Dunn, are planned "for those who seek a better understanding of current social and political movements and problems than can be gained from the utterances of propagandists or through reading contemporary literature." They will be held on Sunday, Tuesday and Friday evenings, and will include general discussion, traditionally a feature of popular assemblies at Cooper Union. Last year 53,400 men and women from all walks of life attended.

### Plan Symposium on Ethics

The Sunday evening series, a symposium on social ethics, will have for its theme "Principles of Political Behavior." Professor Lindsay Rogers, of the Columbia University School of Law, will speak next Sunday, November 15, on "Modern Machiavellism," and the following week on "How 'Practical' Must Politics Be?" Other speakers in the series of twenty-three meetings will include Professor Irwin Edman, Professor Schuyler C. Wallace, Professor John H. Randall Jr. and Dr. F. V. Mauezy, of Columbia University. Professor Scott M. Buchanan, Dean Richard McKeon, of the University of Chicago; Professor Edward G. Spaulding, of Princeton; Professor Alexander Daman, of Yeshiva College; Dean Henry P. Van Dusen, of Union Theological Seminary, and Professor Peterson.

ny American 11/16/36

## Opera Guild Fete Nov. 24 to Draw Music Notables

The guests of honor at the next official function of the Metropolitan Opera Guild, a luncheon at the Hotel Pierre on Tuesday, Nov. 24, will be Mme. Emma Eames and Mary Garden. Others at the speakers' table on this occasion will be a group of men connected with various activities of the Metropolitan Opera Association. These will include John Erskine, a director of the Metropolitan and president of the Juilliard School. Mario Chamlee, John Charles Thomas, George Rasely and Arthur Carron.

This announcement was made at a tea at the home of Mrs. August Belmont, chairman of the Guild. The following were present:

Mrs. Winthrop Ames, Mrs. Francis McNeill Bacon, Mrs. Gordon Knox Bell, Miss Ellen Brock, Princess Caracciolo, Mrs. Wm. Murray Crane, Mrs. Charles D. Dickey, Mrs. William Francis Gibbs, Mrs. Ernest Hutcheson, Mrs. Charles A. Lindley, Mrs. Joseph R. Long, Mrs. J. T. Johnston Mall, Miss Diana Martin, Mrs. William Barclay Parsons, Jr., Miss Alice Folk, Miss Elsie Rogers, Mrs. William A. Sizoo and Mrs. Joseph R. Truesdale.

Pittsburgh Press 11/15/36

### A correction:

Dr. John Erskine, amateur musician and president of the New York City Juilliard School of Music, was referred to last Sunday as a violinist. Fact is that the distinguished author is a gifted pianist as well known to the musical world as he is as an author and educator to the literati. Dr. Erskine is one of the world's esteemed musical amateurs whose keyboard accomplishments have been acclaimed in several cities where he appeared as a soloist with orchestra.

# Cleveland Plain Dealer 11/22/36

## Steady growth of organizations locally and in state augurs well for future of pure American music

By John A. Crawford

**H**ORNS gleaming, drums thundering in the vast enclosure, woodwinds shrilling in the crisp November air, a score or more bands will sweep in brilliant colored array across the stadium gridiron Saturday afternoon in the prelude to the charity football game.

Theirs is a 40-minute assembly of Greater Cleveland's high school musicians, between 1,000 and 1,500 players, who finally draw up in massed formation to play the "Star Spangled Banner."

The Charity Football ceremony is one of two annual school programs at which Greater Cleveland's student instrumentalists turn out en masse.

The Charity game program brings out all the senior high school and a few of the junior units. The annual spring band contest sees band following band individually across the hall under the eyes of most critical judges.

The appearance of so many excellently trained young musicians is the answer to that disturbing charge of a decade ago that the radio was wiping out America's love for a music of its own and would convert the American people to a race of listeners to canned music, interspersed with a handful of imported artists.

These twenty or more bands that will appear at the stadium comprise only a portion of the growing corps of instrumentalists which the schools of Greater Cleveland, and of Ohio generally, are turning out each year.

Cleveland's thirteen senior high schools all have bands, some more than one. Ten junior high schools have bands. Shaker, Shaw of East Cleveland, Cleveland Heights, Lakewood High Schools have them, with the junior highs in these larger suburbs training in the rudiments of trumpet and piccolo, snare drum and French horn. Half the smaller suburbs already have senior high bands. The Catholic high schools bring in three more units, with others in the making.

The county school system boasts five now, with three more about to be organized as soon as funds provide bandmasters and instruments. And down through Ohio, the band roster is growing, the students following the same line of music training as Cuyahoga's schools. Indicative of the progress of the movement in the past few years is the growth of the Ohio Music Education Association, a body of music teachers, whose membership has climbed from 50 in 1931 to 400 today. It includes both high school and college music trainers, all with one aim in mind—to further musical training in Ohio's educational system.

Time was when music training in school was scoffed at by the hardheads, frowned upon by taxpayers, called "frills" by classicists, termed a waste of time needed for reading, writing and arithmetic.

These critics have quieted down. To be sure, when the depression shrank taxes and school incomes, many music departments blew their last call and disappeared, but with school finances on a sounder footing they have returned in greater number than ever, and in better shape to weather the next financial blow the country sails into. School music is established now as never before.

"Instrumental training," says Music Supervisor Russell V. Morgan of the Cleveland Board of Education, one of the nationally recognized leaders in his field, "is far from being a simple matter of entertainment. It may be entertainment to parents, friends of the school, inspir-

ation to a dismayed cheering section or a staggering football team, but it is, in the main, a progress of personalities and a definite aid in the educational development of each player."

This sounded a lot like the views of John Erskine, noted novelist, pianist and composer, who heads the Juilliard School of Music. He says: "Seventy per cent. of the honor students of American colleges—and we combed them all—had had musical training of some kind, and we have concluded music training is one of the best, if not the strongest, corollary to regular classwork that has been developed."

Mr. Morgan continued: "Education in general tends to build for health, vocation, use of leisure time, and social relationships. Music education plays a significant part under the last two items, frequently in the second. Band training goes even farther. It presents a youngster to an audience with an obligation to please it, and he soon learns that he's got to be at his best to satisfy his corner of society. That requirement holds in school and out, and the sooner young people grasp it the more quickly they learn how to hold up their end in the adult world. Psychologically speaking, we see music instruction as very practical from this standpoint, if from no other."

Mr. Morgan said boys and girls rarely join the bands out of pristine love for music. They join because some pal has done so, because they like the band leader, or because of some other special fancy. They get into it, and begin to like it, and most of them stick with it, becoming fair or better musicians and growing internally the while.

"We don't try to teach appreciation of music as appreciation," he said. "That's something that grows up in them as they play. The playing in a band develops a general sensitiveness to team work, to one's surroundings. It establishes a fine ear and eye perception, and it trains emotions to a new outlet. Playing their instrument becomes a safety valve for many an adult in tense moments, and in this age of constantly increasing tension, safety valves are coming in for a lot of consideration. We'll need to do more of this than we have been doing in the past."

That's what a music master and a sound teacher has to say about these bands that you'll see in the Stadium Saturday afternoon. They are men and women in the making to him, as well as players. And as you talk to the score or more of band instructors around Greater Cleveland, you glean they feel the same way about it, though they'd a lot rather click their bands into a concert for you than try to explain in pedagogical terms just what's going on inside a youngster during six or four years of band instruction.

Now comes the new wrinkle in school band instruction. Elementary students learn their staffs and clefs. Junior high school children get the feel of the mouthpieces and the early technic of instrumental playing. Senior high school bands become proficient musical organizations, and now, according to Harry F. Clarke, bandmaster at Lincoln High, a movement is under way to teach the parents of children having instruments how to play them.



Birmingham  
News 11/29/36

French Opera in New Orleans may live again. At the instigation of John Erskin, president of Juilliard School of Music and member of the Board of Metropolitan Opera Association, Gov. R. W. Leche, of Louisiana, is joining music lovers of his state in an effort to spur citizens of the Crescent City into action to rebuild the fabulous old French Opera House on its old site. Writes Gov. Leche: "Sometimes the home people associated daily with such things lose sight of their interest and importance. It takes the outsider like Mr. Erskin to impress upon them the community value, aesthetically and financially. Mr. Erskin's suggestions for the full utilization of the French Opera House and the Vieux Carre in New Orleans as a center of activities for Central America and Southern United States is gratifying to me, and I hope that he has supplied the incentive to make these activities possible." This "rebuild-the-French-Opera-movement" will interest Birmingham's McClellan Van der Veer who has the distinction of having begun the first such movement back in the Winter of 1920, on the very night the historic opera house burned. Fired by his love of music and every stick and stone and person in the French Opera which, as city editor of The New Orleans Item, he had long covered for his paper, the youthful newspaper man, "Il Pagliacci" fashion, screamed through headlines across his front page the morning after the night of the disastrous conflagration: "French Opera Burns; On With the Opera." Nor did Ted Van der Veer stop at merely shouting about it. He called on the public spirited citizens of old New Orleans and inspired them with the idea of missing not even one performance of the opera; of "carrying on" that same night in a New Orleans theater; and of rebuilding immediately on the site of the old house. Plans went forward, makeshift scenery was obtained, the singers were "rounded up" for rehearsal, and then, in the afternoon, just three hours before the performance it was discovered that one important detail had been overlooked—all of the scores had been destroyed and could not be replaced by that night. And so they could not go "on with the opera." Interest, with the smoldering ruins grew cold. And McClellan Van der Veer continued his newspaper career. Had the French Opera House been rebuilt the Fourth Estate might have lost to the operatic stage for young Van der Veer's rich baritone voice had attracted the director of the French Opera who was coaching him for grand opera when the house burned.

Musica Leader  
11/21/36

#### Would Restore Confidence

Dr. John Erskin, author, pianist and president of the Juilliard School of Music, gave an address entitled "What Confidence Would We Restore?" at the opening meeting of the annual series of Sunday evening forums at Cooper Union, New York. Dr. Erskin said he looked for that confidence "which their greater wisdom taught our forefathers."

"I am hoping," he said, "that this returning confidence which is so sought after will not be one of illusion and delusion, but a resolute confidence in a realistic appreciation of human nature, achieved through a better understanding and appreciation of life and through individual enlightenment. This is not cynicism, but simply faith in the facts of life, such as they are."

Hartford Times 11/30/36

## College Students Writing Plays on Social Problems

"COLLEGE STUDENTS who are writing plays today are usually men, serious-minded, with a leaning toward social, historic or human-relationship themes," says Theresa Helburn, director of the Bureau of New Plays.

Miss Helburn has drawn this conclusion from tabulations just completed on the manuscripts received in the first competition held by the Bureau of New Plays, which was founded last spring to discover and encourage young playwrighting talent. Out of its fund the Bureau of New Plays will offer scholarships, fellowships, and awards to writers it considers worthy.

Announcements of these awards will be made not later than Feb. 1, after the plays have been read by judges drawn from a panel of distinguished names. This panel includes actors, producers, critics, directors, editors and educators. Among the educators are Walter Prichard Eaton and Alardye Nicoll of Yale University, Garrett H. Leverton of Northwestern University, Sawyer Falk of Syracuse University, Frederick H. Koch of the University of North Carolina, Samuel A. Elliot of Smith College, and Glenn Hughes of the University of Washington.

#### Nation-Wide Response

This first competition was restricted primarily to college students, and the response was nation-wide.

Five manuscripts were submitted from the Philippine Islands and practically every important college or university, as well as many smaller institutions, were represented. Therefore, Miss Helburn feels that the tabulation is an accurate cross-section of collegiate playwrights.

Of the manuscripts submitted, 72 percent were written by men and only 28 percent by women. This proportion of men to women approximates the percentage among produced playwrights. Miss Helburn regrets that the women's percentage is not higher for the theater is one field which has never discriminated against women.

#### Humor Was Expected

The Bureau of New Plays expected that many potential Broadway playwrights would concentrate on humor, but only a scant 3 percent of the plays could be classed as satire and only 12 percent as farce. Nearly half of those

received by Miss Helburn have been classified, for the purposes of judging, as human-relationship plays. One third have been classified according to theme as either sociological or character plays, many of which have historical backgrounds.

The manuscripts indicate, Miss Helburn says, that the problems college writers are most familiar with are naturally those involving family conflicts and environmental struggles.

#### Rebellious Theory Exploded

The popular theory that all college playwrights are rebellious students who are expelled during their sophomore year was considerably weakened by the figures of the Bureau of New Plays. Undergraduates, graduates and students who have left college during the last three years, either with or without degrees, were considered eligible. But contrary to expectations, only one manuscript in eight came from former students who left without graduating. Far more than half of those competing have either a graduate or undergraduate degree.

Miss Helburn believes her survey indicates that interest in playwrighting is not confined to those areas closest to Broadway. Three eastern universities led in the number of plays submitted per college, but a total of 93 institutes have entered the competition.

Among those educators who have expressed to Miss Helburn their approval of her plan for discovering and encouraging young playwrights are President Marion Park of Bryn Mawr College, John Erskin of the Juilliard Foundation, and President Henry MacCracken of Vassar College.

Nashville  
Banner 12/13/36

Musical Notes . . . There is a movement on foot in Louisiana to rebuild the fabulous old French Opera House on its former site in New Orleans. This movement has received an impetus through the suggestion of John Erskin, president of the Juilliard School of Music and member of the Board of the Metropolitan Opera Association. It was Birmingham's Ted Van der Veer, then working on one of the New Orleans papers, who took as his fighting motto the day following the fire: French Opera House Burns, On with the Opera. . . .

Nashville  
Tennessean  
11/16/36

## 'Jack, Giant Killer,' Takes His Place on Grand Opera Stage

CHICAGO, Nov. 15.—(AP)—Many children in the audience leaned attentively forward in their seats today to see their fairy story character, Jack, the Giant Killer, adventure on the Grand Opera stage.

It was the world professional premiere of "Jack and the Beanstalk," as presented by the Chicago City Opera Company with Maria Matyas as "Jack" and Raymond Middleton, the nephew of the noted singer, Arthur Middleton, as the "giant."

Grown-ups—folks John Erskin apparently meant in his libretto when he described it as "fairy opera for the childlike"—responded appreciatively to the operatic antics. Numerous curtain calls were given the small cast of principals, who besides Miss Matyas and Middleton included Luciano Diano of Joliet, Ill., "the princess," and Janice Porter of Dallas, Tex., "the mother."

The opera of three acts and 13 scenes was sung in English—the language in which it was written—to music by Louis Gruenberg, a Chicagoan.

Albany Times  
Union 12/15/36

## Famed Musician Lauds Americans

Prejudice of Americans against American musicians is disappearing rapidly and a new conviction is growing that in ability, American musicians are second to none, an audience in Music Hall, Troy, was told last night by John Erskin, famous teacher, writer and musician, director of the Juilliard School of Music in New York. "If auditions for the Metropolitan opera were held behind screens so the listeners could not see the performers," he said, "and Americans were matched against Europeans, the Americans would easily win."

Cohoes, N. Y.  
American 12/4/36

## DR. JOHN ERSKINE TO SPEAK IN TROY

Dr. John Erskin whose satires, "The Private Life of Helen of Troy" and "Adam and Eve" attracted wide attention in the literary field, will tell Trojans what he thinks about music.

Dr. Erskin, president of the Juilliard School of Music, a director of the Metropolitan Opera, and a concert pianist and composer, will be the speaker tonight at Music Hall, Troy.



## MET BOW CALLED BEST SINCE 1929

Comedy and Drama Mark  
Social Season's Opening.

By IRA WOLFERT  
Copyright, 1936, by BUFFALO EVENING NEWS  
and North American Newspaper Alliance.

NEW YORK, Dec. 22.—The town's social season opened Monday night, the ceremony being attended by the premiere performance of the Metropolitan Opera company and the destruction and absorption and digestion of \$1500 worth of scotch and champagne with a few spikes of rum and gin as added starters.

The management of the Met united in calling the opening "easily the best since 1929." The Met scooped in \$16,000 of New York's new riches at the box office from 4100 customers, 600 of whom stood during the performance of Wagner's "Die Walkure," while outside ticket speculators were busy getting off relief by retailing \$10 orchestra seats at \$150 a pair. In 1932 and 1933 the boys got so hard up for customers that they actually had to go in and see the opera themselves.

### Show Covers City Block.

No doubt the high prices for opening night seats are for value received, since the management always runs what the movie people call a double-feature. There is the opera and a show, the opera being confined to the stage and the show spreading over a whole city block.

Mark Twain is the man who described Wagner's operas better than anyone else ever has. He said they aren't as bad as they sound. But the quality of the show, given by the town's richest and most highly placed, cannot be spelled out so simply.

It begins at the corner of 39th street and Broadway in a fabulous traffic tangle whose most eminent attraction is the spectacle of Henri, the chauffeur, replying to the language of the taxi drivers with his eyes only.

### Traffic Cops Censored.

The No. 2 spot on the bill here is held by the traffic cops, who are up to their arms in trouble but dare not use the word "rat" once because of all the big shots who are in earshot.

At the debarking point, there is a little cluster of watchful humanity, composed of autograph hunters, celebrity lovers and bums.

Inside, just beyond the ticket taker, stand the cameramen, the reporters and practically a battalion of beautifully attired young ladies who represent the various facets of the fashion business.

But it is really the photographers who supply the drama and heartbreak. Ninety per cent of society broke into what the boys call the "see-the-birdie smile" while performing the chore of handing in their tickets, and then, if no flashlights popped, had to wear the darned smile through 30 feet of agonizing silence and blank stares.

### Trains Test Tempers.

John Erskine, director of the Juillard School of Music, scored best at doing this, while the runner-up to him was a lady who spent the evening struggling to remain erect under two towering bird-of-paradise feathers.

There is comedy here, as well as drama, because most of the ladies

## Syracuse Post-Standard \$1,500 in Spirits Stimulate Patrons at Opera Premiere

4,100 Customers Bring \$16,000 of New York's New  
Riches to Metropolitan Box Office

NEW YORK, Dec. 21.—The town's social season opened tonight, the ceremony being attended by the premiere performance of the Metropolitan Opera company and the destruction and absorption and digestion of \$1,500 worth of Scotch and champagne with a few spikes of rum and gin as added starters.

This, according to Frank Woelfel, boss of the Met's squadron of bartenders, is exactly \$500 more than was taken in last year, and, according to the same authority, any social season that has that many bottles broken over it during 30 minutes on opening night is bound to be good.

The management of the Met united in calling tonight's opening "easily the best since 1929." The Met scooped in \$16,000 of New York's new riches at the box office from 4,100 customers, 600 of whom stood during the three-and-a-half-hour performance of Wagner's "Die Walkure," while outside ticket speculators were busy getting off relief by retailing

\$10 orchestra seats at \$150 a pair. These went, if not exactly like hot cakes, at least like the syrup that goes on them.

The speculators report that, only a year ago, they were asking \$100 a pair for the same seats and taking what they could get, while the year before the asking price started at \$75 and went down from there. When you ask a ticket speculator about what happened in 1933 and 1932, he says, "Wise guy, heh, smart guy, heh!" Those were the years the boys got so hard up for customers that they actually had to go in and see the opera themselves.

No doubt the high prices for opening night seats are for value received, since the management always runs what the movie people call a double-feature. There is the opera and a show, the opera being confined to the stage and the show spreading over a whole city block, jamming two massive, crystal-chandeliered lobbies, running up and down expansive carpeted staircases and eddying to rest

in what is known as a saloon, spelled with two "o's."

Mark Twain is the man who described Wagner's operas better than anyone else ever has. He said they aren't as bad as they sound. But the quality of the show, given by the town's very richest and most highly placed, cannot be spelled out so simply.

This show always follows the same routine, only tonight it looked, except for the ladies' dresses, just like old times and therefore something of a novelty to the younger generation.

It begins at the corner of 39th street and Broadway in a fabulous traffic tangle whose most eminent attraction is the spectacle of Henri, the chauffeur, replying to the language of the taxi drivers with his eyes only. The No. 2 spot on the bill here is held by the traffic cops, who are up to their arms in trouble but aren't use the word "rat" once because of all the big shots who are in earshot.

At the debarking point, there is a little cluster of watchful humanity, consisting of autograph hunters, celebrity lovers and bums. Inside, just beyond the ticket taker, stand the cameramen, the reporters and practically a battalion of beautifully attired young ladies who represent the various facets of the fashion business. These young ladies, very nifty they are, hold big scoreboards and

score off all the details of the wardrobes that parade before them—starting with the slippers and ending with the headresses, if any.

From them this reporter learned that most of the ladies wore sandals, but all of them wore headresses, those of gilded kidskin striking a daring new note. The T-strap sandal won by several thousand feet, while whatever it is that is called a "novelty sandal" had no wearers at all.

### See-the-Birdie Smiles

The inspection that these young ladies give is very searching and not a little embarrassing, but it is really the photographers who supply the drama and heartbreak. Ninety per cent of society tonight broke into what the boys call the "see-the-birdie smile" while performing the chore of handing in their tickets, and then, if no flashlights popped, had to wear the darned smile thru 30 feet of agonizing silence and blank stares.

John Erskine, director of the Juillard School of Music, scored most at doing this, while the runner-up to him was a lady who spent the evening struggling to remain erect under two towering bird-of-paradise feathers.

There is comedy here, as well as drama, because most of the ladies wore long trains and their husbands kept stepping on them. One Wall Street tycoon, doing this, drew general applause when he replied to his wife's poke in the ribs with a testy, "all right, dammit, I didn't mean it."

### Show Loses Cohesion

Once inside, the show loses its cohesion. Then it becomes a matter of standing around in the spacious hallways or on the elaborate staircases or in the bar, saying "hello" in raucous tones and "too, too divine."

The audience agreed that Kirsten Flagstad was "too, too divine" as Bruennhilde and that Lauritz Melchior was "too, too miraculous" as Siegmund.

Peoria, 9/11 Star 12/3/36

## College Playwrights Enter Works in National Contest

More Men Than Women Submit Plays,  
Many With Social Themes

"College students who are writing plays today are usually men, serious-minded, with a leaning toward social, historic, or human-relationship themes," says Theresat Helburn, director of the Bureau of New Plays.

Miss Helburn has drawn this conclusion from tabulations just completed on the manuscripts received in the first competition held by the Bureau of New Plays, which was founded last spring to discover and encourage young playwrighting talent. Out of its fund the Bureau of New Plays will offer scholarships, fellowships, and awards to writers it considers worthy.

Announcements of these awards will be made not later than February 1, after the plays have been read by judges drawn from a panel of distinguished names. This panel includes actors, producers, critics, directors, editors and educators. Among the educators are Walter Prichard Eaton and Allardye Nichol of Yale university, Garrett H. Leverton of Northwestern university, Sawyer Falk of Syracuse university, Frederick H. Koch of the University of North Carolina, Samuel A. Eliot of Smith college, and Glenn Hughes of the University of Washington.

This first competition was re-

stricted primarily to college students and the response was nationwide. Five manuscripts were submitted from the Philippine Islands and practically every important college or university, as well as many smaller institutions, were represented. Therefore, Miss Helburn feels that the tabulation is an accurate cross-section of collegiate playwrights.

Of the manuscripts submitted, 72 per cent were written by men and only 28 per cent by women. This proportion of men to women approximates the percentages among produced playwrights.

The Bureau of New Plays expected that many potential Broadway playwrights would concentrate on humor, but only a scant three per cent of the plays could be classed as satire and only 12 per cent as farce. Nearly half of those received by Miss Helburn have been classified, for the purposes of judging, as human-relationship plays. One third have been classified according to theme as either sociological or character plays, many of which have historical backgrounds.

The manuscripts indicate, Miss Helburn says, that the problems college writers are most familiar with are naturally those involving family conflicts and environmental struggles.

### Explodes Popular Idea

The popular theory that all college playwrights are rebellious students who are expelled during their sophomore year was considerably weakened by the figures of the Bureau of New Plays. Undergraduates, graduates, and students who have left college during the last three years, either with or without degrees, were considered eligible. But contrary to expectations, only one manuscript in eight came from former students who left without graduating. Far more than half of those competing have either a graduate or undergraduate degree.

Miss Helburn believes her survey indicates that interest in play-

wrote long trains and their husbands kept stepping on them. One Wall street tycoon, doing this, drew general applause when he replied to his wife's poke in the ribs with a testy, "all right, dammit, I didn't mean it."

Once inside, the show loses its cohesion. Then it becomes a matter of standing around in the spacious hallways or on the elaborate staircases or in the bar, saying "Hello" in raucous tones and "too, too divine."

The audience agreed that Kirsten Flagstad was "too, too divine" as Bruennhilde and that Lauritz Melchior was "too, too miraculous" as Siegmund.

writing is not confined to those areas closest to Broadway. Three eastern universities led in the number of plays submitted per college, but a total of 98 institutes have entered the competition.

Among those educators who have expressed to Miss Helburn their approval of her plan for discovering and encouraging young playwrights are President Marion Park of Bryn Mawr college, John Erskine of the Juillard Foundation, and President Henry MacCracken of Vassar college.



Musica / Leader  
1/9/37

**Free Lectures**  
The American Academy of Arts and Letters and the National Institute of Arts and Letters will begin their first series of lectures and concerts Jan. 7. Dr. John Erskine, author and president of the Juilliard School of Music, will speak on "The Human Grammar of Good Writing" at the first meeting.

Dallas Times  
Herald 1/12/37

**VERSATILE**



**JOHN ERSKINE.**

John Erskine, professor-musician-author, who is some times called "a high brow whom low brows like," will fill the guest columns of the "Magazine of the Air" over KRLD-Columbia Wednesday, 10 to 10:30 a. m. The author of "The Private Life of Helen of Troy" has chosen "Music" as the subject of his talk. He is president of the Juilliard School and has appeared as concert pianist with the Detroit and the Minneapolis Symphonies. Reed Kennedy, baritone, and B. A. Rolfe's Orchestra will supply the musical pictures.

Chicago American  
1/13/37

John Erskine, president of the Juilliard Musical Foundation, professor of English at Columbia University, and a director of the Metropolitan Opera Company, who speaks on the "Magazine of the Air" program today, advises:

"If I were a young musician in a town of any size, I'd form a partnership with another musician, combining piano with voice or with violin, and I'd offer a series of programs of interesting music, selling tickets for 50 cents. If I could, I'd borrow the room to give the concert in, and I shouldn't be disappointed if only twenty people came." (WBBM, 10:00 a. m.)

Iowa City Daily  
Iowan 1/24/37

And tuning in on NBC today at 2 o'clock you may hear Dr. John Erskine, president of the Juilliard School of Music as master of ceremonies for the Met additions.

NY Herald  
Tribune 1/3/37

**Erskine Opens  
Lecture Series  
On Wednesday**

**Head of Juilliard School to  
Start Annual Program of  
Arts and Letters Groups**

**To Discuss Good Writing**

**Speakers at 9 Succeeding  
Free Sessions Are Listed**

A series of free lectures and recitals sponsored by the American Academy of Arts and Letters and the National Institute of Arts and Letters will be inaugurated by Professor John Erskine, author and president of the Juilliard School of Music, on Wednesday at 8:30 p. m. at the academy auditorium, 632 West 156th Street, it was announced yesterday by Dr. Nicholas Murray Butler, president of the academy. Professor Erskine, a member of the institute, will lecture on "The Human Grammar of Good Writing."

The programs will be held every Wednesday evening at the academy. Dr. Butler said. In announcing the series of ten programs, he said it is the hope and intention to make these programs the first of an annual series.

"Ever since the building was completed in 1930," he said, "we have wanted to present free lectures and concerts. We have hoped, thus, to make the academy auditorium a cultural center for uptown New York."

The academy buildings are part of the group of museum buildings occupying practically the entire block bounded by Broadway, 155th and 156th Street, the auditorium being located at 632 West 156th Street. Members of both the academy and the institute have been invited to take part in the programs, and, in addition, there will be guest participants.

NY Daily  
News 1/8/37

**FLASH!!**

Juilliard School of Music President John Erskine advises home-town talent to get "audience experience" at home as career start. "Form partnership with another musician, combining piano with voice, or with violin, offer series of programs, charging 50 cents a ticket and don't be disappointed if only twenty come. If performances are worth listening to, audiences will grow eventually"... Cleverest charm bracelet seen to date graces arm of florist Harry Meyer's wife, with jewelled pot of geranium for one charm, jewelled orchid for a second, basket of assorted flowers a third, bunch of violets, one of double nasturtiums, and other fascinating bejewelled flower interpretations. A. D.

Boston Traveler  
1/29/37

John Erskine, president of the Juilliard School of Music, and distinguished novelist and critic, will be the guest commentator during intermissions of the performance of Richard Wagner's "Siegfried," which will be heard at 1:40 P. M. over WBZ, Saturday.

L. A. Eve. News  
1/11/37

**He'll speak**



**JOHN ERSKINE**, president of the Juilliard School of Music, professor of English at Columbia, pianist and author, will be well worth hearing Wednesday when he is guest of the "Magazine" show at noon on KNX.

Atlantic City  
Daily World 1/13/37

**VERSATILE**



**JOHN ERSKINE** President of the Juilliard School of Music, among other things, John Erskine, discusses "the Career of Music," a talk youngsters will find helpful if they are musically inclined. (WABC, 11:00 a. m.)

South Bend  
Tribune 1/29/37

**ERSKINE WILL COMMENT.**  
John Erskine, president of the Juilliard School of Music and novelist and critic, will be the guest commentator during intermissions of the performance of Richard Wagner's "Siegfried," over the NBC blue network from the Metropolitan opera house, Saturday afternoon, beginning at 12:55 o'clock.

Milwaukee Sentinel  
1/30/37

**Guest Commentator.**  
Between the acts of the great Wagnerian opera "Siegfried" which will be heard today there will be comments by John Erskine. Marcia Davenport, the regular commentator, also will be on hand. Dr. Erskine, a professor of English at Columbia university, president of the Juilliard School of Music, novelist and critic, has been heard many times before over the networks.

New Orleans  
Item 2/8/37

**Dr. John Erskine  
Cancels Talk Here**

Dr. John Erskine, noted novelist, music critic and educator, will not be able to fill his lecture engagement under the auspices of the Temple Sinai Sisterhood Forum at Dixon hall on February 10, according to announcement today by Mrs. Miriam Kahn, chairman.

His subject was to have been "The Moral Obligation of the Intelligent." He is now president of the Juilliard School of Music in New York.

Lorain, O. Journal  
& Times-Herald 2/16/37

**Sure It's True**

Thomas A. Edison said, in 1927: "I don't think the talking picture will ever be successful in the United States. Americans prefer the silent drama. They will never get enthusiastic to any voices being mingled in. There will be novelty to it for a while but the glitter will soon wear off."

John Erskine once was quoted as saying, "I see no future for opera and I don't think it even has a present." Mr. Erskine is now head of the Juilliard Foundation, largest contributor to the upkeep of the Metropolitan Opera.

The steamboat, the submarine, the telegraph were all offered to Napoleon by inventors before the world generally heard of them. He didn't think they would work!



Arkadelphia Sifting Herald 1/5/37

## Students Now Writing Plays Usually Men

### Conclusion Drawn From Tabulations From Contest

(Ouachita Signal)

"College students who are writing plays today are usually men, serious-minded, with a leaning toward social, historic, or human-relationship themes," says Theresa Helburn, director of the Bureau of New Plays.

Miss Helburn has drawn this conclusion from tabulations just completed on the manuscripts received in the first competition held by the Bureau of New Plays, which was founded last spring to discover and encourage young playwrighting talent. Out of its fund the Bureau of New Plays will offer scholarships, fellowships, and awards to writers it considers worthy. Announcements of these awards will be made not later than February 1, after the plays have been read by judges drawn from a panel of distinguished names. This panel includes actors, producers, critics, directors, editors and educators. Among the educators are Walter Prichard Eaton and Allardice Nicoll of Yale University, Garrett H. Leverton of Northwestern University, Sawyer Falk of Syracuse University, Frederick H. Koch of the University of North Carolina, Samuel A. Eliot of Smith College, and Glenn Hughes of the University of Washington.

This first competition was restricted primarily to college students and the response was nation-wide. Five manuscripts were submitted from the Philippine Islands and practically every important college or university, as well as many smaller institutions, were represented. Therefore, Miss Helburn feels that the tabulation is an accurate cross-section of collegiate playwrights.

Of the manuscripts submitted, 72 per cent were written by men and only 28 per cent by women. This proportion of men to women approximates the percentages among produced playwrights. Miss Helburn regrets that the women's percentage is not higher for the theatre is one field which has never discriminated against women.

The Bureau of New Plays expected that many potential Broadway playwrights would concentrate on humor, but only a scant 3 per cent of the plays could be classed as satire and only 12 per cent as farce. Nearly half of those received by Miss Helburn have been classified, for the purposes of judging, as human-relationship plays. One third have been classified according to theme as either sociological or character plays, many of which have historical back-grounds.

The manuscripts indicate, Miss Helburn says, that the problems college writers are most familiar with are naturally those involving family conflicts and environment struggles.

The popular theory that all college playwrights are rebellious students who are expelled during their sophomore year was considerably weakened by the figures of the Bureau of New Plays. Under-graduates, graduates, and students who have left college during the last three years, either with or without degrees, were considered eligible. But contrary to expectations, only one

manuscript in eight came from former students who left without graduating. Far more than half of those competing have either a graduate or undergraduate degree.

Miss Helburn believes her survey indicates that interest in playwrighting is not confined to those areas closest to Broadway. Three eastern universities led in the number of plays submitted per college, but a total of 98 institutes have entered the competition.

Among those educators who have expressed to Miss Helburn their approval of her plan for discovering and encouraging young playwrights are President Marion Park of Bryn Mawr College, John Erskine of the Juilliard Foundation, and President Henry MacCracken of Vassar College.

San Antonio  
light 3/7/37

### MUSIC TEACHERS MEET AT COLLEGE

The San Antonio Music Teachers' association held their February meeting in Providence hall at Our Lady of the Lake college, on February 19, as guests of the music department. The president, Mrs. Mary Stuart Edwards, presided.

It was voted by a large majority of those present to affiliate, as a club, with the State Music Teachers' association. This vote followed some discussion on the advantages to be derived from this affiliation with the state association, namely: school credits for music, higher standards of teaching, and progress in all music.

A round-table discussion on piano, voice, violin and organ, under the direction of Miss Meta Hertwig, program chairman, followed. Miss Mary Terrell spoke on "Class Work With Young Children," and told how young children had been trained in classes so that they could understand and follow Mozart's "G Minor Symphony." Mrs. Staffels' description of some of the classes of young children which she attended in Europe, given under the direction of modern European masters, and their methods of teaching, was very interesting. Sister Amabills chose "Music Appreciation" as her subject and reviewed a lecture by Olga Samaroff, the great pianist and teacher of music appreciation, which she heard at the National Music Teachers' convention in Chicago. In this lecture she particularly urged an appreciation of the American artists and also urged each one, after listening to a fine radio program, to write to their local station, expressing their pleasure, in order that these programs, which are such a great source of pleasure and education, may be continued. Mrs. L. L. Marks' excellent paper on "Voice Placement" was followed by David Griffin's very fine paper on "Scientific Research in Voice," in which he quoted from John Erskine of the Juilliard foundation and other authorities.

Schenectady  
Union Star  
3/29/37

Dr. John Erskine resigns as President of Juilliard School of Music in New York.

S.F. Examiner 1/13/37  
Advice by Erskine

## HOW TO START ON MUSIC CAREER

### First Get an Audience, No Matter How Small

By DARRELL DONNELL

The best place for a musician to begin is precisely where there is not too much music already.

This is the advice of versatile John Erskine, president of the Juilliard School of Music, professor of English at Columbia University, director of the Metropolitan Opera Company, concert pianist and author of "Helen of Troy."

Erskine, who discusses "The Career of Music" on KSFO at noon today, declares that everywhere in the United States are young people who wish to be musicians but don't know how to get started on their careers.

"They probably have had good training in their home town, and feel they are ready to play or sing for some public,



but they can't find the public so they go to big cities and try to take by storm the already overtaxed audiences in those places," says Erskine.

He advises young musicians to form partnerships with other young musicians. Erskine would, if he were a young musician, offer a series of programs of interesting music at small prices of admission. He wouldn't be disappointed if only twenty of the home town folk appeared.

"If the performances are worth listening to the audiences will arrive eventually," he says.

"Young musicians must realize, as writers do, that they cannot start at the top. They must first get an audience, no matter how small. I think there is a vast opportunity for more home cooking in the art of music," he concludes.

Charlotte  
observer 3/29/37

### Erskine Leaving School.

NEW YORK, March 28.—(P)—With the completion tomorrow of a decade of service, John Erskine is resigning the presidency of the Juilliard School of Music to devote his time to writing. The directors were notified by Dr. Erskine a year ago that his tenth year would be his last with the school.

Danbury News  
Times 3/8/37

### LIKE NEW YORK CITY

#### Fairfield County Has Many Prominent Musical Residents.

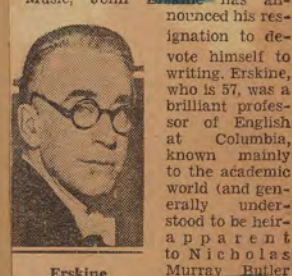
Stamford—What is the strange charm which has made Connecticut a Mecca for musical celebrities? On a fair weekend, the Nutmeg state looks like a cross-section of Fifty-seventh street and the Metropolitan Opera House.

Among musician-homeowners in Connecticut are Lily Pons, leading coloratura of the Metropolitan; Mario Chamlee, leading American tenor of the company who has a lovely estate at Wilton; Geraldine Farrar; Nicolai Sokoloff, director of the Federal Music Project; Sigmond Spaeth; John Erskine, president of the Juilliard Graduate School of Music; and Leopold Stokowski, famous conductor of the Philadelphia orchestra.

Two of the newest Connecticut recruits from the musical ranks are Jascha Heifetz, world-renowned violinist, who recently purchased a 55-acre estate and a one-hundred and forty year old house in Sanfordtown. Redding, and Lawrence Tibbett, the Metropolitan's leading American baritone, who has acquired a charming place near the Chamlees.

Newark Ledger  
3/29/37

ERSKINE—After ten years at the head of the Juilliard School of Music, John Erskine has announced his resignation to devote himself to writing.



Erskine as president of the university, when in 1925 he started the academic sphere by writing "The Private Life of Helen of Troy," somewhat snappy for a cloistered university man. Then he wrote a number of other books in the same vein, and followed that by revealing himself to be a brilliant pianist, which led to his appointment in the heavily-endowed Juilliard school. He is a native New Yorker, a Columbia man (A. B., A. M. and Ph. D.), with ten honorary doctorates. His literary works would fill a long shelf, and his fiction would fill another. He does a lot of lecturing around the country, but he still holds his Columbia professorship.



Portland, Ore. Oregonian 4/25/37

59

# America's Musical Talent Is Concentrated

John Erskine, America's No. 1 Collector of Doctor Degrees, Author and Musician, Tells About Our Musical Future in an Interview



John Erskine would distribute America's musical talent over a wider area

By David W. Hazen  
Staff Writer, The Oregonian

JOHN ERSKINE—best known collector of doctor's degrees among the younger men about New York—is all for the radio. A great leader in the march of American music, Dr. Erskine never overlooks a bet in saying nice words about the songs that come over the ether waves.

This famous native son of Manhattan isle resigned a few days ago as president of the Juilliard School of Music. This becomes effective July 1 when Ernest Hutcheson succeeds him. Dr. Erskine wishes to devote all his spare time to writing. It was as novelist that he first gained world fame, although he was long noted in the realm of education as a professor of English at Columbia university. Ten years ago he took the Juilliard job.

"What is the future of music in America, Dr. Erskine?" I asked as the savant sat on one of the big, black davenport in the reception hall at the Players' club in New York.

He had just finished lunch and was starting back to the school when I halted him. The much-doctored man looked at his watch. He had time.

## Large Quantities of American Talent

"The facts are, the amount of talent in this country is extraordinarily large," he declared, picking out a soft spot on which to rest. "The teaching is a great deal better than it was even a few years ago, and the youngsters are talented in all branches of music."

"The real problem is the problem of distribution. If we can get all this talent out to the people at terms they can afford, then we will be doing something for the

dying Metropolitan Grand Opera from going to the musical morgue. As Edward Johnson, general manager of the great opera, has many friends in Portland, Or., I asked the former educational director of the A. E. F. (1918-1919) about the "Met."

## Met's Seasons Called Successful

"Oh, we had very successful seasons, both the regular season and the newly organized spring one in which young American artists appeared," he said. "Mr. Johnson, the general manager—you know him, of course—wants to extend both seasons, and I think he will be successful in this."

"We have to get opera out into the country. Wherever a city has its own symphony orchestra, there a local opera company could be built up, not only could but should be. The whole country shouldn't depend on just one company for its opera. The cities throughout the country should have more companies of their own, especially in a nation as large as ours."

When John Erskine went to France in 1918 as chairman of the army educational committee, A. E. F., he didn't spend all his time in Paris and Chaumont, as delightful as those cities were. He visited every center where Yankee doughboys were gathered. Later a number of Oregon men attended Dr. Erskine's lecture at the University of Beane.

Will Irwin, famous war correspondent, happened in for lunch at the Players as Dr. Erskine and I were chatting. Irwin has a great fund of war yarns, and he told me one regarding a professor and an unexploded shell. But I hadn't stopped the busy head of the Juilliard School of Music to hold an old veterans' fanning bee, al-

though on the Atlantic seaboard, whereas they should be scattered throughout the country; it would be better for the artists and for the people if these students, after they graduate, would return to their homes, or settle in the west or south. By the musicians staying here in the east, specially in the centers I just named, all of the other places are skimmed of their talent.

"And this talent, I must say, cannot get along as well if it insists on staying in a few big centers as it would if the young people would go back to their home cities, or at least to their home states."

"There should be more state pride. Something should be done to get them to go back. I consider it just as bad for our states to lose this artistic talent as it is to lose the top soil of their agricultural lands."

The author of "Penelope's Man" and "Sonata and Other Poems" spoke of his visits to Portland. He

asked about music in Oregon. Then, getting back to the subject of music's state-rights, Dr. Erskine declared:

## States Should Encourage Music

"It would cost very little for each of the states to have their own music and art schools at the capitals or whatever other cities are best adapted for these schools. There the state could set up a music school and form an orchestra and build a little theater. It would be a real investment in our own youngsters. These schools should employ local teachers; that is, teachers residing in the state where this tax-supported art center is maintained. They should all hang out the sign, 'No Foreigners Employed.'"

To thousands of Americans, Dr. John Erskine is best known as author of the novel, "The Private

Life of Helen of Troy." Published first in 1923, it was on the best-seller lists for many months. It has now become one of our native-born classics, along with tomes by Nathaniel Hawthorne and Mark Twain and George Ade. I was talking with Dr. Erskine one day about his most popular book. I asked him, just for fun, how this story happened to be written.

## Promised Book for Publication

He explained that he had promised to write a book for the Bobbs-Merrill company, publishers of Indianapolis, on literature. He was teaching English at Columbia university. But the professor didn't take pen in hand. A long time passed with nothin' done. One day a man from the publishing house visited New York, and the author happened to meet him.

"When I saw him I said, 'Say, I was to write a book for you folks

on 'How to Understand Milton.' Do you still want it?'" Dr. Erskine told me. "The fellow was flabbergasted. He hadn't heard a thing about it, but he was a good sport and said they'd take it. But from the way he said it, I knew they didn't want it."

"I hadn't written a line of the Milton book, and my fever wasn't stirred up over it. I was glad to get out of the job. For two or three years I had been thinking about writing on ancient days, so I said to him:

"How would you like a book on Helen of Troy?"

"He didn't get a bit excited, but after sparring for time by clearing his throat, he replied:

"All right. Will it be fiction or biography?"

"Wait and see," says I.

"I wasn't so darn sure myself. I set to writing at once. Nearly all the story was written between 11 and 1 o'clock at night. When

I had a third of it finished I sent it to the publishers. And back came an enthusiastic telegram calling for more. That's how Helen of Troy beat John Milton to the presses."

## Was Surprised at Book's Success

Dr. Erskine said the book's success greatly surprised him, it was so sudden-like.

"The most startling thing that ever came to me was the realization that I had become a popular author," he exclaimed.

Dr. Erskine was wearing the tiny red ribbon of the Legion of Honor. It was bestowed by the French government for his educational war work. I asked about it.

"General Robert Dupuis, a fine old bird, pinned the decoration on me," replied the novelist, "then kissed me on both cheeks. But I gummed up the works by kissing him back."

Bridgeport Post 7/27/37

## Miss Erskine Sits for Artist



ANNA ERSKINE of Nod Hill, Wilton, as Mortimer Lichtenauer of Westport has painted her. . . her parents are Dr. and Mrs. John Erskine, the former being the novelist-essayist, and president of the Juilliard School of New York.



Staff Writer. The Oregonian

**JOHN ERSKINE**—best known collector of doctor's degrees among the younger men about New York—is all for the radio. A great leader in the march of American music, Dr. Erskine never overlooks a bet in saying nice words about the songs that come over the ether waves.

This famous native son of Manhattan isle resigned a few days ago as president of the Juilliard School of Music. This becomes effective July 1 when Ernest Hutcheson succeeds him. Dr. Erskine wishes to devote all his spare time to writing. It was as novelist that he first gained world fame, although he was long noted in the realm of education as a professor of English at Columbia university. Ten years ago he took the Juilliard job.

"What is the future of music in America, Dr. Erskine?" I asked as the savant sat on one of the big, black davenport in the reception hall at the Players' club in New York.

He had just finished lunch and was starting back to the school when I hailed him. The much-doctored man looked at his watch. He had time.

### Large Quantities of American Talent

"The facts are, the amount of talent in this country is extraordinarily large," he declared, picking out a soft spot on which to rest. "The teaching is a great deal better than it was even a few years ago, and the youngsters are talented in all branches of music.

"The real problem is the problem of distribution. If we can get all this talent out to the people at terms they can afford, then we will be doing something for the country really worth while."

Instantly I thought of the great distributions being made by KGW and KEX, The Oregonian's air lines, so I asked the leader, "Isn't the radio doing this work to some extent?"

"Oh, my, yes," came the quick reply, "the radio is an unmixed blessing, in so far as music is concerned. I am all for it! It not only gives the artists a chance, but it instills in the people a taste for better music."

I mentioned the fact that some persons still crab about the fact that music pours from a machine without any effort upon the part of the listener save turning a little button.

### Radio Blessing to Country Folk

"The people who criticize the radio are people who live in New York and Chicago and Portland, where they have the choice of listening to the radio or going out and hearing the orchestras in those cities," declared the author of "The Private Life of Helen of Troy." "But the largest number of people in this country do not have this opportunity—they live on farms or in mining centers or in small towns. To them, the radio is a God-send. It has done much to keep persons in lonely places from going insane."

We talked a bit more on the subject, Mr. Erskine calling attention to the fact that the air programs have greatly improved in every way during the past two years. He pointed out that music from the best old world orchestras is being picked up by American fans.

Erskine did much to keep a

from going to the musical morgue. As Edward Johnson, general manager of the great opera, has many friends in Portland, Or., I asked the former educational director of the A. E. F. (1918-1919) about the "Met."

### Met's Seasons Called Successful

"Oh, we had very successful seasons, both the regular season and the newly organized spring one in which young American artists appeared," he said. "Mr. Johnson, the general manager—you know him, of course—wants to extend both seasons, and I think he will be successful in this.

"We have to get opera out into the country. Wherever a city has its own symphony orchestra, there a local opera company could be built up, not only could but should be. The whole country shouldn't depend on just one company for its opera. The cities throughout the country should have more companies of their own, especially in a nation as large as ours."

When John Erskine went to France in 1918 as chairman of the army educational committee, A. E. F., he didn't spend all his time in Paris and Chaumont, as delightful as those cities were. He visited every center where Yankee doughboys were gathered. Later a number of Oregon men attended Dr. Erskine's lecture at the University of Beane.

Will Irwin, famous war correspondent, happened in for lunch at the Players as Dr. Erskine and I were chatting. Irwin has a great fund of war yarns, and he told me one regarding a professor and an unexploded shell. But I hadn't stopped the busy head of the Juilliard School of Music to hold an old veterans' fanning bee, although his and Will's la guerre stories are most interesting. I wanted to know more about music in the land of stars and stripes. So I asked about his Juilliard institution.

"Well, in our school, we have talented youngsters from all over the country come to study," was the reply. "But the trouble is, when they are through they don't want to go home. This is also true for the music schools in Boston and Philadelphia.

"That means there are a terrific number of music school graduates



ANNA ERSKINE of Nod Hill, Wilton, as Mortimer Lichtenauer of Westport has painted her . . . her parents are Dr. and Mrs. John Erskine, the former being the novelist-pianist-essayist, and president of the Juilliard School of New York.

### Cloud Shadows

BY ETHEL ROMIG FULLER

Cloud shadows drift across the  
green foothills;  
Without a sound  
Erase the yellow pencilings of  
sunlight.

From the ground.  
On slow, dark wings they come;  
As darkly, slowly pass,  
Nor bruise a columbine,  
Nor bend one silken stem of  
grass.

The rhythm of their transient  
dusks

Is broken by no bird,  
No water and no hoof;  
By no bright leaf, wind-stirred.  
Yet I, and of a breathless sud-  
den,

Hear the minutes on my wrist  
And am aware of thoughts  
Like milling shadows, keeping  
tryst.

With words as cool as April,  
Ferns, blue windflowers, hem-  
lock boughs;

With dim rememberings of  
ships, scarlet-sailed,  
Gods carved on their prows.



East Hampton Weekly Star 6/10/37

We have had at least two "names that make news" in our midst, so far this month; Gene Tunney and Dr. John Erskine. I don't know much about Mr. Tunney, except what you all know. I have read Mr. Erskine's "Private Life of Helen of Troy," as most of you have too; and have heard people who have taken courses at Columbia rave over his lectures. I felt considerably thrilled to hear that he was staying at The Hedges, and promptly went to the library to look up more about him. Mr. Tunney was the week-end guest of Mr. and Mrs. Grantland Rice. Dr. Erskine came here for a rest; I think he has been ill. He visited the library twice incog.; looked it all over, read books on music; and when he left tried to get in at Clinton Academy (which certainly should be open for visitors.) The next time Dr. Erskine visited the library a cheery fire was built on the hearth, in the hope that he would make a longer visit; it was observed, upon the previous visit, that he had sneezed! . . . You see, even an anonymous visitor receives personal attention in our friendly little library. Imagine how hard we should have to sneeze in the New York libraries, to be observed and looked after!

Anyway, if you would like to know a little more about the author of the 1925 best-seller and present-day authority on literature, who chose East Hampton for rest and quiet, here it is: He is a native New Yorker; attended Columbia Grammar School and College, and since then has acquired any amount of further degrees. He was in France during the World War, as chairman of the Army Education Commission and chief of the A. E. F. University at Beaune. For his war services he was made a Chevalier of the Legion of Honor, by France, and awarded our own Distinguished Service Medal.

He is described by Henry Morton Robinson as a "huge mast of a man with a bright rudder of a nose, a humorous diagonal mouth, a sabre wit, the manner of a Sidney." He is a poet, novelist, scholar, musician and teacher. His lectures at Columbia are said to be so popular that students cut other classes to hear him. His method is unusual; he never refers to notes, does not study up on the poets he talks of, revolves them in his mind, and talks of them casually, intimately, as if he had just been lunching with the man he is talking about.

His first poetry appeared in 1907; in 1915 he published essays; in 1925 his first popular novel, "The Private Life of Helen of Troy." He loves music, wanted to be a pianist, gave it up for years, then not many years ago toured with the New York Symphony as soloist, "just for fun." He is chairman of the administrative committee of The Juilliard School of Music. He has written any number of plays and books; has edited many volumes.

One of the library's books on present-day authors says of him: "He is a furnace of energy . . . outwardly calm and leisurely as if on a perennial week-end in the country." It says that he is always busy; uses odd moments to advantage; follows no set routine; spends his days lecturing, conferring in seminars and committees; is accessible always to students, carries on a tremendous correspondence, writing in the quiet hours of the night. "Helen of Troy" was written between 11 p. m. and 1 a. m. from January to June, 1925.

It is always interesting, I think, to hear how different writers go about their writing; when and how it comes easiest. Most people who really write for a living are like Dr. Erskine, they write when they find time for it; any time, any place, if they can only be let alone for a little while. Some cannot even be alone—haven't we all seen pictures of Harriet Beecher Stowe sitting at a table writing her head off, with children tumbling all over the floor around her? It makes me laugh; to look back thirteen or fourteen years, to the time I first began writing this little column for The Star, and doing a few social notes for the New York papers, to earn passage-money for a trip to China. I had to be alone; preferably in a horizontal position, for quite a while, to "get an inspiration." Looking back over those columns they don't look particularly inspired, any more than they do now when they are sandwiched in between baking a pie and wondering why daughter can't spell. However, I've never written anything but facts, and very simple ones at that. Fiction is something else again and the alone of seri

NY Herald-Tribune

10/31/37

## This Country Needs Home-Made Music

but to put us in possession of spiritual powers and durable satisfactions.

He addresses us with disarming informality, tells us that his real business is writing (he is an editor of "The Baltimore Evening Sun"), that he plays the flute, that he and his wife began to play with their two children and gradually evolved a chamber-music group which meets at his home and does extraordinary things to defenseless composers.

The title, of course, refers to Mozart's *Eine Kleine Nachtmusik*, which Mr. Johnson's players attack from time to time, always, he says, with hope and sometimes with progress. But they try other composers, and before you are through the book you will have been introduced to a surprisingly wide range of compositions,

ence, the excitement of following a conductor's beat, the too rare satisfaction of coming in on time, the really difficult art of keeping quiet long enough and not too long, the intoxicating uplift of soul when all goes well, and for a few measures the music sounds like music. All these things only the amateur can taste in their full flavor; the professional is perhaps a little dulled by more frequent acquaintance.

Mr. Johnson says wise things about the type of music the amateur should play. As every one knows the curse of the amateur is that he wants to play something too hard for him. Here he will find a hint tactfully offered which may lead to his cure; there is good music which is not difficult, great composers who are not heaven storming. The amateur might well try them first.

The last chapter, in manner the most serious, discusses the old question whether it is kind or cruel to make children play the piano. Mr. Johnson is no fanatic, but if you can read that chapter and then call off the music lessons, you must be hard-hearted.

Mr. Johnson notes with an accent of triumph that the number of amateur musicians playing in groups is on the increase. I think he even understates the fact, but he gives the best reason for the phenomenon which I have yet encountered. The amateur musician is not driven on by a sense of cultural duty. He is shameless about his artistic inadequacies, he plays only for fun, and he does get fun out of it. Because he does not expect too much, he is not easily discouraged, or in Mr. Johnson's own words, "Nothing can deter us, for our motive is low."



### A LITTLE NIGHT MUSIC.

By Gerald W. Johnson . . . 125 pp. . . . New York: Harper and Brothers . . . \$1.50.

Reviewed by  
JOHN ERSKINE,

President of the Juilliard School of Music

THIS charming book is more important: than its light-hearted manner may at first suggest. It is an eloquent plea for the performance of music by amateurs. The same plea could be made for amateur performance in other arts, but I am glad that music has the advantage of Mr. Johnson's wit and eloquence.

Short as the book is, altogether too brief, it is not easy to describe it. The purpose is clear enough—to bolster us up in our passion for musical performance, no matter what happens to the music. In a sense, Mr. Johnson argues, the badness of our playing is nothing to worry about. Or, in his own words, "As an amateur I am convinced that what this country needs is more bum music, provided it is hand-made rather than a product of the machine age." Many a professional artist will take fright at such heresy. But if the professional reads on, he will find the same idea repeated in a less startling and more thought-provoking form. "I can think of nothing that American life needs worse than suave intelligence, coupled with good humor and a real, but not solemn, appreciation of excellence in the arts."

Here we are getting at Mr. Johnson's real intention. He is writing about music—music that you sing or play yourself—as a necessary ingredient for the good life, and his concern is not merely to spread the habit of self-amusement in the home,



and the introduction will extend beyond the title, for the author says shrewd and illuminating things about each piece.

With the same apparent casualness he plants in your mind some valuable ideas about music and all the arts. He makes unusually clear the importance of performing, even if your wish is only to be an intelligent listener. The well equipped listener is the person who has had some glimpse of the art, as it were, from the inside.

With infinite tact Mr. Johnson disposes of the amateur soloist. The book doesn't mention that kind of creature. It is a commonplace among professionals, even among soloists, that concerted music is the nobler form of the art, but the amateur who has grasped this principle has already reached so far into the heart of music that in spirit, at least, he can touch hands with the professional.

Here you will find beautifully described, if you don't know it already from experi-



Drawings by Richard O. Yardley  
From "A Little Night-Music"



Pampa, Tex. News 3/28/37

## 'BACK TO COLLEGE' IS THEME OF FEDERATION CONVENTION

Club women who attend the annual convention of seventh district federation in Canyon April 8 and 9 will find a program centered around the theme, Education for Living, with interesting speakers, fine arts numbers by club and college talent, and a new system of club reports designed for interest and brevity.

Citizens of Canyon and students of West Texas Teachers college will be hosts for the two-day meeting, to which the six federated clubs here will send delegates.

A slogan, "Let's all go back to college," is given emphasis by use of the college buildings as headquarters for the convention. Many of the delegates will have room in college dormitories, others in Canyon homes.

### To Notify Chairman

Mrs. Harris M. Cook of Canyon, chairman of homes, asks that all who expect to attend the convention notify her as soon as possible of the number, time of arrival, and number of luncheon and dinner tickets wanted.

Registration will begin at 8 a. m. Thursday in the hall of the college administration building. All morning and evening sessions will be in the auditorium of that building, all afternoon sessions in the education building auditorium. Luncheons and dinners will be given at Cousins Hall, college dormitory.

The featured speaker, whose appearance on the club program is by arrangement with the college, will be Dr. John Erskine, writer and president of Juilliard School of Music in New York. His address will be on the fine arts program Friday evening.

Highlights on the remainder of the program follow:

Wednesday, April 7, Buffet supper honoring officers and members of the district board, 6 p. m. Board meeting afterward.

Middletown,  
NY Times Herald  
3/29/37

## Wrong Guesses

Thomas A. Edison said, in 1927: "I don't think the talking picture will ever be successful in the United States. Americans prefer the silent drama. They will never get enthusiastic to any voices being mingled in. There will be novelty to it for a while but the glitter will soon wear off."

John Erskine once was quoted as saying, "I see no future for opera and I don't think it even has a present." Mr. Erskine is now head of the Juilliard Foundation, largest contributor to the upkeep of the Metropolitan Opera.

Wilmington  
News 3/29/37  
Resigns Music Post



**JOHN ERSKINE**  
NEW YORK, March 28 (P)—With the completion tomorrow of a decade of service, John Erskine is resigning the presidency of the Juilliard School of Music to devote all his time to writing. The directors were notified by Dr. Erskine a year ago that his tenth year would be his last with the school.

Dr. Erskine, one of the most versatile of modern public men, has had a career as educator, novelist, lecturer, pianist, and administrator.

Jersey City  
Journal 3/30/37

### John Erskine

At 59, John Erskine, retiring from the presidency of the Juilliard School of Music, isn't old enough to become emeritus, but he discloses somewhat the same intellectual versatility as Dr. Richmond and has voiced many of the same ideas. Many times, in his books and lectures, he has lambasted goosetep thought and behavior. He thinks much of our education is mediaeval. He wants less concentration on facts and more on the art of life.

Although he had written much in his earlier years, he was 47 years old when he piped up to heights of fame by his "Private Life of Helen of Troy," in which Greek heroes were psychoanalyzed, with a light dash of satire and recast in the roles of gangsters and strong-arm men. This from a sedate Columbia professor of English who had been known as a demon of syntax. He has kept on writing steadily since then, with a total output of about thirty books.

He was born in New York, lived in Weehawken, and was educated at Columbia and Amherst. He was a concert pianist, traveling and teaching, and is still profoundly absorbed in music and musical criticism. He served in the war and wears the French Legion of Honor Ribbon.

In one respect, he differs sharply with Dr. Richmond. The latter says people can't think as individuals. Mr. Erskine says people can't think.

Musical Courier 4/3/37

John Erskine has resigned as president of the Juilliard School. No doubt he wishes to live The Private Life of John Erskine.

NY World-  
Telegram 4/7/37

John Erskine, author, composer, Columbia University professor, director of the Metropolitan Opera, and until this week head of the Juilliard School of Music, is at work on the book and lyrics of an operetta by Victor Herbert. The score is made up of a number of unpublished Herbert compositions. . . . Incidentally, it is said that Ella Herbert Bartlett, daughter of the composer, has attended thirty-eight performances of the film version of her father's "Naughty Marietta."

Yonkers Herald-  
Statesman 4/12/37

## Marie Di Dio Sings At Program Given For Noted Musicians

Miss Marie DiDio, Yonkers lyric soprano, was soloist at a program given yesterday at Miss Grace Hoyt's studio in New York City in honor of John Erskine who is resigning as head of the Juilliard School.

Noted musicians who were guests included Mme. Maria Carreras, Spanish pianist; Henry Hadley, composer and conductor, Gina Pina, singer and teacher, and Samuel Piza, concert manager.

Miss DiDio is a pupil of Mrs. T. S. Mittell (Lyana Donaz). She is to be heard again April 16 at a program at the home of Mrs. Dorothy Granville of 48 Lincoln Terrace at a concert in honor of Robert Huntington Terry's 25th anniversary as organist and choir director at St. Andrew's Memorial Episcopal Church.

### Erskine Resigns

Dr. John Erskine, for ten years president of the Juilliard School of Music, has resigned that post, effective July 1. He will be succeeded by Ernest Hutcheson, the present dean, and Mr. Hutcheson's post will be filled by Oscar Wagner, assistant dean.

The Board of Directors were forewarned of Dr. Erskine's move a year ago, when he expressed the intention of retiring after a decade of service to the school to devote all his time to writing. It is believed that he will continue as a director of the school and will retain a similar position with the Metropolitan Opera Association, with which he has been associated since 1935. His association with the School dates back to 1927 when he was appointed chairman of the administrative committee. He was made president the following year.

NY Times  
5/17/37

## JUILLIARD FACULTY HONORS JOHN ERSKINE

### Reception Given for Retiring President of Music School at Hutcheson Home

John Erskine, who announced his resignation several months ago as president of the Juilliard School of Music, to take effect on July 1, was the guest of honor at a reception given last night by the faculty of the Juilliard Graduate School at the residence of Mr. and Mrs. Ernest Hutcheson, 1107 Fifth Avenue. A painting was presented to him, and also a wrist watch, both farewell gifts from the faculty.

When his resignation takes effect Mr. Erskine will have completed his tenth year as president. It is his desire to devote all his time to writing.

Those present at the reception included Edith Braun, Florence Page Kimball, Rosina Lhevinne, Madeleine Marchall, Anna E. Schoen-René, Olga Samaroff, George Barrère, Francis Burkley, Alberto Blom, Edouard Dethier, Carl Friedberg, James Friskin, Charles Hackett, Ernest Hutcheson, Harold Hutcheson, Frederick Jacobi, Frederick Kiesler, Hans Letz, Arthur Mahoney, Louis Persinger, Paul Reimers, Peter Riccio, Francis Rogers, Felix Salmond, Alexander Siloti, Albert Spalding, Albert Stoessel, René Vaillant, Alfredo Valenti, Bernard Wagenaar and Oscar Wagner.

NY Herald-  
Tribune 5/17/37

### Faculty Honors John Erskine

John Erskine, who resigned recently as president of the Juilliard School of Music, was guest of honor yesterday at a reception given by the faculty of the Juilliard Graduate School at the home of Mr. and Mrs. Ernest Hutcheson, 1107 Fifth Avenue. Mr. Erskine received from the faculty a painting by John J. Soble and a wrist watch. Mr. Erskine's resignation will take effect on July 1, at the completion of his tenth year as president of the institution.

Musical Leader  
5/22/37

### Presentation to John Erskine

John Erskine, noted author, who resigned recently as president of the Juilliard School of Music, was guest of honor May 16 at a reception given by the faculty of the Juilliard Graduate School at the home of Dr. and Mrs. Ernest Hutcheson. As a farewell gift the faculty presented him with a painting by John J. Soble and a wrist watch.

Dr. Erskine submitted his resignation a year ago, to take effect July 1, at the completion of his tenth year as president. It has long been his desire to devote all his time to writing.

Under his administration the institution has made enormous strides. He was responsible for the new and modernly equipped building which now houses the Juilliard Graduate School and the Institute of Musical Art. He also evolved the plan for widening the activities of the school by developing music centers in various parts of the country and placing young workers in these communities to stimulate local interest in the musical facilities at hand.

Dr. Erskine has had a versatile career. For twenty years he was professor of English at Columbia University, giving up that post to become president of the Juilliard School. He has attained wide popular success through his novels, and his latest, "The Brief Hour of Francois Villon," will be released in July.



NY Times  
**SAM FRANKO KILLED  
IN FALL ON STEPS**

Noted Musician, 80, Fractures  
Skull in Accident in Lobby  
of a Hotel Here

**A TEACHER AND CONDUCTOR**

Wrote Many Violin Composi-  
tions and Was Famous for His  
Transcripts of Rare Works

Samuel Franko, noted musician, died at 9:15 o'clock last night in Roosevelt Hospital of a fractured skull suffered when he fell on the steps in the lobby of the Hotel Des Artistes at 1 West Sixty-seventh Street, near Central Park West. Mr. Franko, who lived at the Hotel Ansonia, was calling on a friend at the Hotel Des Artistes and apparently fainted as he was descending the stairs.

He was taken in an ambulance to the hospital, to which his family was summoned. Mr. Franko was born in New Orleans eighty years ago.

**Revived Old Compositions**

Mr. Franko made musical history in this city more than thirty-five years ago with his concerts of old music. Only a few music lovers will recall enthusiastic criticisms in New York newspapers in 1900, when the young conductor was hailed for having discovered forgotten compositions from the seventeenth and eighteenth centuries, which he had edited and presented in an orchestral concert.

"The work of these old masters is as refreshing as a spring of pure mountain water," one critic wrote.

Mr. Franko, encouraged by this success, continued his research. He discovered overtures, symphonies, concertos and sonatas played in Europe in the eighteenth century, and conducted them before American audiences under conditions as nearly as possible like those which existed in the times of the respective composers.

He performed the works in a small auditorium with an orchestra of the size contemplated by the early masters. Thus performances were made possible that delighted the audiences by their charm and originality. He went so far as to have instruments constructed on old models in order to perfect his presentations.

Mr. Franko, whose interest in music and musicians never flagged, was called by his friends "the doctor of music," because artists went to him frequently for advice. For the past few years he lived in retirement and devoted his time to the writing of his memoirs.

**Father Was Southern Soldier**

Mr. Franko was born in New Orleans in 1857. His father, a Confederate soldier, was captured by the Union Army, but his mother bribed a sentinel and helped her husband to escape from prison in women's clothes. The whole family, including Sam Franko's brother, the late Nahan Franko, who was concertmaster of the Metropolitan Opera Orchestra for twenty-three years, and four sisters, fled to Germany. His father was subsequently pardoned by President Lincoln and the family returned to this country.

Sam Franko started playing the violin at the age of 6. When he was 7 he made his debut in Breslau, Germany, where he studied with Joachim, Viextemps, Leonard and Hollaender. He was a pupil at the Stern Conservatory of Berlin in 1868 and continued his studies under Heinrich de Ahna, a well-known member of the Joachim Quartet.



**SAM FRANKO**

He went to France, where he appeared frequently in public and at the salons of such artists as Mme. Viardot-Garcia, Saint-Saëns, Lalo de Bériot and Godard. His debut in London was in the presence of the then Prince of Wales, afterward King Edward VII. He toured the United States when he was 12 and made his New York debut at Steinway Hall in 1869.

He returned to America in 1880, and became a member of the Theodore Thomas Orchestra, playing also as soloist, and becoming in time the concertmaster. With the celebrated Mendelssohn Quintet Club of Boston he played in all the important cities of the country and for a number of years gave string quartet concerts with the cooperation of such artists as Joseffy, Vogrich, Friedhelm, Herbert, Giese and Anserge. At the request of the late Anton Seidl he accepted the place of viola soloist in the Philharmonic Society, a position which he held for many years.

**Enriched New York Library**

He was active as a teacher, wrote many violin pieces and made transcripts of rare works. As a conductor, he was first introduced at the free concerts given in 1891 at Castle Garden under the auspices of The Morning Journal. Later he organized the American Symphony Orchestra, the members of which were young native Americans. They gave a series of concerts every season at Chickering Hall until that building was razed.

At the celebration of his seventy-ninth birthday last year, Mr. Franko gave his entire collection of music manuscripts to the New York Public Library. They contained transcriptions by Bach, Vivaldi, Corelli, Rameau, Gretry, Dall, Abaco, Pergolesi, Philador and Cimarosa. The library celebrated his eightieth birthday last Jan. 21, when a special reception was held for him in the trustees' rooms at Fifth Avenue and Forty-second Street. Of the many congratulations he received, one by John Erskine, at that time president of the Juilliard School of Music, read:

"The Juilliard School of Music offers sincere felicitations to you on your eightieth birthday and pays warm tribute to your long and honorable life of artistic work and achievement."

Mr. Franko, a widower with no children, is survived by five sisters, Miss Lydia Franko of Los Angeles, Miss Jeanne Franko, Mrs. Paula Schoedler, Mrs. Delphine Bird and Mrs. Rose Burden, all of New York. He was a brother of the late Nahan Franko, also a violinist, and an uncle of Edwin Franko Goldman, band leader.

Sturgis, Mich.  
Journal 10/5/37

**Today's Birthdays**

Dr. John Erskine of Columbia University, professor, novelist, president of the Juilliard School of Music, born in New York, 58 years ago.

Musical America  
5/25/37

**Erskine**—A reception was given by the faculty of the Juilliard School of Music at the residence of Ernest Hutcheson on May 16 in honor of John Erskine, who recently resigned as president of the school. As a farewell gift, the faculty presented Dr. Erskine with a painting by John J. Sobie and a wrist watch. It is said that Dr. Erskine, who has been head of the school for ten years, desires to devote much more of his time to writing.

School & Society 5/29/37

**Dr. JOHN ERSKINE**, who recently announced his resignation as president of the Juilliard School of Music, New York City, to take effect on July 1, was the guest of honor at a reception given on May 16 by the faculty of the Graduate School. A portrait was presented to him painted by John J. Sobie and also a wrist watch, both as farewell gifts from the faculty.

Burlington, N. C.

Times News 5/12/37

(By E. F. RHODES)

A number of interesting facts are discovered when an investigation is made concerning the scholarship. And especially in the case of band and orchestral playing are these values outstanding. The playing of an instrument requires that the mind be disciplined and it can be found in the scholastic record would be an aid in preparation of the regular scholastic work. Educators in general now give band playing one of the highest places in the school curriculum for the development of mental alertness and activeness. Dr. Charles Eliot, former president of Harvard University, said: "The sight reading of music is the best training of them all." Sight reading and the development of the sense of tune, time and rhythm coordinate the eyes, ears, nerves and muscles as no other subject can.

Striking proof of this mind-training value of music instruction can be found in the scholastic records everywhere. John Erskine, noted novelist, and head of the Juilliard School of Music, said: "Seventy per cent of the honor students of American colleges have had music training of some kind."

Cincinnati Times-Star  
10/8/37

John Erskine, rounding 58, has written about thirty books, after a sudden, quick getaway at the age of 47. He writes the libretto for the opera, "The Sleeping Beauty," composed by Beryl Rubenstein, which will have its premier at the Juilliard School of Music, January 19. His later years have buried him under an avalanche of fame, as a novelist, librettist, pianist, lecturer, and critic, after twenty years as a Columbia professor of English.

He was a literary precisionist and a demon on syntax. Then he cut loose and put "Helen of Troy" in a tabloid narrative, interwoven with a Freudian pattern. His sudden life tangent late in his fifth decade was nothing less than a runaway. He is six feet tall, powerful, athletic and living his free life with zest. He is a former president of the Juilliard school, a former concert pianist and as securely established in the musical as the literary world. He has the French Legion of Honor for distinguished war service and wears a heavy chaplet of university degrees—earned and honorary.

Charlotte, N. C.  
Observer 2/20/38

**JOHN ERSKINE'S  
NEW NOVEL TO BE  
READY IN FALL.**

John Erskine's next novel will be published in the fall by Frederick A. Stokes company. Representing a field untouched in any of his other books it is a novel which Dr. Erskine has been working on for several years, despite the pressure of his duties as chairman of the administrative committee of the Juilliard School of Music and the claims upon him as writer, lecturer and composer. In conception and treatment a major work, drawing heavily upon original research, the new book deals with one of the most dynamic of America's immortals.

**By Thola Tabor Schenck**

Dr. John Erskine's latest novel, "The Brief Hour of Francois Villon," will be released in July. His resignation as president of the Juilliard School of Music in New York will take effect July 1 at the completion of his tenth year of service there.

The institution under his administration has made enormous strides. The new building, the widening of activities, by developing music centers, supervised by young music workers in various parts of the country, are all results of his efficiency and vision. He plans to devote his future to writing, a medium in which he has attained wide success.

Dallas Times Herald  
3/20/38

**John Erskine's Novel.**

John Erskine's next novel will be published in the fall by Frederick A. Stokes Company. Representing a field untouched in any of his other books, it is a novel which Dr. Erskine has been working on for several years, despite the pressure of his duties as chairman of the administrative committee of the Juilliard School of Music and the claims upon him as writer, lecturer and composer. In conception and treatment a major work, drawing heavily upon original research, the new book deals with one of the most dynamic of America's immortals.

Montreal Gazette  
6/8/38

**RADIO RECEPTION**

By THOMAS ARCHER

"Information Please," NBC crack quiz programme which is heard every Tuesday, has been reorganized and put under Dr. John Erskine, former head of the Juilliard School of Music, in place of Clifton Fadiman of The New Yorker. The experts quizzed still consist of columnists and university professors, but the original fundamentalism has disappeared. The programme has become popular.

The experts no longer fail to answer the questions put to them. Indeed they seem almost infallible. In the initial broadcast the hundred dollar kitty dropped to twenty dollars when the five-dollar forfeits had been paid to questioners selected from the public. Last night the experts retained four-fifths of the kitty. No longer were there any questions flooring the Columbia professor of modern history.



Denver Post 6/12/38

## COLUMBIA U. BESTOWS ITS HIGHEST HONORS ON DR. A. J. STODDARD

The highest honor in the gift of Columbia university—the Butler medal—was bestowed on Dr. Alexander J. Stoddard, superintendent of Denver's public schools, at commencement exercises in New York June 1.

Announcement of the recognition accorded his services,

as permanent chairman of the commission on educational policy of the National Education association was received by Dr. Stoddard Saturday as he met with representatives of the local education policy council which he organized as one of his first projects when he came to Denver last September.

The Butler medal, created by Columbia university in 1915 in honor of its president, Nicholas Murray Butler, and awarded "to that graduate of Columbia university who has during the year preceding shown the most competence in philosophy or in educational theory, practice or administration, or who during that time made the most important contribution to these," has been given only twice to a public school man. And in both instances Denver has been the home of the recipients. In 1925 Jesse Newlon of Teachers college, Columbia university, then superintendent of public schools here, received the medal for "pioneer work in public school curriculum revision" and now it comes to Dr. Stoddard.

### ORGANIZED COMMISSION ON EDUCATIONAL POLICY.

Believing that "democracy must find its most fertile soil in education in the public school," Dr. Stoddard built his philosophy on the basis of democracy functioning in the schools themselves.

To this end, he undertook three years ago to organize a commission on educational policy for the National Education association. Then committee members were appointed to survey the field and 2,700 consultants were appointed whose business it is to recognize problems, interpret conditions which create those problems and define a course of direction for their solution.

This machinery, on a smaller scale than that of the National Education association, has been applied to local needs, with the result that 130 principals, supervisors, student representatives and teachers give directions to administrators, instead of administrators taking things into their own hands and giving orders. Thru this agency knowledge has been acquired of community resources and needs and ways and means have been worked out to give the most constructive service for the community and for education.

Among the persons who have received the Butler medal are:

1915—Dr. Ellwood Patterson Cumberley, dean of the school of education, Stanford university until 1933.

1919—Dr. John Erskine, Columbia university, president of the Juilliard School of Music.

1923—Dr. George Drayton Strayer, professor of educational administration, Columbia university.

1927—Dr. Frank Pierpont Graves, president of the University of the State of New York.

1928—Dr. William Fletcher Russell, dean of Teachers' college, Columbia university.

1937—Dr. Nicholas Louis Engelhardt, director of field studies, Teachers' college, Columbia university.

NY Sunday Journal & American 7/3/38

Miss Anna Erskine, daughter of Mr. and Mrs. John Erskine of Nod Way, took part in the first production of the Summer Theatre in Ridgefield this week. Miss Erskine's father is president of the Juilliard Foundation.

Dallas News 6/12/38

### More About Whitman.

A stock comment on almost any modern American poet is "He shows the influence of Walt Whitman." Now that mysterious, suspected, much criticized father of American verse who sang of himself so long and loudly is to be made the subject of "a novel that has both the authenticity and documentation of a biography and the freedom of fiction," according to the publishers, Stokes. The author is John Erskine, who probably wishes he weren't best known as the investigator of "The Private Life of Helen of Troy." (He is also head of the Juilliard School of Music in New York, which has a large finger in the Metropolitan Opera pie.) His title is "What Belongs to the Day." He has worked on it for five years, he says, and he thinks people and critics will like it. Stokes will publish it in September.

Memphis Press Scimitar 7/5/38

Metaphorically speaking, Benny Goodman, the eminent gentleman of jive, needs a hair cut. Goodman is drifting away, occasionally, from his imperial duties as King of Swing into the more austere society of the "longhairs," as serious musicians are known to the swing gentry. As we told you the other day, he has recently recorded a Mozart quintet for strings and clarinet with the Budapest String Quartet and is scheduled to do a concert with that distinguished group some time this year. Now comes the additional news that Goodman and Dr. John Erskine, famous novelist (Helen of Troy, Galahad, etc.) and director of the Juilliard School of Music, will appear in a joint lecture-recital at Town Hall in December. The subject: "The Rise of Swing." Dr. Erskine, it is to be hoped, will be in the groove.

Dallas Times Herald 4/10/38

### John Erskine.

The next novel by John Erskine, chairman of the Juilliard School of Music and author of "The Private Life of Helen of Troy," will be published in the fall by Stokes.

NY Herald-Tribune 4/20/38

## Wardens and Vestrymen Are Re-elected at Trinity Slate, Unchanged for Several Years, Is Retained

All church wardens and vestrymen of Trinity Church were re-elected yesterday morning at the parish elections held annually on Easter Tuesday in the church. The slate has remained unchanged for several years. The church wardens are John A. Dix and Lawson Purdy.

The vestrymen are Carl W. Ackerman, dean of the School of Journalism, Columbia University; Rear Admiral Reginald R. Belknap (retired), George W. Burley, Stephen F. Bayne, Thomas C. T. Crain, former Supreme Court Justice and District Attorney; Harry Woodburn Chase, chancellor of New York University; W. Sanders Davies, J. Austin Daly, John Erskine, head of the Juilliard Foundation; John C. Livingston; Frederick H. Moore, Justice Philip J. McCook, of the Supreme Court; C. Aubrey Nicklas, George B. Ogden, Frank R. Outerbridge, J. Rutherford Stewart, Woolsey A. Shepard, Archibald M. Shady, Samuel A. Tucker and John B. Walker.

Evanston News Index 5/3/38

SNICKS—Forthcoming screen memoirs of Gene Towne and Graham Baker will contain a cute illustration of a short, stocky extra who used to earn a few dollars now and then in mob scenes at the old Vitagraph Studios over in Fort Lee. They knew the extra as Leon Trotsky—but never bothered to ask his political beliefs. . . . John Erskine, president of the Juilliard Music School, taught English literature at Columbia University for more than two decades before he resumed his youthful piano-playing and became a music expert.

NY Sun Journal & American 8/28/38

### MUSICAL WRITERS.

Persons active in other fields of art do not neglect music, it seems. Writers with musical talent include Vicki Baum, author of "Grand Hotel"; John Erskine, who long was head of the Juilliard School of Music; Carl Sandburg, whose guitar is famous; Frankun P. Adams, the F. P. A. of the columnists; Fannie Hurst, and Hendrick van Loon, author of "The Arts."

Musician 8/1938

John Erskine, author and former President of the Juilliard School of Music, spoke to the students of the Juilliard Summer School and Columbia University, July 27, on the subject of "Poetry." The discussion dealt with poetry as related to the social problems of the day. Mr. Erskine, long famed as an authority on the literature of world poetry, is now engaged in writing a novel on the life of Walt Whitman.

63  
Harrisburg Patriot 5/18/38  
"More Music in Small Towns"

Under the title, "More Music in Small Towns," John Erskine, author and president of the Juilliard Foundation, weaves in the current Magazine of Art, a glove that fits the hand of Harrisburg perfectly. Harrisburg is too big to be offended by any reference to it as "a small town," and its musical patrons are bound to enjoy the author's high evaluation of the things in music which this city and its people are doing.

Mr. Erskine's view, in a word is that there is much more fun having symphonic and choral music at home than going to the bigger cities for it. It is better not only for the towns, but better for music and the musicians.

With fascinating accuracy he traces how these musical developments in the smaller communities occur. There is a nucleus of music lovers. There are teachers of music. There are musicians. All have a longing to gratify their tastes and to share it with others.

In later years musical instruction in the schools has advanced to the point where these institutions are veritable incubators for promising musicians. In time all these minds meet and then follows a symphonic orchestra or a choral group with enjoyment not only for the musicians on the platform but for the audience in the seats. And that is Harrisburg and other communities all over again.

This sort of thing, in Mr. Erskine's judgment, is one of the most beneficial and promising things to bless music. It means that the many rather than the few share the pleasures of good music as cannot be the case where good music is to be found only in the great metropolitan centers. But the most promising feature of all of it, he thinks, is that under the formula adopted in Harrisburg, for instance, the young people are being interested and trained to carry on the traditions which the older folks have set.

Harrisburg has that thing in the constant filtering of younger persons into its symphony orchestra and the still later creation of the symphony choir which is exclusively a young folks organization. A set-up as promising as that should not be allowed to lapse, nor is it likely for upon its continuity depends an even greater musical development in the city.

To know that the programs being followed in Harrisburg have the endorsement of an authority like John Erskine is certain to be gratifying to every friend and interpreter of music who are supporting these movements in Harrisburg.



Bridgeport Sunday Herald  
7/10/38

## Tsk, Tsk, That Mr. Goodman!

KING BENNY Goodman, who sails Wednesday for a two-week holiday abroad, will make more history next autumn when he and his band appear on the stage of Town Hall, New York, with Wilton's Dr. John Erskine, president of the Juilliard music school, as the climax of "From Early Folk Songs to Modern Jazz" lecture-recital series; Benny himself will make another Town Hall appearance to play his clarinet in a Mozart program with the Budapest string quartet, with whom he lately recorded a Mozart quintet for Victor; in addition to all this class fare, Goodman will, of course, continue to sell swing.

By ALFRED FRANKENSTEIN

THE DEFEAT of the Sirovich resolution in the closing hours of Congress does not mean that the projected Federal Bureau of Fine Arts is dead. The movement for the establishment of such a bureau is still very much alive and kicking, and will be heard from when Congress reconvenes. The Sirovich resolution and its immediate ancestor, the Coffee-Pepper bill, were backed by an extremely active organization called the Federal arts committee, which now proposes to take the issue into the fall elections and to call a national conference to perfect a new Federal arts act, which will presumably be brought out at the next session of the national legislature. The committee claims to have received no less than 10,000,000 indorsements for its bills, and takes heart from the fact that the Sirovich resolution is the only proposal of its kind to have escaped death in congressional committees, and to have reached debate on the floor of the House.

Three provisions of the Coffee-Pepper bill were especially attacked in the press and elsewhere. These would have taken over the entire personnel of the WPA arts projects as the basis of the new bureau, set up union rates of pay as the salary standard, and required the selection of supervisors and officers by union committees. In addition to these things, several others met with much opposition. Some artists, apparently fearful of official regulation of their activities, demanded guarantees of freedom in expression. And the writer of these lines was apparently not alone in resenting the long, violent and grotesquely untrue tirade against the present state of the arts in America, which served as preamble to the Coffee-Pepper bill.

All these matters were changed in the Sirovich resolution. In place of the ridiculous harangue which opened the previous measure (and which was dangerous because it indicated an attitude recklessly hostile to the existing artistic institutions of the country) the Sirovich resolution opened with a sane and straightforward declaration of intention to "foster, develop and encourage the artistic activities of our people." Rather than blanket in the whole WPA, the transfer of WPA materials and personnel was left to the discretion of the President, and the director of the bureau was empowered to set up tests of qualification for artists so transferred. In place of union wages, prevailing wages were set up as the standard; the committee business for the selection of supervisors went out, and the guarantee of freedom went in.

This produces a horse of quite another color, and one which, it seems to me, would be reasonably worth backing if it were properly ridden. The language of the resolution is broad. It has to be. It would be silly if it weren't. But because it is broad it calls for a good deal of clarification as to purpose and intent. Presumably the Federal Arts Committee, which lists many extremely potent names in its membership, would have a hand in the selection of the directors of the bureau, when, as and if created. Certainly it would make every effort to do so, and would be completely justified in that course. If so, the most salutary thing the committee can possibly do at its forthcoming conference is to determine as exactly as it can just what is meant by "fostering, developing and encouraging the artistic activities of our people."

Personally I suspect that in the minds of a good many members of the committee "fostering, encouraging and developing" means find-

ing as many jobs as possible for as many artists as possible, leaving it to some indeterminate future to decide upon a plan for what they are to do. That certainly seemed to be the intention of the Coffee-Pepper bill, which aimed to establish a permanent Federal bureau upon the same basis as the WPA, a temporary emergency relief measure.

THE main purpose of the WPA was and is to provide relief for people in need and distress. The painting of murals and the giving of symphony concerts is a more or less secondary consideration. The first function of the Federal Arts Projects is to keep thousands from want. If the work produced on the projects is not of the highest quality it does not make a very great difference in the long run. As it happens, much of the work produced has been of the very finest and is eminently worth carrying over into a permanent department. It is also true that much of the work has not been up to fully professional standards, and has been of value mainly as an excuse for paying out relief checks.

One detects in much current thinking the idea that whatever keeps people employed is ipso facto socially desirable. No doubt it is from the humanitarian point of view, but it does not necessarily follow that whatever people produce and can get paid for in one way or another is in itself valuable. In a period of great eco-

omic stress this is very likely to be overlooked. Emotional, humanitarian considerations are likely to cloud our thinking in this respect, as they did in the drafting of the Coffee-Pepper bill, which would have resulted in placing thousands of artists, competent and incompetent, on the permanent public pay roll at staggering expense, to the ruin of the country's artistic institutions.

The Government did not establish the National Park Service, the Public Health Service, or any of its innumerable permanent bureaus which have made worth while contributions to our national life simply because people needed jobs. It established those bureaus because there was need for them. Each of them began with a very small staff which was slowly expanded in accordance with broad, long-range plans.

That there is need for a Federal Bureau of Fine Arts seems to me beyond question, but it should be organized with reference to its most useful functioning on a national scale, rather than with reference to the demands of artists for financial support. If established, its first order of business ought to be to determine how it can best integrate itself with the fine arts as they stand at the present time, where it can provide where no provision is at present made, where it can supplement where supplementing is necessary, and where it needs to keep its hands off. No doubt such a course would raise a howl from the job hunters, but it seems to me the only sane method of procedure. Unquestionably as one result of such a survey many of the present WPA projects would be retained and placed on a permanent basis, as provided for in the Sirovich resolution. One hopes, however, that, if this resolution or something like it should be enacted, the provision regarding WPA transfer would not be observed on too free and easy a basis, in response to the political pressure that would be certain to be applied.

I SUSPECT that if a national survey to determine the need for a Federal Bureau of Fine Arts were conducted, one of the first recommendations to be brought in would be for a kind of artistic Resettlement Administration. The present setup of the fine arts has resulted in a terrific clogging of talent in a few centers and a drought of opportunity for it both in the big centers and elsewhere. It is all very well for John Erskine and his Juilliard Foundation to preach the glories of going home after training in New York. The juiciest opportunities are in New York, and what is equally important, such opportunities as there may be in Pumpkin Center are very largely controlled from that metropolis. This control is partly a matter of tangible organization, and partly a matter of Pumpkin Center's own attitude. The worst feature of American provincialism in the arts is the insistence of the smaller communities upon buying what they can from the big city rather than trying to do something for themselves in fostering

their own talents. The thing is a terribly vicious circle. It drains off the gifted from the towns and makes for bitter, wasteful competition in a few big cities, as well as bringing the towns a comparatively meager, inadequate return for such money as they invest in their purchases.

IT IS an accepted fact, both here and broad, that the fine arts are best served by institutional organization, and it is also an accepted fact that artistic institutions do not pay for themselves. Grants of State and municipal funds have for generations contributed toward the support of art and artists in this country, but private subscription has paid most of the freight. As a result, the fine arts in their institutionalized forms have flourished in direct proportion to the wealth of the community, but hectically, irregularly, and on insufficiently broad a base. There is scarcely a symphony orchestra in the country, for instance, that does not continue from year to year in an endless series of financial spasms, to the great detriment of its possible public service.

Nevada, Mo.  
Mail Post 10/5/38

## TODAY'S BIRTHDAYS

### OCTOBER 5.

Dr. Peyton Rous, noted pathologist of the Rockefeller Institute for Medical Research, born in Baltimore, 59 years ago.  
Dr. John Erskine of Columbia University, president of the Juilliard School of Music and noted novelist, born in New York, 59 years ago.

Minneapolis  
90/fer & Sportsman  
10/1/938

## Lectures

University of Minnesota Convocation in Northrop Memorial Auditorium, 11:30 a. m.  
October 6—"Moving Pictures as an Art Form," by John Erskine, professor of English at Columbia University and President of the Juilliard School of Music.

Pittsburgh Press  
9/9/38

## STUDENTS GET SYMPHONY AID

### Lecture-Concerts Will Be Given This Winter

The Pittsburgh Symphony Orchestra will be used this fall to stimulate music appreciation in Pittsburgh colleges as part of a novel plan undertaken by Carnegie Institute of Technology in co-operation with four other schools.



Students of Pittsburgh's five colleges and universities—Pitt, Carnegie, Duquesne, Mt. Mercy and Pennsylvania College for Women—will be brought together in the same classroom, the Carnegie Music Hall, for the 16 lecture-concerts in the series. Each student who registers for the course, beginning Nov. 29, will be entitled to one semester hour of college credit.

It will be the first time that students of all Pittsburgh colleges are united in one classroom.

Dr. John Erskine, noted writer and educator, will conduct the class, interpreting the programs as presented by the Symphony Orchestra directed by Fritz Reiner.

The course will be an elective subject in Carnegie's curriculum, and the original credit given by Tech will be transferred to and accepted by the other colleges.

Carnegie Tech officials believed it will be the first time that a major symphony orchestra under a world-famous conductor has been used to illustrate music appreciation courses.

The course is intended primarily for the college students, but registration of the public will be permitted after the students have had the first opportunity.

Dr. Erskine will be made a visiting professor at Tech for his lectures to the "Symphony School." Author of many books of poetry, essays and novels, Dr. Erskine for 10 years was president of the Juilliard School of Music and for 30 years professor of English at Columbia University.

His first lecture will illustrate the instruments of the symphony orchestra. Then he will take up the works of the great composers.

Fritz Reiner will come here in November to make his debut as conductor of the Pittsburgh Symphony Orchestra.

Minneapolis  
Journal 10/4/38

## Erskine to Speak At U. Convocation

John Erskine, perhaps one of the best known men in the artistic life of America, will be the convocation speaker at the University of Minnesota on Thursday, 11:30 a. m. Author of "The Private Life of Helen of Troy," "Cinderella's Daughter," and other books, Dr. Erskine was professor of English at Columbia University until 1937 and from 1928 until 1937 he was president of the Juilliard School of Music in New York.





Mr. John Erskine

NY En. Post  
10/29/38**The Versatile Mr. Erskine Puts His Pen to a Picture**

Many men delight in keeping more than one iron in the fire, but John Erskine has always managed to keep many in the fire and several in the fireworks. An average day may find him turning from direction of the Juilliard School of Music to a jaunt into popular fiction; from serious scholarship like his recent biography of Walt Whitman to the rippling stream of a French movie.

Most recently he has had his name connected with the new Sacha Guitry film, "The Story of a Cheat," now in its second month at the Fifth Avenue Playhouse. Erskine did the English titles for the film and he's as pleased with the job as he would be with a brilliantly executed piece of piano virtuosity or a startling new educational project.

For some foreign pictures, where speech is not essential to understanding, awkward translation does not greatly detract. But Sacha Guitry's "The Story of a Cheat" is of a different stamp. More than a director, more than an actor, Guitry is an artist who works delicately with words as well as gestures, depending for much of his effect on subtle innuendo, upon comic nuances of meaning, though not neglecting at the same time those basic and universal qualities which make good movies in any language.

Much of his work would be entertaining even in a pedestrian and literal translation, but it simply would not be Guitry. Gallic Films, Inc., when it bought "The Story of a Cheat" for American release realized this and decided on a translator who not only spoke and thought, but even breathed in French. Several men were considered, among them Robert Benchley, Alexander Woolcott and Erskine. When the latter was chosen he was invited to see the picture. He fell in love with it at once and went right to work.

What he had undertaken was no small job. After three laborious months he brought a set of titles to the film company. They had the mood, but they were far too long. An essential of caption writing is brevity. They must be taken in at a glance, for they must not stop the flow of screen action. The spectator should not have to miss one nod of gesture on the screen. Careful and prolonged work over a period of four months on the part of Dr. Erskine finally produced the set of titles as they now appear.

This was Erskine's first professional contact with the cinema since he sold the movie rights of "The Private Life of Helen of Troy" to Hollywood a few years ago for \$50,000. It amuses him to think that all the picture company used was the title and one line which, as he says, "they could have gotten out of the classics, anyway."

Rochester Dem.  
ocrat Chronicle 10/31/38**Study of Music Made 'Honest'**

PITTSBURGH — (AP) — The "music appreciation" course, long one of the college freshman's favorite "snaps," has been made an honest woman here in Pittsburgh.

Now the youth of Pittsburgh's five colleges will hear a series of 16 weekly concerts, complete with lectures, which is believed for seven reasons to be unique in all the land.

There will be no examination, for one reason. Neither will there be any required outside work, although the authorities have no prejudice against it, of course.

The music will not be played by a phonograph half full of chalk dust, but by the entire Pittsburgh Symphony Orchestra, which was reborn last winter as a major orchestra.

The conductor will not be an assistant, but Fritz Reiner himself, who makes his debut next month as regular conductor and is among the world's most distinguished directors.

The course will be given in Carnegie Music Hall, a regular concert auditorium, and not in a bare classroom.

And the lecturer will be one of the wittiest music educators in captivity — John Erskine of the naughty novels, former president of the Juilliard School in New York, and a pianist who suddenly began playing in public at 40.

Finally, considering the almost luxurious atmosphere of the undertaking, the cost is phenomenally low: \$10 for the 16 concerts, which begin at 4 o'clock Nov. 29 and end Apr. 4.

According to Edward Specter, manager of the symphony, a series of symphony lectures given last winter by Olin Downes stirred up a general desire for an "appreciation" course which would, for a change, be for the people of college age or over instead of for children.

So this summer he sold the idea to five Pittsburgh colleges: Carnegie Institute of Technology, University of Pittsburgh, Duquesne University, Pennsylvania College for Women and Mount Mercy College.

Carnegie Tech appointed Doctor Erskine visiting professor and took over the detail. Among other things, it has devised a system of rick coupon books so that attendance can be checked without a roll call.

Students will have first chance at the series, and a remarkable number already have registered, Specter says. Whatever room is left over will be sold to outsiders, and at the same price. This figures out 62½ cents a concert, which is pretty low for Reiner, Erskine and the entire Pittsburgh Symphony.

Salt Lake City  
Utah Tribune 10/30/38**Pittsburgh Inaugurates Unique Plan**

PITTSBURGH, Oct. 26 — The "music appreciation" course, long one of the college freshman's favorite "snaps," has been made an honest woman here in Pittsburgh.

Now the youth of Pittsburgh's five colleges will hear a series of 16 weekly concerts, complete with lectures, which is believed for seven reasons to be unique in all the land. There will be no examination for one reason. Neither will there be any required outside work, although the authorities have no prejudice against it, of course.

The music will not be played by a phonograph half full of chalk dust, but by the entire Pittsburgh Symphony orchestra, which was reborn last winter as a major orchestra.

The conductor will not be an assistant, but Fritz Reiner himself, who makes his debut next month as regular conductor and is among the world's most distinguished directors. The course will be given in Carnegie music hall, a regular concert auditorium, and not in a bare classroom.

And the lecturer will be one of the wittiest music educators in captivity — John Erskine of the naughty novels, former president of the Juilliard school in New York and a pianist who suddenly began playing in public at 40.

Finally, considering the almost luxurious atmosphere of the undertaking, the cost is phenomenally low — \$10 for the 16 concerts, which begin at 4 o'clock November 29 and end April 4.

According to Edward Specter, manager of the symphony, a series of symphony lectures given last winter by Olin Downes stirred up a general desire for an "appreciation" course which would, for a change, be for people of college age or over, instead of for children.

So this summer he sold the idea to five Pittsburgh colleges — Carnegie Institute of Technology, the University of Pittsburgh, Duquesne University, Pennsylvania college for women and Mt. Mercy college.

Carnegie Tech appointed Dr. Erskine visiting professor and took over the detail. Among other things, it has devised a system of trick coupon books so that attendance can be checked without a roll call.

Students will have first chance at the series and a remarkable number have already registered, Specter says. Whatever room is left over will be sold to outsiders, and at the same price. This figures out 62½ cents a concert, which is pretty low for Reiner, Erskine and the entire Pittsburgh Symphony.

Valdosta, Ga.  
Times 11/2/38  
G. S. W. C. Presents  
John Erskine On  
Friday Evening

Dr. John Erskine, poet, novelist, scholar, musician, and teacher who will open the student artist series of the Georgia State Woman's College on Friday evening, November 4, has been described as a huge mast of a man with a bright rudder of a nose, a humorous diagonal mouth, a sabre wit, and the manner of Sidney.

When asked why he wrote one of his most popular books, Helen of Troy, he said because she was a popular personage who had been neglected and about whom people knew too little. Although Mr. Erskine is president of Juilliard School of Music, president of Metropolitan Opera Association, and professor of English at Columbia, he continues to find time to write. Helen of Troy was written between the hours of eleven p. m. and one a. m., from January to June.

Dr. Erskine will divide his time on Friday evening between the subject, The Moral Obligation to be Intelligent, and his concert at the piano. Tickets will be on sale at the door, 35c for students, 75c for adults.

White Plains  
Reporter 11/2/38**John Erskine To Be Speaker**

Author to Speak at  
Scarsdale High School  
Monday, Nov. 21st.

John Erskine, well known author, will speak in the auditorium of the Scarsdale High School on Monday night, November 21 at 8:15 o'clock. The occasion is the Forum's first open meeting of the season, and a large attendance of men and women is expected.

Professor Erskine always has been a favorite with Columbia undergraduates. Never an easy taskmaster, he is one of those men possessed of a rare smile, a sly sense of humor, a certain unpredictableness and a brilliant mind.

He is of the front rank in literature, in music, and in the field of education. He is known as a director of the Metropolitan Opera House and as head of the Juilliard School of Music.

George Denny, Jr., of Scarsdale, president of Town Hall, Inc., and moderator of America's Town Meeting of the Air, will preside as chairman of the meeting and will lead the open discussion which will follow Professor Erskine's talk.



Pensacola News  
11/2/38

## JOHN ERSKINE TO SPEAK IN CITY SATURDAY

Noted Author, Lecturer To  
Give Address At High  
School Auditorium

Dr. John Erskine, professor emeritus of Columbia university and internationally known author and lecturer, will address an audience of Pensacolians at Pensacola High school at 8 p. m. Saturday.

Dr. Nathan S. Rubin, president of the Pensacola Art institute and one of the group of cultural-minded individuals who are sponsoring Dr. Erskine's visit, announced that tickets for the lecture would be available to the public. Transportation will be arranged for any Pensacolian who is eager to hear the famous lecturer but has no way of attending.

Author of such popular works as "The Private Life of Helen of Troy" and "The Enchanted Garden," Dr. Erskine is famous also for his modern prose versions of the life of Villon, Casanova and other legendary characters. He is president of the administrative committee of the Juillard School of Music, trustee of the Juillard Foundation and chairman of the management committee of the Metropolitan Opera association.

His visit here is unofficially sponsored by members of the Pensacola Art institute, the Music Study club, the Pensacola branch of the American Association of University women and a large group of individuals.

White Plains  
Weekly Times 11/2/38

### No Answers—But Here Are Problems, Erskine Tells Forum

In front of a crowd of 700 persons, Prof. John Erskine, Columbia University faculty member and president of the Juillard School of Music, at the first of three open meetings of the Scarsdale Men's Forum in the Scarsdale High School, declared that neither Communism nor Fascism would solve the present economic problems created by the inequality of consumption and production.

Frankly confessing that he did not know the answer to them, Professor Erskine named five contemporary problems: the economic problem of unequal distribution; the revival of democracy; the improvement of schools, prisons, factories and the like, which he grouped under "humanitarianism"; education, and music.

George V. Denny Jr., of Scarsdale, president of Town Hall, New York City, and moderator of the Town Meeting of the Air, presided

Pensacola Journal  
11/2/38

## JOHN ERSKINE, FAMED WRITER, TO SPEAK HERE

Educator And Lecturer Will  
Talk Saturday Night At  
School Auditorium

John Erskine, internationally known educator, writer and lecturer, will arrive in Pensacola Saturday and speak that evening at the high school auditorium. Dr. Erskine comes to Pensacola under the sponsorship of a group of public spirited citizens, who, learning that his itinerary made it possible to give Pensacola this date, assumed the responsibility of his appearance here.

Members of the Pensacola Art Institute, the Music Study club, the Pensacola branch of the American Association of University Women, and others, while not officially launching this lecture, are interested in the coming of Dr. Erskine and it is predicted that his audience will be unusually large.

### Wide Range of Appeal

For years connected with Columbia and other universities, a writer of authority on educational matters, officially connected with the Metropolitan Opera company and the Juillard School of Music, author of many books, writer of much verse, and the re-creator in modern prose of Villon, Casanova and other legendary characters, the work of Dr. Erskine appeals to the erudite and the average citizen.

Dr. Erskine is internationally known as a courageous thinker with the gift of making his findings in political economy, modern educational trends, in the arts and sciences and in literature available to others through his many books on many subjects, and through his lecture series.

Dr. Nathan Rubin, president of the Pensacola Art Institute; Farris Davis Bauer, educator and writer, and member of the A. A. U. W.; Florence Glass Palmer, author of "Life and Miss Celeste," who personally knows Dr. Erskine; Mrs. Edwin S. Northup, active in the Music Study club and commissioner of Girl Scouts; Chaplain M. M. Wilterspoon and Mrs. Witherspoon, are among those who have expressed enthusiasm at the announcement of Dr. Erskine's visit to Pensacola.

Pittsburgh Press  
12/2/38

### DR. ERSKINE AIDS TRIBUTE TO REINER

Dr. John Erskine, president of the Juillard School of Music and a professor of English at Columbia University for 20 years, will speak at a banquet of the Musicians Club of Pittsburgh in honor of Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra.

The banquet will be held at the Hotel Schenley at 7 p. m. Tuesday. The Tuesday Musical Club, Organists Guild, Piano Teachers Assn. and the In and About Music Educators Club are co-operating.

Pensacola Journal 11/2/38

## John Erskine Speaks In Pensacola Saturday With Introduction By Florence Glass Palmer

Announcement is made that John Erskine has been secured for Saturday evening in Pensacola. Pensacola is fortunate in securing this distinguished scholar and speaker, whose itinerary happens to make it possible for him to stop-over here between other engagements in neighboring cities.

Dr. Erskine fills a peculiar niche in America's Hall of Fame, for his brilliant career as a teacher, lecturer and writer, has not set him apart, but has brought him close to the heart of that great reading public, which, accepted him whole-heartedly, from the hour that he gave to the world "The Private Life of Helen of Troy" and "The Enchanted Garden" and more recently has called him brother, after reading his brilliant—and sometimes almost rollicking—tales of Villon and, more recently still, of that dashing, debonaire and devilish Casanova, whose career along the paths of adventure and love appearing in one of the leading weeklies.

John Erskine, perhaps more than any other writer of modern times who has gained distinction in letters, is many-sided. He is professor emeritus of Columbia University; president of the administrative committee of the Juillard School of Music and trustee of the Juillard Foundation and chairman of the management committee of the Metropolitan Opera Association.

The literary group, the musical group, the university group, will find a special appeal in the visit of Dr. Erskine to Pensacola; the educator and the man of affairs, too, will not fail to hear him. Few have forgotten his stirring, if somewhat radical articles, anent the modern methods of teaching, and his work at Columbia, Cornell, Boston, Amherst, and other American Institutions of learning have given him authority to speak, while his studies along the lines of political economy give another angle on this many-sided lecturer and writer, whose works are so prolific and so various as to make one wonder not only at his versatility but at the stupendous energy which has made it possible to give so much of poetry, of biography, of history, of fiction and of work that today ranks literature to the world.

—C.M.R.

White Plains  
Reporter 11/2/38

### Erskine Hits At Communism

Says Neither It Nor  
Fascism Is Answer to  
Economic Problem.

Neither Communism nor Fascism is the answer to the present economic problems of the world, Professor John Erskine of Columbia University and the Juillard School of Music, declared last night in an address to more than 700 at the first of three open meetings of the Scarsdale men's forum held in the new auditorium of the high school there.

"The world's economic problems still are due to the inequality of consumption and produc-



When John Erskine speaks Saturday evening in Pensacola he will be introduced by Florence Glass Palmer, herself an author of distinction, who has studied with this brilliant scholar, writer and lecturer, at Columbia University. Dr. Erskine will speak at the Pensacola High school auditorium and it is believed that his audience will be one of the most representative to hear any recent lecturer in Pensacola, owing to the very wide appeal he makes, through his many-faceted character. Dr. Erskine is poet, musician, scholar who has attained literary excellence, a writer on political economy and educational affairs who is considered an authority on both and at the same time, like Homer of old, he is teller of tall tales much beloved by the populace, and his talk is certain to make wide appeal.

tion and neither communism nor fascism is the answer," he said. "Man has mastered production but he has not learned to control distribution. International trade is still in the piracy age."

Professor Erskine said that in addition to the economic problems, the world faces others: the revival of democracy, the revival of humanitarian ideals, education and music.

"As to democracy, unless men have the opportunity to exercise personal chances to undertake responsibility, then we will have no true morals," he added. "Under tyranny, they don't have these chances and are reduced to docility."

Under the humanitarian ideals, Professor Erskine declared that the need is for restriction of present trends rather than for extension. "For," he added, "under present trends we are making it more profitable for man to be unfit than to be fit."



Mr. John Erskine

67

New Orleans Item  
11/7/38

Scarsdale Weekly Inquirer  
11/11/38

## Expounds Whitman Theory



DR. JOHN ERSKINE, who lectures here tonight, at the St. Charles hotel this morning, defended his theory of the genius of Walt Whitman as expounded in his new book, "The Start of the Road."

## Erskine Gives Whitman Genius Theory In Interview Here

By K. T. KNOBLOCK  
"I took a big chance," said Dr. John Erskine, lecturer tonight for the Lyceum association, explaining his theory of the beginnings of the genius of Walt Whitman, the great American poet best known as the author of "Leaves of Grass."

This theory, as expounded in Dr. Erskine's latest book, is that Whitman had an affair in New Orleans, while he was employed as a newspaperman, with a beautiful and cultured octoroon. The story, "The Start of the Road," is that Whitman insisted on recognizing his association with her, and took her to a theatre, as a result of which he was driven from the city.

Ever after, while his poetry burgeoned, says the theory, Whitman searched for her and, during the war while he worked as a nurse in a Washington hospital, for their son.

**Objection to Theory**  
"I hope and believe that evidence will be forthcoming to prove my theory," Dr. Erskine said. "So far, there is comparatively little evidence on the matter. It was, hitherto, an unexplained mystery that Whitman, before his trip to New Orleans, showed practically no talent while, after his visit here, his poetry began."

"We know this," the writer continued. "We know, too, that Whitman did most of his writing among wounded Southern prisoners."

"We know that he was in trouble in the North before the war because of the southern sympathies of his friends, and that he did not believe in the emancipation of the Negroes, and did not believe that they would be able to do anything with their freedom."

**The "Final Link"**  
However, said Dr. Erskine, the point tending toward his theory is that Whitman once demonstrated that he did not think of the octoroons as Negroes.

"We know that he went among these declassed people in New Orleans, and we know that he always showed a respect for their culture," Dr. Erskine said.

Final link in his chain of "evidence" in support of his theory, Dr. Erskine said, was the statement of one of Whitman's executors.

**"That Is My Son"**  
"The night before Whitman's death he came to him just as another man was leaving," Dr. Erskine said. "Whitman said: 'That was my son,' and promised he would make a deposition to that effect, in the presence of his two executors, on the following day, to clear up the matter. Whether he wanted to do this, or whether he didn't want to recognize the boy, we shall never know. He had a stroke and was dead before he could have made a deposition."

Dr. Erskine speaks tonight in

secretary of your Association of Commerce," Dr. Erskine said.

"I intended to follow the idea up at that time and to come to New Orleans to discuss it, but an automobile accident intervened and I was unable to do anything about it. I still think it's a good idea. My notion was that an operatic festival here, properly promoted, could attract large audiences of music lovers from Central and South America and from the United States."

"Active promotion would be essential and my idea was that all former citizens of New Orleans living in other cities could be enlisted to work for the scheme in their cities. The French Opera would be rebuilt, with a few changes for efficiency, but maintaining its lovely interior. Its failure just before the fire, in my opinion, must have been due to the fact that it had become too local."

"The trouble with New York, musically, is that too many musicians, from Europe and from everywhere else, want to give concerts there. Why, there are more musicians who want to give concerts than there are people who want to hear them."

## Erskine to Speak At Forum Meeting

Session Open to Men and Women Will Be Held at High School, November 21

John Erskine will speak in Scarsdale on Monday evening, November 21.

In announcing the talk, one of the series of the Men's Forum, the sponsoring group says, "The Scarsdale Men's Forum takes not a little pleasure and not a little pride in inviting men and women of Scarsdale and of nearby Westchester to enjoy John Erskine with them. The occasion is the Forum's first open meeting of the season, to be held on Monday, November 21, in the new auditorium of the Scarsdale High School."

Professor Erskine always has been a favorite with Columbia undergraduates. Never an easy taskmaster, he is one of those men possessed of a rare smile, a sly sense of humor, a certain unpredictableness and a brilliant mind. Even the chapel at Columbia was filled to capacity twenty years ago on those special occasions when Professor Erskine was selected to talk from the pulpit. This was before he had written any of the books which brought his name into every household. The students knew him as a magnetic speaker

(Continued from First Page)  
who always had new ideas to press in such unique, interesting

distinction as educational director of the A. E. P. at the University of Beaune, France, in 1919, whence he sent many a soldier back from Europe eager to revive the studies which the World War had ended abruptly.

"Think what John Erskine can do with his subject: 'This Is an Interesting Time to Live,'" says the Forum committee. "He has written that he likes the subject. Can it not be said that indeed he lives it? No matter what our mental attitudes toward these times may be, he is sure to leave something which will inspire a more cheerful attitude toward our troubles, a more intelligent facing of the present day world."

George V. Denny, Jr., of Scarsdale, president of the Town Hall, Inc., and moderator of America's Town Meeting of the Air, will preside as chairman of the meeting and will lead the open discussion which will follow Professor Erskine's talk.

### Open Discussion

These open discussions are well liked by Forum audiences, for there is a chance for all to comment on the talk or to present their views of the subject.

The Forum committee looks forward to a big response from Scarsdale for this meeting, so it has engaged the new auditorium of Scarsdale High School to accommodate the large number who will wish to hear Professor Erskine. Committee members regard his coming truly as an event in Scarsdale.

Men always are invited to Forum meetings. For this feature open meeting the committee has extended a special invitation to the women, to the teachers and to students of senior high schools, to enjoy an evening which long will be remembered. Admission is moderately priced. The meeting will open promptly at 8:30 p.m. and will close at 10:15. It is the first of three open meetings of the current Forum program.



JOHN ERSKINE

ways that they never quite forgot them.

### Known in Literature, Music, Education

John Erskine now is of the front rank in literature, in music, and in the field of education. He is known as a director of the Metropolitan Opera House and as head of the Juilliard School of Music. In the field of the novel he won fame with "The Private Life of Helen of Troy," then "Galahad," "Adam and Eve," and others. His new romantic novel, "The Start of the Road," based on the life of Walt Whitman, just has appeared. In the educational field he won

Pittsburgh Press  
3/15/39

## BARNARD ALUMNAE TO HEAR ERSKINE

Dr. John Erskine, author and director of the Juilliard School of Music, New York, will be honored as a guest at a dinner to be given by Pittsburgh Alumnae in observance of the 50th anniversary of the founding of Barnard College, Columbia University.

The dinner will be held in the Schenley Hotel March 22.

Mrs. Paul B. Fleck, organizer of the Pittsburgh Barnard Club, is president. Rose-

mary Casey is chairman of the dinner committee, assisted by Mrs. H. K. Breckenridge, Mrs. T. J. Johnson, Mrs. Preston Large, Jr., Mrs. M. Newland, Miss Hattie Sondheim and Mrs. Fleck.



Dr. Erskine





DR. JOHN ERSKINE, who lectures here tonight, at the St. Charles hotel this morning, defended his theory of the genius of Walt Whitman as expounded in his new book, "The Start of the Road."

## Erskine Gives Whitman Genius Theory In Interview Here

By K. T. KNOBLOCK  
"I took a big chance," said Dr. John Erskine, lecturer tonight for the Lyceum association, explaining his theory of the beginnings of the genius of Walt Whitman, the great American poet best known as the author of "Leaves of Grass."

This theory, as expounded in Dr. Erskine's latest book, is that Whitman had an affair in New Orleans, while he was employed as a newspaperman, with a beautiful and cultured octoroon. The story, "The Start of the Road," is that Whitman insisted on recognizing his association with her, and took her to a theatre, as a result of which he was driven from the city.

Ever after, while his poetry burgeoned, says the theory, Whitman searched for her and, during the war while he worked as a nurse in a Washington hospital, for their son.

**Objection to Theory**  
"I hope and believe that evidence will be forthcoming to prove my theory," Dr. Erskine said. "So far, there is comparatively little evidence on the matter. It was, hitherto, an unexplained mystery that Whitman, before his trip to New Orleans, showed practically no talent while, after his visit here, his poetry began."

"We know this," the writer continued. "We know, too, that Whitman was met at his own among wounded Southern prisoners. We know that he was in trouble in the North before the war because of his southern sympathies. We know that he did not believe in the emancipation of the Negroes and did not believe that they would be able to do anything with their freedom."

**The "Final Link"**  
However, said Dr. Erskine, the point tending toward his theory is that Whitman once demonstrated that he did not think of the octoroons as Negroes.

"We know that he went among these declassed people in New Orleans, and we know that he always showed a respect for their culture," Dr. Erskine said.

Final link in his chain of "evidence" in support of his theory, Dr. Erskine said, was the statement of one of Whitman's executors.

**"That Is My Son"**

"The night before Whitman's death he came to him just as another man was leaving," Dr. Erskine said. "Whitman said: 'That was my son,' and promised he would make a deposition to that effect, in the presence of his two executors, on the following day, to clear up the matter. Whether he wanted to do this, or whether he didn't want to recognize the boy, we shall never know. He had a stroke and was dead before he could have made a deposition."

Dr. Erskine speaks tonight in Dixon hall, Newcomb college, on "The Moral Obligation To Be Intelligent." He has been a writer and educator since 1903, and won popular success with his first facetious novel, "The Private Life of Helen of Troy," which was followed by similar works.

He has retired as professor of English at Columbia university, taking over the presidency of the famous Juilliard School of Music in New York.

**Back French Opera**

In this connection, in a magazine article several years ago, he suggested reconstruction of the New Orleans French Opera and the establishment here of a musical festival.

"I got a large reaction to the suggestion, including a letter from the

secretary of your Association of Commerce," Dr. Erskine said.

"I intended to follow the idea up at that time and to come to New Orleans to discuss it, but an automobile accident intervened and I was unable to do anything about it. I still think it's a good idea. My notion was that an operatic festival here, properly promoted, could attract large audiences of music lovers from Central and South America and from the United States."

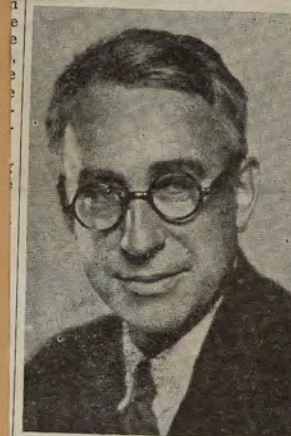
"Active promotion would be essential and my idea was that all former citizens of New Orleans living in other cities could be enlisted to work for the scheme in their cities. The French Opera would be rebuilt, with a few changes for efficiency, but maintaining its lovely interior. Its failure just before the fire, in my opinion, must have been due to the fact that it had become too local."

"The trouble with New York, musically, is that too many musicians, from Europe and from everywhere else, want to give concerts there. Why, there are more musicians who want to give concerts than there are people who want to hear them."

master, he is one of those men possessed of a rare smile, a sly sense of humor, a certain unpredictableness and a brilliant mind. Even the chapel at Columbia was filled to capacity twenty years ago on those special occasions when Professor Erskine was selected to talk from the pulpit. This was before he had written any of the books which brought his name into every household. The students knew him as a magnetic speaker

(Continued from First Page)

who always had new ideas to press in such unique, interesting



JOHN ERSKINE

ways that they never quite forgot them.

### Known in Literature, Music, Education

John Erskine now is of the front rank in literature, in music, and in the field of education. He is known as a director of the Metropolitan Opera House and as head of the Juilliard School of Music. In the field of the novel he won fame with "The Private Life of Helen of Troy," then "Galahad," "Adam and Eve," and others. His new romantic novel, "The Start of the Road," based on the life of Walt Whitman, just has appeared. In the educational field he won

These open discussions are well liked by Forum audiences, for there is a chance for all to comment on the talk or to present their views of the subject.

The Forum committee looks forward to a big response from Scarsdale for this meeting, so it has engaged the new auditorium of Scarsdale High School to accommodate the large number who will wish to hear Professor Erskine. Committee members regard his coming truly as an event in Scarsdale.

Men always are invited to Forum meetings. For this feature open meeting the committee has extended a special invitation to the women, to the teachers and to students of senior high schools, to enjoy an evening which long will be remembered. Admission is moderately priced. The meeting will open promptly at 8:30 p.m. and will close at 10:15. It is the first of three open meetings of the current Forum program.

Pittsburgh Press  
3/15/39

## BARNARD ALUMNAE TO HEAR ERSKINE

Dr. John Erskine, author and director of the Juilliard School of Music, New York, will be honored

guest at a dinner to be given by Pittsburgh Alumnae in observance of the 50th anniversary of the founding of Barnard College, Columbia University.

The dinner will be held in the Schenley Hotel March 28.

Mrs. Paul B. Fleck, organizer of the Pittsburgh Barnard Club, is president. Rosemary Casey is chairman of the dinner committee, assisted by Mrs. H. K. Breckenridge, Mrs. T. J. Johnson, Mrs. Preston Large, Jr., Mrs. M. Newland, Miss Hattie Sondheim and Mrs. Fleck.



Dr. Erskine



Pittsburgh Press 10/28/38

## College Groups To Attend Music Educational Course

Symphony String Section To Illustrate Appreciation  
Series To Be Launched At Carnegie Hall, Tuesday

The music appreciation course being given by the Pittsburgh Symphony Society in co-operation with the five Pittsburgh Colleges will begin tomorrow at 4 p. m. at Carnegie Music Hall. Dr. John Erskine, author and music authority, will talk with illustrations given by string section of the Symphony Orchestra under the direction of director, Fritz Reiner.

Dr. Erskine, who for ten years was president of the Juilliard School of Music, and for 20 years professor of English at Columbia University, has prepared, in collaboration with Mr. Reiner, a plan of lectures to be illustrated by the entire orchestra.

While the students of Carnegie Institute of Technology, the University of Pittsburgh, Mt. Mercy College, Duquesne University and Pennsylvania College for Women are taking the course for academic credit, the public has been invited to take the course for the entire series. Even single lectures can be attended by admission coupons.

L. A. En. News 1/11/39

### ERSKINE PLEASES HIMSELF

Many men delight in keeping more than one iron in the fire but John Erskine, who wrote the English titles for Sacha Guitry's film, "The Story of a Cheat," now in its third week at the Esquire theater, has always managed to keep many in the fire and several in the fireworks.

An average day may find him turning from the direction of the Juilliard School of Music to a jaunt into popular fiction; from serious scholarship like his recent biography of Walt Whitman to the rippling stream of a French movie.

Reports from his New York office declare the versatile author is as pleased with his title translations as he would be with a brilliantly executed piece of piano virtuosity or a startling new educational project.

For some foreign pictures in which speech is not essential to understanding, awkward translation does not greatly detract. But Sacha Guitry's "The Story of a Cheat" is of a different stamp.

Guitry is an artist who works delicately with words as well as gestures, depending for much of his effect on subtle innuendo, upon comic nuances of meaning, though not neglecting at the same time those basic and universal qualities which make good movies in any languages.

Guitry wrote "The Story of a Cheat," produced, directed and acted six roles.

Detroit News 2/19/39

I couldn't help being impressed by the literary talent gathered around one small table at the Suri Club. Hervey Allen (Anthony Adverse), whose home here is named "The Glades," was entertaining Robert Frost, New England poet, and Dr. John Erskine (Helen of Troy), now head of the Juilliard School of Music. The reason for the presence of so many writing celebrities in Florida is the annual meeting of the Artists and Writers, and that's why our Charlie Hughes is here too. At present he is staying at the Roney Plaza.

Charleston News-Courier 1/29/39

### John Erskine To Speak Here February 10

The third speaker on the season's program of the Poetry Society of South Carolina will be the brilliant and versatile author, scholar and musician, John Erskine, who will lecture before the society at the Dock Street theater on the evening of February 10.

Dr. Erskine will talk on "The Elizabethan Lyric With Musical Illustrations". His discussion of the Elizabethan lyric, a subject on which he is considered an authority, will be accompanied with illustrative music on the piano.

Much interest attaches to Dr. Erskine's return to Charleston as older members of the society recall his brilliant lecture on Shelley in 1923. In accepting the invitation of the society for this season Dr. Erskine recalled with pleasure his previous visit here.

As widely noted as a scholar as he is an author, Dr. Erskine was graduated from Columbia University in 1900, later receiving his A. M. and Ph. D. degrees and being awarded an LL.D. by his alma mater. He taught at Columbia for many years, serving as professor of English from 1916 to 1937. Since 1937 he has been professor emeritus.

His scholastic honors include degrees from leading universities of the country, such as Cornell, Amherst, Wesleyan and Boston University. He also has received foreign scholarly honors, including the degree of Litt. D. from the University of Bordeaux, France.

An outstanding musician, Dr. Erskine has been chairman of the management committee of the Metropolitan Opera since 1935. He was

chairman of the administrative committee of the Juilliard Musical Foundation 1927-28, president from 1928 to 1937, and trustee since 1937.

He is a member of numerous learned societies and clubs in this country and abroad.

Pittsburgh Sun-Telegraph 12/7/38

## Musicians Give Dinner For the Fritz Reiners

Clubs Give Fete for Symphony's  
Conductor and His Wife

Patricia Pitt

**I**N HONOR OF A NEWCOMER TO THE PITTSBURGH musical world . . . Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra . . . and of Mrs. Reiner, the Musicians' Club gave a dinner last night in the Hotel Schenley.

Joining the Musicians' Club in giving the dinner were the Tuesday Musical Club, the Organists' Guild, the Piano Teachers' Association and the In and About Club.

Some of the members of the Pittsburgh Symphony Society's board attended the dinner.

A distinguished guest, too, was John Erskine . . . famed author and for 10 years president of the Juilliard School of Music, and for 20 years professor of English at Columbia University.

He comes to Pittsburgh to give the series of lectures in music appreciation, in collaboration with Fritz Reiner, being sponsored by the Pittsburgh Symphony Society on Tuesday afternoons.

At these classes, the entire Pittsburgh Symphony Orchestra plays the illustrations.

Miami Herald 2/14/39

**A**N informal reception and tea given by Dr. and Mrs. Bowman F. Ashe at their home on Monday complimented a group of visitors who are widely known in educational circles. Honor guests included John Erskine, author and a former president of the Juilliard School of Music; Philip Wylie, noted author; Oliver Cromwell Carmichael, chancellor of Vanderbilt University; Thomas James Wilson, dean of the University of North Carolina; M. C. Huntley, secretary of the South-eastern Association of Colleges; and Mrs. Ellen Woodward, a member of the social security board of Washington. Mr. Erskine and Mr. Wylie are speakers at the University of Miami Institute of Literature.

Assisting the hosts were Mrs. Wylie, Mrs. George Holt, Mrs. William P. Dismukes, Mrs. Royce M. Powell, Mrs. Stewart MacKenzie, Mrs. Foster E. Alter and Mrs. Carl E. Dunaway. In charge of the punch bowl were Miss Dorothy Ashe, daughter of the hosts; Miss Myrtle St. Clair and Miss Peggy Price. A Valentine motif was carried out in refreshments and decorations. Faculty members of the University of Miami and alumni of Vanderbilt, Emory and the University of North Carolina were among the guests.

Pittsburgh Post-Gazette 2/20/39

### Writer Scheduled As Dinner Speaker

Dr. John Erskine of the Juilliard School of Music in New York City will address a dinner meeting of the Phi Beta Kappa Association of Western Pennsylvania tomorrow in the University Club.

He will speak to members of the honorary scholastic fraternity on "Morals and Freedom." Other speakers will include Professor C. G. King of the University of Pittsburgh, and Dr. E. N. Noyes, associate superintendent of Allegheny county schools.

An authority on Elizabethan literature, Dr. Erskine wrote a dissertation on the Elizabethan Lyric some years ago, this being the subject on which he will lecture here before the Poetry Society.

He is best known for his best seller of a few years ago, "The Private Life of Helen of Troy". His list of novels, literary studies, poems and critical dissertations is voluminous. He is a prolific writer and his latest novel concerns the life of Walt Whitman, "The Start of the Road".

Dr. Erskine's lecture will follow that of Ludwig Lewisohn who spoke here this month and Jonathan Daniels, who addressed the society in November. The poet Joseph Auslander and Dr. J. Duncan Spaeth are subsequent speakers this season, in March and April.

NY Sunday Journal 2/15/39  
Aids Fete...  
... for Exiles



Mrs. Lewis Steiger, chairman of women's committee of Menorah Association, which is sponsoring a dinner at the Hotel Astor, Thursday, for the benefit of exiled writers.

### Menorah Group's Paper 25 Years Old

**T**HE Women's Committee of the Menorah Association is sponsoring a dinner to commemorate the twenty-fifth anniversary of the Menorah Journal. Proceeds of the dinner will be used for the promotion fund for employing exiled writers.

Mrs. Lewis Steiger, chairman of the Women's Committee, has announced that among the speakers at the dinner, which will be held at the Hotel Astor Thursday, will be George S. Hellman, author and art critic, who will preside; Prof. Irwin Edman, of Columbia University, author of "Philosopher's Holiday"; Dr. John Erskine, former president of Juilliard Institute; Lewis Mumford, journalist; Dr. Heinz Liepmann, author of "Wanderers in the Mist"; George Stevens, editor, and Henry Hurwitz, editor of Menorah Journal.



Mr. John Erskine

Providence Bulletin 12/31/38

Pittsburgh Press  
3/26/39

# John Erskine Insists World Not Coming to End

## Novelist Believes U. S. Has Its Chance With World 'Cuckoo'

By Selig Greenberg

John Erskine, the man who has jazzed up some of the classics, is the darnedest professor-emeritus we've ever seen.

Generally speaking, a professor-emeritus who has retired on a well-deserved pension after years of trying to cram knowledge into a lot of boneheads can no longer be exactly described as the life of the party. But not Mr. Erskine, who is utterly unprofessorial in both looks and manner, despite the fact that he started teaching English literature at Columbia University way back in 1909 and was retired last year to the rank of professor-emeritus.

Has Hopes for World

At 59, Mr. Erskine reminds you of nothing so much as of an operatic impresario with his big, florid face adorned with a bulbous nose and white sideburns and his eyes twinkling with puckish humor. As for being the life of the party, it's our guess that Mr. Erskine would have no trouble at all in keeping three parties going simultaneously.

In a brief interview yesterday afternoon after he had delivered an address on Virgil before the annual meeting of the American Philological Association at the Biltmore Hotel, Mr. Erskine ran quickly and urbanely through a variety of topics ranging from his phenomenally prolific literary output to the jitterbug craze and the propriety of "swinging the classics" and ended up with the suggestion that "the world isn't coming to an end" despite the barbarities of Hitler, Stalin and Mussolini and that "it's a wonderful chance for us Americans to get ahead while the rest of the world is going cuckoo."

There are undoubtedly more profound writers and scholars in this country than Mr. Erskine, but there are few men who are his peers in versatility and catholicity of interests.

In an amazingly active career, he has made his mark as a teacher, writer of popular novels, poet, scholar, musician and lecturer. He has appeared as a pianist with some of the country's leading orchestras, has written librettos for operas, has been president of the Juilliard School of Music and is a director of the Metropolitan Opera, is a prominent member of various learned societies, an authority on jazz and swing and a vestryman of Trinity Church in New York.

"How many books have you written so far?" we asked him.

A Few—38 In Fact

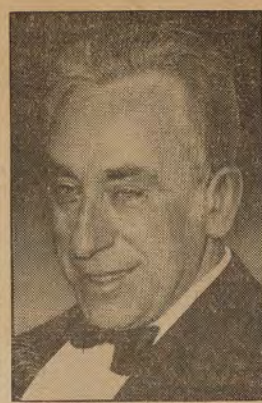
"Oh, quite a few," he replied with a chuckle. "I can't say how many off hand, but why don't you look it up in Who's Who?"

A checkup in "Who's Who," which devotes about three-quarters of a column to Mr. Erskine, reveals that he has published 38 volumes of prose and poetry. His latest novel, "The Start of the Road," published a few months ago, deals with the life of Walt Whitman. The novel on which he is now working is entitled "Patrick Henry."

"How did you find time to write so many books, with all your other work?" we asked.

"Writing books is not as much work as the public seems to think," said Mr. Erskine. "It isn't hard at all if you follow my rule of doing it steadily and taking it easy. I started life expecting to be a pianist, but then switched over to literature. An important rule I learned from my music teacher was that if you learn to concentrate quickly you can use every 10 or 15 minutes between doing other things, instead of wasting them as most people do. Ten or 15 minutes every few hours counts up to quite a lot of time in a year."

Remarking that "since I was 15, except when I was sick, I've written something every day," Mr. Erskine then proceeded to demonstrate, in ef-



John Erskine refuses to be the Conventional Professor-Emeritus.

fect, that almost anybody with intelligence can write a novel each year.

Wonders About Novelist

"Three hundred and fifty words make a page in a novel," he said. "There are 365 days in a year. It's no work at all writing 350 words a day. Why, you, newspapermen write much more than that in an hour. Three hundred and sixty-five pages make a good long novel. It's awfully hard to figure out how a novelist can spend more than an average of three hours a day at work to turn out a book a year. The fact, of course, is that for a part of the year most novelists do nothing at all. I often wonder how a novelist who does nothing but write novels spends his time."

Mr. Erskine then turned his attention to swing, on which he is quite an expert. Only the other day he delivered a lecture on that subject in New York's Town Hall, with Benny Goodman and his swingsters furnishing examples of their art.

Swing music, when properly played, can be very beautiful, Mr. Erskine said, but he doesn't think much of the jitterbug craze and believes it won't last long.

"Hear Only Drums"

"The jitterbug craze worries me a little," he declared. "It's evidently a nervous condition. It must be the worry the world is going through these days that is leading people to crave for excitement. I would classify it as a manifestation of morbid mass psychology. I don't think the beauty of the music interests the jitterbugs so much as the rhythm and the excitement. I don't think they hear anything but the drums."

Discussing the growing tendency of popular composers to write swing versions of classical music, Mr. Erskine said he didn't like "seeing the classics manhandled."

Reminded that he himself has been accused of "swinging the classics" in a literary sense in his novels on Helen of Troy and other historical characters, Mr. Erskine replied that "Homer also was accused of swinging the classics." The major point he has attempted to drive home in his novels, he explained, is that "human nature is just the same now as it was in the past."

"Home Folks" in Athens

"If, by some magic, we could be transported back into ancient Athens," he said, "we'd no sooner learn our way around than we'd meet the home folks."

Turning to more serious topics as the interview drew to a conclusion, Mr. Erskine declared that if you look at things from an historical perspective there was no ground for feeling that the world is now in the midst of the worst outbreak of barbarism and intolerance in known history, as some people seem to think.

"I don't think," he said, "the world is now seeing anything like the intolerance and bitterness of the religious wars of the 16th and 17th centuries, when all minorities, not only the Jews, were kicked around with unimaginable brutality and the

Catholics and Protestants were bent on destroying each other."

His advice to Americans, he said, is that "we should not be stampeded and make sure that we're as tolerant as we should be."

"You can quote me as saying," was his parting remark, "that the world isn't coming an end, after all."

Pittsburgh Press  
12/4/38

More Faults  
that favorite punching  
bag of the intellectual  
Educators  
world, took another  
beating in our Magazine  
last Sunday from Dr. John Erskine.

One may agree with his general contention and still take issue on a good many details.

Athletics are popular, he argues, partly because they are taught "strictly for use"; and other subjects too ought to be taught so that people can use them. True enough; and it is being done more widely than Dr. Erskine realizes. At the Juilliard School he teaches music for use. And he admits that many schools and colleges teach drama by producing plays. But his conclusions lead him astray in other fields—notably the teaching of English, where he is perhaps not familiar with what has been done since he left that branch of the trade.

"In the English class we teach no one to speak—we hardly make the attempt." But, after all, why should we? That job ought to be done earlier—in the school, above all in the home. Also it seems that we teach literary biography and criticism, but we don't teach literature, we don't teach people how to write. Well, some of us don't and some of us do; at the University of Iowa you can get a Ph. D. in English by writing a novel as well as by writing a thesis about other men's novels, and rumor has it that the standards are higher in creative writing than in research. That is an extreme case, but plenty of schools and colleges are teaching literature and also teaching students how to write. Provided, of course, they have anything to write about.

Where Most  
of Us  
Fall Short

If Dr. Erskine's "we" is somewhat too inclusive, so is his "you."

"I know from experience that you cannot read a language unless you can speak it." But the experience of many Americans is the direct opposite.

The general American ineptitude in speaking foreign tongues is a national reproach, but it seems to spring chiefly from the fact that the average American never has any occasion to speak any language but his own. Those who have such occasion, if they start learning early enough (and sometimes even if they don't), often manage pretty well. But for every American who has occasion to speak French or German or Italian (Spanish is a somewhat different case) there are a hundred who have "occasion" to read them, even if the occasion is no more than selfish pleasure; and who can read them almost as easily as English. Which is only one more proof of Dr. Erskine's contention, that subjects ought to be taught for use. Most of us use foreign languages with our eyes, not with our tongues and ears.

Not much can be said for the instance Dr. Erskine adduces, of an old Greek teacher of his who "thought Greek was a language" and taught his students to speak it. So "because I once could talk it I still can read

Greek  
as it is  
Spoken

## Educator

Barnard Alumnae to Hear  
Professor Emeritus

Dr. John Erskine, professor emeritus of Barnard College, Columbia University, will be in Pittsburgh Tuesday evening to address members of the Alumnae of Barnard College. The fiftieth anniversary of the college will be celebrated at a dinner at the Schenley Hotel.

Dr. Erskine was professor of English from 1909 to 1937. He is also a noted author, director of the Juilliard School of Music and the recipient of many honorary degrees in literature and music.

Moving pictures of Barnard, in technicolor, will be shown after the dinner.

Mrs. Paul B. Fleck is president of the club. The dinner committee includes Miss Rosemary Casey, chairman; Mrs. Harvey K. Breckinridge, Mrs. Thomas J. Johnson, Mrs. Preston Large Jr., Mrs. Michael Newland, Miss Hattie Sondheim and Mrs. Fleck.

New Orleans Item  
5/12/39

Dr. John Erskine, professor-emeritus of English at Columbia university since 1937 and director of the Juilliard School of Music since 1937, will speak on the Phi Beta Kappa program over NBC-WSMB at 4 p. m.

it." But if he tried to talk the language of Plato and Sophocles in something like the pronunciation they probably used, no living Greek could have understood him (though of course any educated Greek can read his ancient language); if he learned to speak the Greek of today it must have considerably interfered with his appreciation of ancient Greek poetry, whose quantitative and accentual values are utterly different.

And the moral of all this? That even so eminent a polymath as Dr. Erskine, who can write literature and play music as well as teach them, is sometimes a little too broad in his generalizations. Instead of you and we say some of you, some of us, and the argument stands up pretty well.

The Russians have just finished a new census. They took one last year, but it seems that "wreckers" corrupted it with hopelessly unscientific methods"—another Fascist-Trotskyist plot, presumably—so the job had to be done over and seems to have been done very well.

One question that caused a good deal of embarrassment, according to our Moscow correspondent—though it had only the innocent purpose of accurately checking the number of the population by counting everybody at the same time—was "Who spent the night in this apartment?" But if Stalin's constituents have to answer that question only on the night the census is taken, they are better off than a good many Continental Europeans, now or in the past. Even in the milder days of pre-war Germany, people who dropped in on a friend for an all-night card game were likely to have their names reported to the police the next morning.



Shreveport, La. Journal  
4/18/39

## John Erskine, Noted Author, Will Speak at Department Club April 19

Garden Division of Department Club  
to Stage Annual Flower Show

April 19 is another of the red letter days distinguishing this year's Department club calendar—on that evening Dr. John Erskine, noted author and educator, will speak on the subject, "A Better Education." His club appearance is sponsored by the department of education and he will be introduced by its chairman, Mrs. Elias Goldstein.

John Erskine wrote the best sellers, "Helen of Troy" and "Galahad," and many other books and short stories have also come from his facile pen. His list of books, including poetry and critical essays, is surprisingly large when it is considered that he has been teaching almost constantly during the last 20 years. Dr. Erskine holds three degrees from Columbia university where he now teaches in the English department. He has also taught at Amherst college and for a period of years was president of Julliard School of Music.

Though he chose education rather than literary work as a career Dr. Erskine has won for himself a high place in the literary life of America. He is affiliated with important national literary groups including the Modern Language Association of America, the Silvermine Guild of Artists, the Poetry Society of America, of which he was president in 1922, the American Council of Learned Societies and the National Institute of Arts and Letters.

He is likewise an excellent speaker as Department club members will recall from his lecture appearance at the club several years ago.

Shreveport Journal  
4/19/39

## John Erskine to Speak Tonight at Department Club

John Erskine, whose versatile genius has found expression in many forms, will lecture this evening at the Department club on the subject, "A Better Education." Associated with colleges and universities for many years, Dr. Erskine's ideas on education have received practical application with excellent results.

He has not only taught English literature at Amherst and Columbia, but during the World war he established the A. E. F. university at Beaune, France, and the manner in which this feat was accomplished indicates the man's broad abilities. He and his associates were allowed just one month to set up the institution; at the end of that time 10,000 soldier students were to descend on what had been a provincial barracks. Requisition depots were raked for supplies, military authorities were coaxed into co-operation—Dr. Erskine and his men worked day and night and in two weeks the university was ready to go. The citizens of Beaune and of France remember Dr. Erskine and have bestowed honors upon him for his work among them.

For many years president of the Julliard school of music in New York Dr. Erskine continues to serve the institution in an advisory capacity. Teacher and author he is also a pianist of note.

Dr. Erskine will be introduced by Mrs. Elias Goldstein, chairman of the sponsoring department, education. A social hour will follow the lecture.

Jamaica, L.I.  
Press 5/31/39

## HONOR PAID TO MEMORY OF WHITMAN

Statue Unveiled at Fair  
in Tribute to Good  
Gray Poet

Walt Whitman, the Long Island reporter, printer's devil and school teacher who became the nation's greatest poet, was honored as a prophet in his own country today—almost a half century after his death.

A statue of the "Good Gray Poet" executed by Jo Davidson was unveiled at the World Fair grounds with full pomp and ceremony as the Whitman Society of America celebrated the 120th anniversary of his birth.

There were speeches, many of them, and by some of the outstanding literary figures of the day. There was praise, much of it, for the poet who as a young man was fired from a Jamaica paper because the boss' wife thought he was a loafer.

Whitman was born at West Hills, near Huntington. He decided he was a journalist so he got a job on the Long Island Democrat which was merged with the Long Island Farmer. The Farmer is the parent paper of The Long Island Daily Press.

The young poet didn't make a great hit with the staff—or the boss' wife. As a reporter, he got his own stories—covered the news of the day. As a printer's devil, he helped put his own stories into type and into the paper.

The boss didn't think Whitman was a loafer. He preferred to describe him as a "magnificent idler."

From his newspaper job, Whitman drifted into school teaching, stopping for a time at a little red schoolhouse between Jamaica and Flushing. He also taught in a similar one-room school in Springfield.

From teaching he drifted back into newspaper work and from that into writing poetry. He was 36, however, before his first book of poems was published—by himself. The publishing houses had no faith in his creative importance and commercial possibilities.

London and Parisian critics soon recognized his importance. Their praise helped to draw attention of American publishers to the man who wrote about "Leaves of Grass."

On the speaking program today were Will Durant of Great Neck, author and philosopher; John Erskine of Julliard Music School, author and playwright; Dr. John Finlay, editor emeritus of the New York Times; Emery Holloway, Queens College professor and Whitman scholar who edited "The Gathering of the Forces" and other volumes about the poet and his works; Cleveland Rodgers of Kew

Shreveport, La. Times 4/16/39

## JOHN ERSKINE AGAIN COMES TO TALK HERE

Writer-Teacher Speaks at  
Department Club  
Wednesday

In writing about John Erskine, Henry Horton Robinson describes him thus: "A huge mast of a man with a bright rudder of a nose, a humorous diagonal mouth, a sabre wit, the manner of a Sidney . . . poet, novelist, scholar, musician and teacher."

Dr. Erskine will be welcomed as an old friend when he returns to the Department club Wednesday, April 19, at 8 p. m., to lecture—any subject would be acceptable—but "A Better Education" is the announced choice. His former appearance at the club, several years ago, is still recalled by those who heard him as an outstanding lecture engagement.

Choosing educational work as a career, Dr. Erskine has made a great success of his vocation. He has taught at Amherst college, at Columbia university, with which institution he is still associated as emeritus professor of literature. He is also chairman of the administrative committee of the Julliard School of Music. He holds the following degrees, three of them from Columbia, A.B., A.M., Ph.D., LL.D., Litt. D. and L.H.D.

Even though he has been busy with his teaching activities, Dr. Erskine has not neglected his literary gifts. He is the author of several books of poetry, essays, criticism and novels. Having written mostly for the scholarly reader, in 1925 "The Private Life of Helen of Troy" was published with immediate popular success.

Returning from Europe in the fall of that year the author found himself celebrated and prosperous. In his latest novel published last October, he writes about Walt Whitman in a romance made up in part of conjecture and fancy entitled "The Start of the Road."

Dr. Erskine will be presented Wednesday evening by Mrs. Elias Goldstein, chairman of the club's department of education. During his Shreveport visit he will be the guest of Mr. and Mrs. W. F. French, friends of long standing.

Miami News  
11/5/39

Today, 5:30 to 8 p. m., Metropolitan Auditions of the Air: John Erskine, Julliard school head and one of audition judges, will be interviewed by Milton Cross; singers, Alice Howland, soprano, and Emery Darcy, baritone; Wilfred Pelletier, conductor.

Gardens, city planning commissioner and Whitman authority; William Averill Harriman and Stephen Vincent Benet, poet.

The dedication ceremonies were held in Ferylon Circle and were followed by a reception in the New York State Building on the shores of Fountain Lake.

In connection with the anniversary, the society sponsored a special postal cachet through the Huntington post office. The cachet, in three colors, was designed by George R. Avery, distinguished artist. Harriet M. Lyon of Oceanside is distributing them.

HERE WEDNESDAY



John Erskine, above, author of "The Private Life of Helen of Troy," comes to Shreveport again to address the members of the Women's Department club at 8 p. m. Wednesday on "A Better Education." Dr. Erskine is remembered for his appearance here several years ago.

Miami Herald  
10/29/39

## BAUER TO GIVE PIANO RECITAL

Change of Soloists Announced For  
Concert

A change of soloists for the third concert of the twelfth series of subscription concerts of the University of Miami Symphony Orchestra, under the direction of Arnold Volpe, was announced Saturday by university officials.

John Erskine, who was to have been presented in the role of pianist, will not be able to fill the engagement due to an injury to his hand in an automobile accident last spring. Following is a portion of the letter received from him:

"I am looking forward to my February visit, but I am afraid I ought to send you word now that it will not be possible for me to play the concert. I feel you ought to know now so you may revise your plans. My hand is improved and my general health is first rate, but I fear the fingers on my right hand will never be in condition for concert work again. The muscles and bones are too much damaged for a come-back at my years."

In place of Erskine, Harold Bauer, pianist, has been engaged for the concert. Bauer has been familiar to the music audiences of America for almost 40 years, his first appearance having been made in 1900. He has appeared regularly in concert tours since that time. New York has been his home since 1915.

Subscriptions for the series may be obtained at the University of Miami, room 240, on the second floor of Burdine's, phone 2-0678, and at the duPont building.

Lancaster, Pa. School & Society 8/19/39

DR. JOHN ERSKINE, who retired in 1937 as director of the Julliard School of Music in New York City, spoke at a luncheon given in his honor at Los Angeles on August 7. His subject was "Education for a Better World."

Riverside, Cal.  
Press 10/25/39  
Noted American



Interest is centered on Claremont as the only place where Author John Erskine will speak on his visit to Southern California. He will be there next Tuesday evening.

## John Erskine Next on Series at Claremont

John Erskine, one of America's most brilliant writers and cultural leaders, will be next on the Claremont colleges lecture series in Bridges auditorium, Claremont. He will speak next Tuesday evening on "Opinion, Information, Knowledge." Carleton Beals, authority on Latin America, was presented there last night.

Well known for his books, including "The Private Life of Helen of Troy," "Galahad," "Solomon, My Son," and his published poems, Erskine served for 21 years as professor of English at Columbia university. He is equally distinguished for his leadership in music and is now a trustee of the Julliard School of Music which he served as president for nine years. He has also been a dominant figure in the Metropolitan Opera association of whose management committee he has been chairman.

Erskine is a modern in his point of view on education and the arts, and is one of the ablest living interpreters of American culture. His addresses are described as witty and colorful, revealing a rare sense of humor, which makes him a most engaging speaker.



Mr. John Erskine

71

Miami Herald 10/1/39

## Miami U. Symphony Orchestra Looks Ahead To Best Season

By HENRY CAVENDISH  
Herald Music Editor

The complete schedule of dates and soloists for the twelfth season of subscription concerts by the University of Miami Symphony Orchestra, under the direction of Arnold Volpe, was announced Saturday by university officials.

What is regarded as the finest list of soloists ever to appear in any single season, most of whom were selected through the poll which was taken last spring, will be presented with the greatly improved and augmented orchestra. Each soloist is outstanding in his or her field, and there is no doubt, according to music critics, that the public will hear the best series of concerts ever to be presented by the University of Miami.

Alexander Kipnis, basso of the Metropolitan Opera Company, will open the series on December 11. Kipnis appeared here last year during the Civic Music Association series of concerts, and is no stranger to Miami audiences. Recognized as one of the greatest bass singers of the day, Kipnis strengthens the belief in his abilities with every performance.

### Szigeti To Be Featured

To be featured at the second concert on January 22 is Joseph Szigeti, internationally known Hungarian violinist. Szigeti has appeared with every symphonic organization of importance since his arrival in this country 10 years ago, and has been highly acclaimed by each as one of the great violinists of the present time. This will mark his first southern appearance.

John Erskine, pianist, will be the soloist at the third concert on January 19. Well known to the American public as a man of letters, he is just as well known to many as a musician. Dr. Erskine has had a very distinguished career in music. For years he was president of the Julliard School of Music and a member of its board of directors. To those to whom he became familiar through his lectures at the University's Winter Institute last year, he will be presented in a role to which he is expected to do just as much justice.

An old favorite, Gregor Piatigorsky, cellist, returns for the fourth concert on March 4. It is interesting to note that Piatigorsky received the greatest number of votes in last season's poll, and that speaks for itself. Acknowledged as the cellist of the age, he is expected to enchant and amaze those to whom the cello is not as familiar as other instruments.

Alexandria, La.  
Town Talk 11/24/39

come from? We'll see . . . John Erskine, one of the most distinguished of American scholars, sits next to George By, literary agent, at the Wednesday Culture Club That Meets on Friday. I'll bet George is trying to think up a lot of words to say! . . . Erskine at 60 has had about all the honors that can come to a man of letters in this country. He's now helping run the Metropolitan Opera and the Julliard Musical Foundation. He has thin, straight gray hair and a smile that seldom altogether disappears . . .

Pomona, Calif. Progress Bulletin 10/25/39

## Lecturer Advises Economic Protection Of Latins; Erskine Next Speaker

CLAREMONT, Oct. 25.—Appearance of John Erskine, brilliant writer and interpreter of American arts, here next Tuesday on the Claremont Colleges lecture series is creating widespread interest, it was announced today, as he is not on tour and the event will be his only Southern California lecture. He will speak on "Opinion, Information, knowledge."

Well-known for his books, including "The Private Life of Helen of Troy," "Galahad," "Solomon, My Son," and his published poems, Erskine served for 21 years as professor of English at Columbia university. He is equally distinguished for his leadership in music and is now a trustee of the Julliard school of music which he served as president for nine years. He has also been a dominant figure in the Metropolitan opera association of whose management committee he has been chairman.

Erskine is a modern in his point of view on education and the arts, and is one of the ablest living interpreters of American culture. His addresses are witty and colorful, revealing a rare sense of humor, which makes him a most engaging speaker.

Reservations for the lecture may be made by mail or telephone.

L. A. Times  
10/31/39

## Erskine to Make Address Tonight

Former Professor  
on Claremont Program

CLAREMONT, Oct. 30.—John Erskine, noted American man of letters, will make an exclusive Southern California speaking appearance here tomorrow night at 8:15, when he will give an address on the Claremont Colleges Lecture Series in Bridges Auditorium.

His subject will be: "Opinion, Information, Knowledge."

Widely known for his books, including "The Private Life of Helen of Troy," "Galahad" and his published poems, Erskine served for 21 years as professor of English at Columbia University.

During the World War he was a director of the United States Army Educational Bureau. A leading figure in eastern musical life, he has been president of the Julliard School of Music and chairman of the Metropolitan Opera Association Management Committee.

Arrangements for his appearance here were made by Robert J. Bernard, chairman of the lecture series, and by Dr. Russell M. Story, president of Claremont Colleges.

Buffalo Courier  
Express 11/5/39  
JOHN ERSKINE  
ON AUDITIONS

Will discuss career of manager  
on Met Opera show

John Erskine, distinguished author, teacher and committee member of the Metropolitan Opera Auditions, will discuss the career of the Metropolitan's general manager, Edward Johnson, when he is guest of the Auditions of the Air broadcast today at 5:30 p. m. over the NBC-Blue network and WEBR. As an inspiration to young singers, Erskine will describe Johnson's rise from church soloist to the Met's chief administrator.

The aspiring singers to be heard on the half-hour program will be Emery Darcy, baritone, of Hollywood, Cal., and Alice Howland, soprano, from Forest Hills, L. I. Darcy, a Hollywood ghost singer, reached the semifinals in the Metropolitan Auditions last season. Miss Howland, a former secretary, began her career by singing duets in school and then won a Julliard scholarship five years ago. With Mr. Darcy, she was a member of the Mozart Opera Company last summer.

Fort Worth Press  
12/7/39

## Erskine to Speak At Denton School

Noted Author, Critic,  
Musician to Appear  
At TSWC Sunday

Special to The Press.

DENTON, Dec. 7. — Replacing Sen. Bennett Champ Clark on the Drama Series at Texas State College for Women, John Erskine, author, critic and musician, will lecture in the college auditorium at 3 p. m. Sunday.

One of America's celebrated men of letters, Dr. Erskine has made three previous appearances at TSCW. He is the author of "The Elizabethan Lyric," "Leading American Novelists," "Selections from the Idylls of the King," "Democracy and Ideals," "Collected Poems," "The Private Life of Helen of Troy," "Unfinished Business" and "Sonata and Other Poems."

A former teacher at Amherst, Columbia and Julliard School of Music, he is now a trustee of the latter, having served as president from 1928-37. Dr. Erskine holds eight degrees from Columbia, Norwich University, Amherst, Hobart, and the University of Bordeaux, France. He is a member of the Modern Language Assn. of America, the National Institute of Arts and Letters, the executive committee of the American Council of Learned Sociologists, Delta Upsilon, and Phi Beta Kappa.



Mus. Clubs Mag. 5-6/39

John Erskine will give an address at the banquet on Saturday evening on the topic, New Developments in Music, a subject which he is uniquely qualified to discuss because of his long and broad contact with the musical life of the nation. For many years he treated his musical gifts as an avocation; during this period he became famous as a poet, as a novelist, as one of the most inspiring members of the faculty of Columbia University, and as an authority of modern painting. In 1927 he became chairman of the administrative committee of the Juilliard Graduate School, and in the following year president of the School. Since then he has been a potent force in all types of musical activity, not only in New York City where he has maintained his home, but in many other parts of the country through his lectures, his recitals, his advice and assistance to school music departments and to municipal music programs, and many other means. No living American knows the musical scene in this country better than he, and none has had greater influence on its development.



John Erskine

Nashville  
Banner 12/5/39  
Celebrated Author  
To Speak Here



John Erskine (above), distinguished author and lecturer and professor at Columbia University, will speak at 8 o'clock Wednesday night in Neely Auditorium at Vanderbilt University under the joint sponsorship of the Vanderbilt chapter of Phi Beta Kappa and the Student Union.

A representative of the national chapter of Phi Beta Kappa, Mr. Erskine is at present on a two-weeks tour of Phi Beta Kappa chapters throughout the South. His subject here will be "Scholarship and Democracy."

In addition to his activities as an author and lecturer, he serves as a director of the Juilliard School of Music, as a trustee of the Juilliard Musical Foundation, and as chairman of the management committee of the Metropolitan Opera Association. He has been professor of English at Columbia University since 1909.

Nashville Morning  
Tennessean 12/6/39

## John Erskine Speaks Tonight At Vanderbilt

John Erskine, author and lecturer and professor at Columbia University, will speak tonight at 8 o'clock in Neely Auditorium at Vanderbilt University under the joint sponsorship of the Vanderbilt chapter of Phi Beta Kappa and the Student Union.

Erskine, who is making a two-weeks tour of Phi Beta Kappa chapters throughout the South as a representative of the national chapter, will speak on "Scholarship and Democracy."

He also serves as a director of the Juilliard School of Music, as a trustee of the Juilliard Musical Foundation, and as chairman of the management committee of the Metropolitan Opera Association. He has been professor of English at Columbia University since 1909.

N.Y. Herald-  
Tribune 1/21/40  
Plans for Establishing  
Library of Records

## Project Will Be Carried Out if Response Warrants

Plans have been completed for the establishment of "The Recorded Music Library," a rental library of phonograph records, with a stock of about 10,000 selections from the lists of the principal manufacturers in the classical field. Members will have the privilege of borrowing albums on a weekly basis at very low rates and also to take advantage of a weekly delivery service. It is intended to install the library at street level at a midtown Manhattan address.

The plan will be put into operation if there is a sufficient public response, and for this reason the directors of "The Recorded Music Library," which is a non-profit corporation, invite written inquiries and expressions of interest. These should be sent to the library at Room 1416, Steinway Building, 113 West Fifty-seventh Street. The directors are Donald P. Blagden, a director of the Metropolitan Opera Association; John Erskine, former president of the Juilliard School of Music; Marshall Field, president of the Philharmonic-Symphony Society; H. Struve Hensel, of the legal firm of Milbank, Tweed and Hope; Carleton Sprague Smith, chairman of the New York Public Library's music

division; Robert H. Thayer, a director of the Philharmonic-Symphony Society; Malcolm Smith, a member of its advisory committee, and William Wister, a director of the Metropolitan Opera Guild.

Cincinnati Times-Star  
1/11/40

## Noted Author to Be Speaker at Dinner

Times-Star Will Be Host at  
Big Affair.



JOHN ERSKINE

Officially opening the Times-Star Music Appreciation campaign, which offers to every family in Greater Cincinnati an opportunity for continuous enjoyment of some of the world's truly great music, John Erskine, lecturer and author, will be the principal speaker at a civic dinner in the Netherland Plaza Monday night.

Several hundred music-lovers and civic-minded citizens of the community will be the guests of the Times-Star and hear Erskine and Dr. Howard Hanson, chairman of the National Committee for Music Appreciation, outline the details of the campaign.

Erskine will discuss "Journalism and Public Service." He is at present director and trustee, and the former president of the Juilliard School of Music. He also is chairman of the management committee of the Metropolitan Opera Association. Erskine is expected to stress the many public and civic responsibilities the great newspapers of this country have undertaken, and salute the extension of these activities into the aesthetic, cultural and educational fields, as exemplified in the present instance by the Times-Star.

Indianapolis  
News 1/27/40

## MUSIC PLAN FOR STATE ANNOUNCED

Banquet Thursday Will Start  
Drive to Interest All  
in Classics

A music appreciation campaign designed to bring greater understanding of good music to tens of thousands of families throughout Indiana will be opened in Indianapolis Thursday.

The campaign, sponsored and conducted by the National Committee for Music Appreciation, of which Howard Hanson, noted composer and director of the Eastman School of Music, is chairman, is headed in Indiana by William H. Ball, chairman of the National Committee's Indiana group.

Announcement was made by Ball today that he had mailed invitations to leaders in Indiana's civic, cultural and educational activities to attend a banquet at the Claypool hotel on Thursday at which the Indiana program will be perfected.

John Erskine, noted author and educator, and formerly president of the Juilliard School of Music, is making a special trip to Indianapolis to speak at the dinner, which, it is anticipated will tax the capacity of the Riley room. Those invited, Ball said will be guests of the National Committee.

The campaign of the National Committee calls for no contributions. This program provides for the wide public distribution, at a small cost, of ten complete symphonic masterpieces in recorded form.

These ten symphonies, recorded by the world's greatest orchestras and conductors without profit or royalty, were made with the understanding that they be distributed only through educational or civic service agencies on a non-profit basis.

The result is that complete symphonies by Schubert, Beethoven,

Bach, Brahms, Tschalkowsky and other music immortals may be obtained for less than one ordinarily would expect to pay for a single record.

Only through the spirit of public service as evidenced by America's foremost orchestras, conductors and music manufacturers is this distribution possible.

A royalty of 10 cents for each complete symphony distributed will go to the Indiana State Symphony Society. In the case of the Indiana program, this royalty has been added to the small price at which the symphonies normally are distributed.

The inception and development of this music appreciation program is regarded by the committee as an epoch of public-spirited co-operation on the part of educators, artists and industrial leaders.

The campaign began to take form about two years ago when music educators enlisted the friendly interest of large symphony and philharmonic orchestras to the end that a group of symphonies and symphonic masterpieces might be recorded at bare production cost to be used strictly for educational purposes.



Indianapolis  
Star 1/28/40

## FINER MUSIC CAMPAIGN TO BE LAUNCHED

Leaders Will Discuss Ap-  
preciation Drive With  
Offer of Classics  
On Records.

(Picture on Page 9.)

Leaders in civic, cultural and educational circles of Indiana will launch a music appreciation campaign Thursday night designed to bring greater understanding of the finest in music to tens of thousands of Hoosier families.

They will meet at a dinner in the Riley room of the Claypool Hotel, when John Erskine, noted author, educator and musician and former president of the Julliard School of Music in New York, will be principal speaker. Robert A. Adams, Indianapolis attorney, will be toastmaster.

William H. Ball of Muncie, chairman for Indiana of the National Committee for Music Appreciation, heads the new campaign. He said yesterday that about 600 persons are expected to attend the dinner and opening meeting. Those invited, he said, are guests of the national committee.

### Provides for Symphony Records.

Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., and a foremost American composer, is chairman of the national committee. Fabien Sevitzky will conduct Dr. Hanson's Symphony No. 2 at the Indianapolis Symphony Orchestra's concert Friday afternoon in Mural Theater and it is hoped that Dr. Hanson himself can be in the city for the performance.

The music appreciation program provides for the wide public distribution, at an unprecedented low cost, of 10 complete symphonic masterpieces in recorded form.

The symphonies were recorded by the nation's greatest orchestras and conductors without profit or royalty, made with the understanding that they be distributed only through educational or civic service groups on a nonprofit basis.

### Masters of Melody.

When the program begins, Indiana families may obtain complete symphonies by Schubert, Beethoven, Bach, Brahms, Tschai-kowsky and other immortals of the world of melody for less than ordinarily is paid for a single record of classical music. The distribution was made possible by the spirit of public service evidenced by America's foremost orchestras, conductors and manufacturers of records.

Distribution of the records in Indiana will serve to advance the interests of good music in the state, because a royalty of 10 cents for each complete symphony purchased will go to the Indiana State Symphony Society, sponsor of the Indianapolis Symphony Orchestra.

Mr. John Erskine  
Phila. Record  
1/25/40

## Erskine Dubious About Stoksy's Good-Will Tour

Dr. John Erskine threw some ice water in a warm sort of way yesterday on Stokowski's proposed good-will tour of South America.

"I admire Leopold Stokowski," said Erskine, here for a Rotary speech, in an interview at the Bellevue-Stratford, "but I doubt that his tour with an orchestra will accomplish much as good will."

"When good-will tours are advertised as such, people just sit back and say 'well, show us some good will.' If anyone just goes to another country and behaves well, without any advance publicity about good will, he can obtain it. There's no doubt that South American will hear some good Stokowski music."

Erskine, former president of the Julliard School of Music in New York, author, opera composer, musician, satirist and political observer, observed:

That violinists are pretty to look at but clarinetists wear an air of perpetual surprise.

That novelists should get away from that kiss ending.

(The French writers take it for granted their readers know the facts of life.)

That Roosevelt shouldn't run for a third term.

Wherever the distribution has been made in other parts of the nation, a measurable increase in public interest in good music and in attendance at the concerts of symphony orchestras has followed. The campaign began to take shape about two years ago when

music educators enlisted the friendly interest of large symphony orchestras to produce a group of symphonies for recording and distribution at the cost of production alone.

Convinced that great popular interest in good music would be created by wide distribution of records, the orchestras agreed to make the recordings. The enterprise calls for distribution of the records solely as a cultural and educational endeavor on a nonprofit basis. The records are sold through channels other than regular retail outlets.

It was stipulated that names of orchestras and conductors not be used for publicity or advertising purposes.

### Provide Special Instrument.

In making the program possible, its sponsors recognized at the beginning that many families do not have phonographs in their homes. To meet this situation, one of the nation's leading manufacturers of musical instruments agreed to provide at nominal cost a record-playing instrument which is attached to any radio and plays the music through the loud speaker.

## WIDER MUSIC APPRECIATION.

THE groups and individuals sponsoring the Indiana Music Appreciation campaign are contributing materially to the enrichment of life. Any cultural gain pays ample dividends in satisfaction. Materialism dominates the lives of many who fail to realize the degree to which they are stunted by inability to appreciate the best in music, literature and art. The individual whose musical knowledge is restricted to currently popular tunes with an average span of several weeks lacks the zest, uplift or relaxation derived from the higher forms of music.

Leaders of civic, cultural and educational groups in Indiana are attempting to brighten the careers of thousands through the music appreciation campaign. The program will be launched at a dinner meeting in Indianapolis tomorrow night when details of the movement will be explained. John Erskine, noted author, educator and musician and former president of the Julliard School of Music in New York, will be the principal speaker. Several Muncie residents will be included in the large assembly representing various cultural activities in Indiana expected to be present.

What should prove a simple and effective means has been devised to get the best music into every home. It contemplates the distribution, for a nominal sum, of 10 complete symphonic masterpieces in recorded form. These symphonies have been recorded by the nation's leading orchestras without profit or royalty. They are to be distributed only through educational or civic service groups and without profit. This plan has been made possible through the co-operation of the foremost orchestras, conductors and manufacturers of records. The Muncie plan of distribution is unique and has won praise from the committee members in charge of the Indiana campaign. There will be no expense attached to the distribution of records here, through the generosity of a public spirited citizen who arranged for the committee to have headquarters downtown, rent free, and provided for clerks to meet the public. The committee hopes that other cities in Indiana will be able to adopt the Muncie plan of distribution.

This type of music appreciation campaign has been conducted elsewhere with gratifying results. It has demonstrated that availability of such outstanding musical renditions has been followed by a measurable increase of interest in good music and a greater patronage of symphony concerts.

Toledo Times 1/28/40

## Dear Family Letters of a Toledo Girl in New York

—BY GRACE LANE—

DEAR FAMILY: Friday night, despite the cold, we went to Cooper Union to hear John Erskine. When he came on the platform he helped the chairman move the piano nearer the rostrum. When he began to talk there was no doubt that his subject was the history of music. I prepared myself to be bored.

John Erskine is, as you know, a popular author of light fiction based on classical stories, such as "Helen of Troy" and "Gallahad." He has been a professor at Columbia and is now president of the world-renowned Julliard School of Music.

Mr. Erskine presented his material so informally and humorously that I soon was fascinated with the man and his subject. He played a bit on the piano and hummed a refrain to illustrate various points.

Indianapolis 1/28/40  
Star Times 1/29/40

## LAUNCH MUSIC DRIVE THURSDAY

Leaders From Over State to  
Aid Appreciation Cam-  
paign.

Music lovers, educators and civic leaders from all parts of Indiana are to attend the dinner at the Claypool Hotel Thursday when a state-wide music appreciation campaign will be launched.

The purpose of the campaign is the promotion of music appreciation and understanding through the distribution, at small cost, of 10 complete symphonic recordings.

The records are to be distributed at small cost through a downtown office to be established later. The Indiana Symphony Society will receive the 10-cent royalty which will be charged for each set of recordings.

The banquet program will be opened by William H. Ball, Muncie, chairman of the Indiana group of the National Committee for Music Appreciation which is sponsoring the campaign.

The speakers will include Dr. Howard Hanson, noted composer, director of the Eastman School of Music, Rochester, N. Y., and chairman of the national committee; Felix A. Grisette, Washington, executive secretary of the national

(Continued from Page One)

committee, and John Erskine, noted author and educator.

"Music, a Democratic Art," will be the subject of Dr. Hanson. Mr. Erskine, formerly president of the Julliard School of Music in New York, will discuss "Music for the Masses."

Mr. Grisette will talk on "The Indiana Music Appreciation Campaign."

### Robert Adams Toastmaster

"The Cultural Advancement of Indiana" will be discussed by Edward T. Ingle, Washington, a director of the committee. Ralph W. Wright, supervisor of music in the Indianapolis Public Schools, will talk on "Music and Education."

Robert A. Adams, Indianapolis attorney, will be the toastmaster.

Indiana's program is one of the most extensive in the country, according to Mr. Grisette.

"It is my firm belief," Mr. Grisette said, "that this program will be the means of greatly accelerating the growth and acceptance of the Indianapolis Symphony Orchestra as one of the foremost musical organizations in the world."

He said the music appreciation program may move ahead attendance at the orchestra's concerts as much as five years because, as a result of the distribution of the recordings, many thousands of persons will become interested in fine music.

### Famous Works Recorded

As a result of the campaign, thousands of families will have an opportunity to hear the great symphonies repeatedly. By hearing great music over and over again through recordings the listener becomes developed to an amazing degree, committee members say.

The symphonies were recorded by the famous orchestras and conductors of today in a spirit of public service. Two stipulations were made by the musicians, all of whom waived profits and royalties on the records.

They were that the names of artists could not be exploited for publicity purposes and that the educational recordings be distributed on a non-profit basis and then only through schools, public service bureaus and music associations.



Cincinnati Post 1/31/40

## Public Library Readers' Guide

Professor John Erskine whose lecture on "Journalism and Public Service" was recently heard in Cincinnati, has a predilection for writing modern novels about legendary figures or storied personages of history.

Perhaps the best known of these volumes is "The Private Life of Helen of Troy" which came out in 1925 after Mr. Erskine's reputation as a serious scholar and critic was already established.

Encouraged by the tremendous success of his first venture in the fiction field, Professor Erskine wrote several more sophisticated accounts of other times—Adam and Eve, Francois Villon, Galahad, Solomon, and Tristan and Isolde serving as subjects. A sequel to "Helen of Troy" appeared in his opera, "Helen Retires."

Born in New York in the 80's, Professor Erskine received his higher education at Columbia where he is now a member emeritus of the faculty. His active teaching experience took place in the English departments at Amherst and Columbia, his informal lectures and seminars maintaining a steady popularity with the student body. A distinguished pianist in his own right, he has been active for years in New York musical organizations. He is now chairman of the management committee of the Metropolitan Opera Company and a trustee of the Juilliard Music Foundation.

During his undergraduate days he had expected to become a concert soloist, but he discontinued his musical studies and entered the field of teaching instead. At the age of 44, he again resumed his

practice, making a tour with the New York Symphony Orchestra one season just for his own amusement.—E. S. H.

Muncie Press 2/1/40

## Indiana Music Lovers To Launch State Campaign

### 1,600 Persons to Attend Indianapolis Dinner.

Music lovers and leaders in educational, civic and cultural movements from all parts of Indiana gathered in Indianapolis today to attend the dinner meeting at the Claypool Hotel tonight to inaugurate the music appreciation campaign.

Sixteen hundred persons will attend the dinner, the largest of its kind held in Indianapolis in the last 10 years.

Among those who will be seated at the speakers' table will be Ferdinand Schaefer, J. K. Lilly, Dr. Edward Elliott, Fabien Sevitzyky, William H. Ball, Robert A. Adams, Edward T. Ingle, Felix A. Grisette, Ralph W. Wright, Dr. G. H. A. Clowes, Dr. Clyde Wildman, Mrs.

James H. Lowry, Dr. Dewitt S. Morgan, Dr. Daniel S. Robinson, Elmer A. Steffen, Bernard Beatty, Louis Schwitzer, Dr. L. A. Pittenger, Dr. Ross Tiley, Mayor Reginald H. Sullivan, Mrs. Charles Latham, Mrs. Fabien Sevitzyky and John Erskine.

### Muncie to Be Represented.

A large group will attend from Muncie, the home of William H. Ball, chairman of the Indiana group of the National Committee on Music Appreciation. Bloomington, Evansville, Greencastle, Shelbyville, Terre Haute, Washington and Fort Wayne will be well represented.

The unexpectedly large number of acceptances of invitations to attend the opening dinner has taxed the facilities and capacity of the Claypool Hotel. The committee in charge of the banquet issued the following statement:

"It has been found necessary to seat many of our guests in dining rooms other than the Riley room. However, a public address system will carry the program of speeches to every section of the hotel.

"A seating list, alphabetically arranged, will be found in the lobby of the hotel in order that our guests may conveniently locate their places.

"We greatly regret that those whose acceptances received after this morning can not be accommodated for dinner, but we hope they will honor us with their presence later in the evening in order that they may hear the speeches, which will begin promptly at 8:30.

"The committee requests the dinner guests make every effort to be seated by 7:15 p. m."

### Program at Dinner.

The program for the dinner has been arranged as follows:

Opening Remarks . . . . . William H. Ball  
Toastmaster . . . . . Robert A. Adams  
"The Cultural Advancement of Indiana" . . . . . Edward T. Ingle  
"Music and Education" . . . . . Ralph W. Wright  
"The Indiana Music Appreciation Program" . . . . . Felix A. Grisette  
"Music for the Masses" . . . . . John Erskine

Mr. Ingle is national director of the National Committee for Music Appreciation. Mr. Grisette is executive secretary of the National Committee. Mr. Wright is supervisor of music in the Indianapolis public schools. Mr. Erskine is widely known as an author, educator and former president of the Juilliard School of Music in New York. Mr. Adams is an Indianapolis attorney and music lover.

Bloomington, Ind.  
Star 2/2/40

THINGS are a-diddling. At a monster banquet of 1600 cultural leaders of the state held at the Claypool in Indianapolis last night the Indiana committee of the National Music Appreciation Program was launched on its career under the chairmanship of William H. Ball, the Muncie magnate and Maecenas. Bloomington is represented on the committee by Mrs. Ward G. Biddle and President Herman B. Wells. Among those at the speakers' table were our former colleagues, President Lemuel A. Pittenger, President Ralph N. Tiley, and President Daniel S. Robinson.

The speakers were a typical Gallup cross section of authoritative and directive public opinion: Edward T. Ingle, president of the national organization, a former Hoosier, who for four years was active in the educational work of the National Broadcasting Company; Felix A. Grisette, ex-newspaperman, secretary of the national organization; Ralph W. Wright, Supervisor of Music in the Indianapolis schools; John Erskine, erstwhile Professor of English Literature at Columbia University and President of the Juilliard School of Music, who turns with ease from telling us about Helen of Troy, Villon, Casanova, to playing the solo part of a Mozart concerto with one of our leading orchestras.

Indianapolis Star  
1/31/40

### WIDER MUSIC APPRECIATION.

THE groups and individuals sponsoring the Hoosier music appreciation campaign are contributing materially to the enrichment of life. Any cultural gain pays ample dividends in satisfaction. Materialism dominates the lives of many who fail to realize the degree to which they are stunted by inability to appreciate the best in music, literature and art. The individual whose musical knowledge is restricted to currently popular tunes with an average span of several weeks lacks the zest, uplift or relaxation derived from the higher forms of music.

Leaders of civic, cultural and educational circles in Indiana are attempting to brighten the careers of thousands through the music appreciation campaign. The program will be launched at a dinner tomorrow night at the Claypool Hotel, when details of the movement will be explained. John Erskine, noted author, educator and musician and former president of the Juilliard School of Music in New York, will be the principal speaker. A large assembly representing various cultural activities in Indiana is expected to be present.

What should prove a simple and effective means has been devised to get the best music into every home. It contemplates the distribution, for a nominal sum, of 10 complete symphonic masterpieces in recorded form. These symphonies have been recorded by the nation's leading orchestras without profit or royalty. They are to be distributed only through educational or civic service groups and without profit. This plan has been made possible through the co-operation of the foremost orchestras, conductors and manufacturers of records.

This type of music appreciation campaign has been conducted elsewhere with gratifying results. It has demonstrated that availability of such outstanding musical renditions has been followed by a measurable increase of interest in good music and a greater patronage of symphony concerts.

Mus. America 2/25/40

### National Committee for Music Appreciation Holds Banquet Meeting

INDIANAPOLIS, Feb. 20.—The National Committee for Music Appreciation held a banquet at the Claypool Hotel on Feb. 1, with guests numbering 1,600.

At the speakers' table were Robert A. Adams, toastmaster; Mrs. H. H. Arnholter, Indiana organizer of the Appreciation Committee; William H. Ball, Indiana chairman of the committee and host; Richard Crooks, soloist at the week-end symphony concerts; Felix A. Grisette and Edward T. Ingle of the National Committee's executive staff; Dr. G. H. A. Clowes, Mrs. Charles Latham, Louis Schwitzer, members of the board of directors of the Indianapolis Symphony; Mr. J. K. Lilly; Hon. Reginald H. Sullivan, mayor of Indianapolis; Ralph Wright;

Dr. Elph Tiley; Dr. Clyde E. Wildman, president of De Pauw University; Dr. Edward Elliott, president of Perdue University; Dr. L. A. Pittenger, president of Ball State College; Bernard Batty, trustee of the Jordan School of Music; Mrs. James Lowry, president of the Matinee Musicale; Dewitt Morgan, superintendent of Indianapolis Public Schools; Fabien Sevitzyky, conductor of the Indianapolis Symphony; Ferdinand Schaefer, conductor-emeritus; Elmer A. Steffen, director Symphonic choir, and Dr. John Erskine, novelist, musician, educator and former president of the Juilliard School of Music.

Mr. Erskine was the last speaker and he concluded his talk with the belief that some day music may be on a par with baseball in popular interest. At intervals Mr. Adams read telegrams from other cities.

PAULINE SCHELLSCHMIDT

## Muncie People To Attend Banquet At Indianapolis

Several Muncie residents who are interested in the appreciation of music campaign being launched in Indiana will attend the state-wide banquet to be held tonight at the Claypool Hotel in Indianapolis to inaugurate the campaign. William H. Ball, of Muncie, president of the Indiana Symphony Society, is chairman of the Indiana committee of the National Committee for the Appreciation of Music.

John Erskine, of New York City, famous novelist, educator, and former president of the Juilliard School of Music, will speak at the banquet as will Dr. Howard Hanson, composer, who is director of the Eastman School of Music and president of the National Committee for the Appreciation of Music.

Arrangements are being completed here for the Muncie plan of participation in the campaign. Through the generosity of a public spirited citizen free space and clerical help will be provided at 116 East Main street in the room formerly occupied by the Guarantee Loan Association for distribution of symphonic recordings, being made available to the public at low cost.

### A Brilliant Affair.

It will be possible to obtain recordings of complete symphonies written by the masters and played by the finest contemporary orchestras at the cost of only \$1.59 each. Ten symphonic recordings have been made and the music appreciation campaign will make possible the purchase of all of these at the normal cost of one. The period for distribution will be limited to sixteen weeks. Also available at low cost will be record play-

ing devices which may be attached to radios of any make.

The manufacturers and orchestras have waived profits and royalties in order that the educational campaign may be furthered.

Sixteen hundred educational and civic leaders from all parts of Indiana will attend the banquet, which promises to be the most brilliant social and cultural affair held in Indianapolis in the interest of music within the last decade. Large delegations will be in attendance from various cities and towns throughout the state.

Among those seated at the speakers' table in the Riley room will be Ferdinand Schaefer, J. K. Lilly, Dr. Edward Elliott, Fabien Sevitzyky, William H. Ball, Robert A. Adams, Edward T. Ingle, Felix A. Grisette, Ralph W. Wright, Dr. G. H. A. Clowes, Dr. Clyde Wildman, Mrs. James H. Lowry, Dr. Dewitt S. Morgan, Dr. Daniel S. Robinson, Elmer A. Steffen, Bernard Batty, Louis Schwitzer, Dr. L. A. Pittenger, Dr. Ross Tiley, Mayor Reginald H. Sullivan, Mrs. Charles

Charlotte, N.C. News  
9/1/40

The National Committee for Music Appreciation will hold its annual dinner in New York on the evening of Sept. 9. An invitation to attend the dinner came the past week to the writer, along with other members in Charlotte. Dr. John Erskine, who succeeds Dr. Howard Hanson as chairman of this movement, will be installed at the dinner. Dr. Erskine, a director of the Metropolitan Opera, and former president of the Juilliard School is a national leader in musical affairs.

The committee will stress opera during the coming season under the capable guidance of Dr. Erskine.



Mr. John Erskine

75

Nyc Retailing  
2/5/40

## Move Started to Open Record Library in. N. Y.

New Organization Would  
Stock 10,000 Classical  
Discs; Charter Member  
Fee Put at \$10; Ques-  
tionnaire Cites Interest

THE possibility that a Recorded Music Library, prepared to stock some 10,000 classical phonograph records, would be established within the next few weeks was expressed by William Wister, secretary of the group. This library, according to Mr. Wister, is a non-profit organization which will make available to students, schools, institutions and the general public a wide variety of recordings of chamber, vocal, operatic and symphonic music at the charter member rate of \$10 per year. This fee, it is said, will permit the subscriber to withdraw 40 albums for a period of one week each during the course of the year.

The directors of this new organization are as follows: Donald P. Blagden, a director, Metropolitan Opera Assn.; John Erskine, a director, Metropolitan Opera & Julliard Music Foundation; Marshall Field, president, Philharmonic Symphony, and director, Metropolitan Opera Assn.; H. Struve Hensel, Millbank, Tweed & Hope, attorneys; David McAlpin, National Orchestral Assn. Auxiliary Board.

Carleton Sprague Smith, chief, music division, New York Public Library; Malcolm Smith, Philharmonic Advisory Board; Robert H. Thayer, a director, Philharmonic Symphony, and William Wister, a director, Metropolitan Opera Guild.

The library will probably be located in Radio City, Mr. Wister stated, and a special pick-up and delivery service will be inaugurated for suburban members and others who find it inconvenient to come to the library. All the albums will be new; will carry specific instructions for playing and will include new needles.

In an attempt to secure public reaction to this move, the organization sent out a questionnaire consisting of six queries to a selected number of people. The questions asked included whether there is a need for such a library; whether the location at Radio City was convenient; if the charter membership fee of \$10 was too expensive; if it would be necessary to keep the library open until 8 o'clock in the evenings and whether the person answering the query had a phonograph.

Cincinnati Post  
2/27/40

## Big Names In Met Air Tries

Prominent Judges  
To Pass on Entries

Mrs. August Belmont, chairman of the Metropolitan Opera Guild, will head the board, and Dr. John Erskine, former president of the Julliard School of Music and a director of the Metropolitan Opera Association; Dr. William Lyon Phelps, professor emeritus of Yale University; Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, and Dr. Howard Hanson, director of the Eastman School of Music, will serve as judges in the letter-writing contest as a part of the Metropolitan Opera Association's nationwide radio drive.

Mrs. Belmont is a director of the Metropolitan Opera Association and is honorary vice chairman of the Radio Division of the Metropolitan Campaign headed by David Sarnoff, president of the Radio Corp. of America and chairman of the board of the National Broadcasting Co.

The contest, open to listeners throughout the United States and Canada, offers to the writer of the best 100-word letter on "What the Metropolitan Opera Broadcasts Mean to Me," a choice of two awards. Successful entrants will be given a trip to New York and will be the guests of NBC and the Metropolitan Opera Association at the opening night of the 1940-41 opera season; or, if they prefer, will be awarded weekly tickets to the opera for next year. March 23 has been announced as the closing date for the contest.

The participation of National Broadcasting Co. in the Metropolitan radio campaign also includes a weekly series of broadcasts, Remember the Met, which brings to the microphone stars of the opera, past, present and future, and lesser-known personalities connected with the Metropolitan. World-famous artists of the company will be heard as soloists, and guest speakers will discuss incidents in Metropolitan history, and other aspects of the opera.

Fourteen years ago John Erskine was an obscure university professor who made himself rich and famous by writing "The Private Life of Helen of Troy," first of a long series of best-selling novels.

No sooner had he launched himself as a successful novelist, however, than the indefatigable Mr. Erskine prepared to make his debut as a concert pianist. His debut and numerous public appearances in the years following have established him as a musician of marked ability and distinction.

But music and fiction were only a beginning in the case of this phenomenal jack-of-all-trades.

Mr. Erskine promptly turned his talents and attention to the lecture field, and within a short time his witty and learned dissertations on life and letters were attracting capacity audiences all over the country.

Then, still having time to spare, he wrote two grand opera librettos, continued his courses at Columbia University, turned out several essay collections as well as an annual novel and finally accepted an appointment as head of the Julliard Musical Foundation.

Today, torn between his conflicting abilities and careers, he solves the problem by excelling in all of them.

Louisville Courier-Journal 3/18/40

## RECORDS OF THE WEEK

Novel record library is established in New York;  
Victor features some Early American folk music

By Otis Chatfield-Taylor

IT IS a truism to state that the price of good music on phonograph records is all that keeps a great many people from building up the kind of disk libraries they would like to have. Doing something about the situation is something else again. The margin of profit on records is not excessive, so unless great reductions can be made in the cost of manufacture or the price of talent, there is not much hope of greatly reducing the actual cost of records to the consumer. The highly worthy efforts of the National Music Appreciation Committee cannot be counted on to achieve permanent results in lowering the price of records, since the disks which they have made available to readers of this paper are special affairs, produced under special conditions.

However, a service has been instituted in New York City which might well be emulated elsewhere with salutary results. The Recorded Music Library announces that rooms in Radio City will be devoted to carrying a stock of 10,000 records, from which subscribers may make their selection. The rates are \$10 a year, for which forty albums may be taken out for periods of a week.

On the board of the Recorded Music Library are such notables as John Erskine, director of the Julliard-Musical Foundation; Marshall Field, president of the Philharmonic Symphony, and Carleton Sprague Smith, chief of the music division of the New York Public Library. It would be interesting indeed if this should be the forerunner of a national movement.

Bkn. Eagle  
6/20/40

## Helios Foundation Creates Two More Scholarships

One for Voice, Other  
For Piano; Recipients  
Must Be Born in U. S.

Huntington, June 20—Two additional scholarships for outstanding talent were decided upon at the last meeting of the Helios Foundation, Inc., of which Mme. Bronoslava du Brissac is founder and chairman, and Mrs. Skeffington S. Norton is treasurer.

The donors of the scholarships, one for voice, the other for piano, provide that the children must be of American-born parents and live in this community or vicinity. The committee of judges, of which Dr. John Erskine, former president of the Julliard School, is chairman, will decide upon the merits of the contestants. Parents of gifted young people may send their applications to Mme. du Brissac, president of the Helios Foundation, Inc., Huntington. They will then be notified of the exact date and time of the contest.

The organization is now at work on an annual Independence Day celebration to be held in the gardens and open stage at the home of Mme. du Brissac. As in former years, the program will consist of patriotic exercises, Capt. Louis Hahn's Drum and Bugle Corps and an historical pageant. The committee on arrangements has decided to have a folk dance orchestra under the leadership of D. Al MacLeod and Mr. Durlacher. In the dancing of the quadrilles, contra and circle dances, all will have an opportunity to intermingle.

Prizes will be awarded for the best answer by the young to "How I Can Preserve America." Community singing and general dancing will conclude the event.

## N.Y. Herald-Tribune Fifth Festival At Emanu-El Opens Friday

Music by U. S. Composers,  
Latin-American Works  
Included in Programs

The fifth annual three-choir Festival at Temple Emanu-El, Fifth Avenue and Sixty-fifth Street, is scheduled for Friday and Saturday, April 19 and 20, under the sponsorship of Congregation Emanu-El and its choir committee. The general subject of the series will be music of the Spanish Baroque, of the two Americas and of the Palestinian and American Sephards. Admission is by invitations, which are obtainable by application to the festival office at the above address.

Dr. John Erskine, former president of the Julliard School of Music, will open the festival with an address on American music. The participants in the two days' programs include the New York University Choir, directed by Professor Alfred M. Greenfield; the boy choristers of St. Thomas Church, directed by Dr. T. Tertius Noble, and the Emanuel-El Choir under the direction of Lazare Saminsky, who will be the music director of this festival.



# Mental Balance Found in Boston Music, Actress Asserts

The Boston Music Appreciation Committee, affiliated with the campaign to bring music of the masters to all the people, gave a dinner to more than 2500 persons at the Copley-Plaza last night. Gladys Swarthout of opera and motion picture fame; Dr. John Erskine, author of one of America's most prominent

music education, and Mme. Olga Samaroff Stokowski, formerly concert pianist and now writer and lecturer on music, explained the value of great music in relation to the common man.

The crowd filled the ballroom and foyer and Sheraton Room of the Copley-Plaza, one of the largest dinner gatherings there in recent years. For the benefit of the people seated in the Sheraton Room, an amplifying system was put into operation to carry to them the messages of the speakers.

Through parable, anecdote and argument, the guests of honor traced the history of music and its effect on mankind. Before a highly responsive audience they pointed out the beauty of great music, the cultural and educational benefits derived from it. They urged their listeners to purchase recordings of the music of the masters so that the ordinary person and his children may obtain the pleasure, the uplifting that music brings.

Miss Swarthout said that in trying times such as these, people must keep a mental balance, and pointed to art as a means of doing so. Music, she called one of the most beautiful of the arts, and added: "Music should be an integral part in every life for we must have beauty to which we can turn in times of distress. Music is immortal, it knows no barriers. The peace music can bring should be available to all."

Dr. Erskine, formerly president of the Juilliard School of Music of New York City, discussed music in its relation to civilization. Injecting notes of sarcasm that the audience accepted with laughter and applause, he compared the days when entrance into the field of music was looked upon with furrowed brow, to the present day and explained the change in viewpoint.

Dr. Erskine mentioned the slow progress of civilization. He spoke



GLADYS SWARTHOUT Speaks at Music Appreciation Dinner

of New England literary masters and their lack of the knowledge of music. He bitterly criticized those who believe the world could get along thinking of music as the least disagreeable noise.

"Music," he declared, "more than any other art, has the marvelous way of suggesting the end of the road. In music it is absolute beauty or nothing... and when we have that beauty we all agree it is immortal."

Mme. Stokowski, introduced as a "missionary" for music, spoke of the art as "fluid architecture." Pointing to her past musical experiences, she declared music can die if it is not performed.

"There are millions of people in the country to whom music means absolutely nothing," she declared. "These are the people for whom we must knock down the barriers that stand in the way of their obtaining it."

She added that in music there is a "great deal that is language, something significant through sound."

Other speakers were James A. Ecker, director of music in the public schools of Boston; Edward Burlingame Hill, professor-emeritus of music at Harvard; and Edward T. Ingle, director of the national committee for music appreciation. Felix A. Griset, executive secretary of the national committee, was toastmaster.

# Bridgeport Life 6/29/40

John Erskine, who resides in the Nod Hill section of Weston, can put after his name enough honorary degrees for a dozen people. He is a native of New York and attended Columbia University from which he has three degrees, A. B., Ph. D., and LL. D. He has an LL. D. from Norwich University; Litt. D., from Amherst; L. H. D., from Hobart College; Litt. D., from the University of Bordeaux, France; Mus. D., Rollins College; and a Ph. D.,

from New York State Normal College. He also has an Mus. D., from Cornell and Wesleyan and L. H. D., from Princeton. Since 1937 he has been a trustee of the Juilliard Foundation and is Professor Emeritus in English at Columbia. He was chairman of the advisory committee of the Juilliard Foundation in 1927 and 1928, its president from 1928 to 1937, and a director since last year. Since 1935 he has been chairman of the management committee of the Metropolitan Opera House. He was decorated by France in 1919 and was awarded the Distinguished Service Medal of the United States. He is an honorary citizen of Beaune, France. Mr. Erskine has been outstanding as a writer and musician.

# NY World-Telegram 8/15/40

## Erskine, at 61, Today Assumes Top-Flight Position in Music

### Remains Gay Scholar Despite Harrowing Scars of Accident

By DOUGLAS GILBERT, World-Telegram Staff Writer.

Today Dr. John Erskine assumes his new post as chairman of the National Committee for Music Appreciation, culturally the most important musical job in America. It will increase his scope materially, but it will scarcely vary his role. A director of the Metropolitan Opera, a former president of the Juilliard School of Music, for years Dr. Erskine has been selling the solace of music to an ever-increasing public.

He is 61—slipped anecdote for some men. Not he. Still the bland scholar, despite the misfortune of a harrowing automobile accident in 1935, he assumes the blitheness of a high comedian while retaining the skepticism of a savant. His reconciliation of world problems—and his own—is immense, and expressed in Shavian terms.

### "Life Owes Me Nothing."

When a truck, bowling along at 45 on the wrong side of the road crashed his car head-on he said, before state troopers placed him in an ambulance:

"I have had a good time. Life owes me nothing."

It is the keystone of his present attitude.

His months on a hospital cot, suffering from a fracture of the skull, broken knee (he still limps a bit), torn ligaments and, probably most distressing, a broken right hand that has silenced the piano he played so well, he admits in this, his first interview since the experience seared him so mentally, he revised his outlook, recast his ideas.

His reaction to the war is negatively tragic.

"People don't progress," he said, summing up the last five years in his Park Ave. home today. "If we went back 5000 years we would still find comparable characters to Mr. Jones and Mrs. Smith. Only the barrier of language would be strange."



World-Telegram Photo by Raven

### Dr. John Erskine.

His years of teaching—first at Amherst, latterly at Columbia University, where he was a professor in English literature—recur to him now as a benison.

### The Preferences of Youth.

It forced the consideration of youth upon him which, he says, has been of immeasurable benefit.

Dr. Erskine's lecture tours in the interest of music would whiten the face of a trunk-born trouper. He tosses off one-night stands with the ease of a honkytonk circus; is proud that in the last few years he has visited every state in the Union five times.

These, done in the interests of the Juilliard School and the Metropolitan, will stand him in good stead in his new post. Likely he will live again in his suitcase for the Music Appreciation Committee.

### Millions of Recordings.

Few know of the almost limitless activity of this national organization. Last year, Dr. Erskine said, its executives put to test an idea, the result of which has been phenomenal.

"We went to 12 orchestras and the recording companies and put the proposition to them that they

# Grand Rapids Herald 9/1/40

## INTEREST AROUSED IN OPERATIC MUSIC

### Dr. John Erskine to Head National Committee

Dr. John Erskine, recently announced as the new chairman of national committee for music appreciation at Washington, D. C., revealed plans of the committee to distribute at popular prices recordings of operatic music this fall, according to Perle Eddy, public relations counsel for the national committee who arrived Thursday to confer with Grand Rapids Symphony society regarding the Sept. 7 closing plans for their symphonic record distribution.

"This year we put our emphasis on symphonic music," Dr. Erskine said in accepting the chairmanship. "Next year the committee intends to stress opera. Already we have had a number of sets of operatic records made for the purpose of arousing increased interest in operatic music. These records, made by the Metropolitan Opera association for our purpose, consists of three or four disks devoted to the most important numbers of a particular opera. Each set gives a survey of the work in condensed form. We shall be able to provide these records very inexpensively to schools throughout the country and shall be able to make them available to many people to whom music is not readily accessible."

Dr. Erskine, who succeeds Dr. Howard Hanson, director of the Eastman School of Music, as head of this non-profit civic and educational organization, is a director of the Metropolitan opera, former president of the Juilliard School of Music and is now professor of English literature at Columbia university. For years he has been selling the solace of music to an ever-increasing public. His new connection with national music appreciation committee will increase his scope materially, for culturally it has become the most important musical job in America.

record the major symphonies for us, the records to be issued without names and to be made at a cost to permit us to sell them for \$1.75 a set," Mr. Erskine said.

"They courteously responded and the records were made. Well, we sold 1,000,000 sets, a number almost as remarkable as the repercussions. People bought machines, for instance, to play them on, and variously spurred business in the music industry."

Dr. Erskine says the committee plans this year to install music lending libraries and foster interest in grand opera.



Evansville Courier  
9/1/40



Dr. John Erskine (above), a director of the Metropolitan Opera and former president of the Juilliard School of Music, is new chairman of the National Committee for Music Appreciation, succeeding Dr. Howard Hanson. Dr. Erskine is expected to be in Evansville this fall to officially inaugurate the committee's local program.

## Plan Second Record Sale

THE ANNUAL dinner of the National Committee for Music Appreciation will be held in New York City Monday night, Sept. 9, formally launching the committee's activities for the season.

Dr. John Erskine, a director of the Metropolitan Opera Company, and former president of the Juilliard School of Music, last month assumed the post of chairman of the national committee, succeeding Dr. Howard Hanson.

He will preside at the dinner at which time plans for the fall program stressing opera will be completed. "Already we have had a number of sets of operatic records made for the purpose of arousing increased interest in operatic music," Dr. Erskine said. "Each set consists of three or four disks devoted to the most important numbers of a particular opera."

DR. ERSKINE explains: "Each set gives a survey of the work in condensed form. We shall be able to provide these records very cheaply to schools throughout the country and can make them available to many persons to whom music is not readily accessible. All of the records were made by members of the Metropolitan Opera Association for our purpose."

Although the date has not been announced for the Evansville campaign to bring good music to the largest possible number of people through the sale of recordings, it is understood that Dr. Erskine will be here to inaugurate the program.

The 61-year-old musician and scholar also announced that it is his and the committee's aim during the coming year also to install music lending libraries similar to those established last year in Washington, Newark, N. J., and Evanston, Ill.

In the orchestral field, it will be the committee's aim, he said, to determine why certain of the 270 orchestras of the country have not become self-supporting.

Mr. John Erskine

Pittsburgh Post-Gazette 10/2/40

## Some Celebrities Hold Down Two or Three Jobs at One Time

By Robert Barlow

ONE JOB isn't enough for some people.

Many a present-day celebrity, pursuing what most of us would consider a full-time career in the art or entertainment worlds, also manages to hold down one, two or even three jobs on the side.

Best-known as a swing maestro, Frankie Masters, now fulfilling a long-term engagement at a large New York hotel, is also a composer of note, his recent "Scatterbrain" having been a top-seller for many months. And in addition to his musical activities young Mr. Masters operates a thriving haberdashery shop in Chicago.

At least two or three times a month Frankie flies to the Windy City to check up on his business, look over the books and supervise the window displays. Almost nightly, between dance numbers at the hotel, the band leader receives a telephone call from his Chicago associates, asking for advice on merchandise or style trends.

Then there's the case of Mark Hawley, who enjoys the reputation of being one of the most unruffled actors in radio. But besides appearing regularly on the weekly "Celebrity Program" conducted by George Jessel, 30-year-old Mr. Hawley runs a 90-acre farm, is a director of the Educational Recording Company and works in his own laboratory, where he is developing a new type of backdrop scenery for television.

The farm is one of Hawley's major interests as he hopes that it will eventually pay for his 4-year-old child's education. He already has several thousand chickens and recently reforested 70,000 trees.

### Weekly Meetings

AS director of the Educational Recording Company Mr. Hawley attends weekly meetings in order to help select the type of material to be recorded. These records, which are dramatizations of the great literary classics, are currently being sold to schools and libraries in some thirty-odd states.

Most operatic composers have neither the time nor inclination to branch out into other activities, but Deems Taylor, with two full-length operas to his credit and a third about ready for publication has cheerfully invaded half a dozen other fields.

During the past year he has acted as program commentator for all of the New York Philharmonic-Symphony broadcasts, written a best-selling book on music and musicians, been master of ceremonies on a weekly radio hour, appeared as guest star on some 25

other programs and contributed musical criticism to a number of nationally read publications.

And when not engaged in any of the jobs listed above or working on the score of his new opera, Mr. Taylor can usually be found in the workshop attached to his Connecticut farmhouse. An expert on woods and an enthusiastic amateur craftsman, he designs and builds much of his own furniture.

Three radio programs keep William Hargreaves busy seven days a week, yet this active young American baritone is also well-known as a successful artist and sculptor.

Mr. Hargreaves, who is now rehearsing for his debut with a newly formed American opera company, has had several New York exhibitions of his work and is constantly filling orders for water colors, oils and clay figurines.

### Has Flower Shop

OUT in Hollywood Judy Garland, 17-year-old singing star for M-G-M, runs her own florist shop on Wilshire boulevard, while Mickey Rooney, having reached the top of his profession at the ripe old age of 19, has begun to write songs—words as well as music. Two of these will soon be published by the firm of Irving Berlin, Inc.

Fourteen years ago John Erskine was an obscure university professor who made himself rich and famous by writing "The Private Life of Helen of Troy," first of a long series of best-selling novels.

No sooner had he launched himself as a successful novelist, however, than the indefatigable Mr. Erskine prepared to make his debut as a concert pianist. His debut and numerous public appearances in the years following have established him as a musician of marked ability and distinction.

But music and fiction were only a beginning in the case of this phenomenal jack-of-all-trades.

Mr. Erskine promptly turned his talents and attention to the lecture field, and within a short time his witty and learned dissertations on life and letters were attracting capacity audiences all over the country.

Then, still having time to spare, he wrote two grand opera librettos, continued his courses at Columbia University, turned out several essay collections as well as an annual novel and finally accepted an appointment as head of the Juilliard Musical Foundation.

Today, torn between his conflicting abilities and careers, he solves the problem by excelling in all of them.

Richmond Times  
Dispatch 9/29/40

MARIAN ANDERSON, world-famous Negro contralto, rated by many critics as the greatest living singer, is about to begin her sixth season before the American public. Her schedule will bring her to the Mosque the night of Friday, November 22, when she will be presented in recital by W. Kenneth Hawkins, who introduced her to Richmond two years ago.

Marian Anderson was here again in July of last year when she received the Spingarn Medal from Mrs. Franklin Delano Roosevelt, but at that time she did not sing. For her recital in November, the entire orchestra will be reserved for white patrons, while the mezzanine and balcony will be reserved for Negro concert-goers. Already, a large number of people have written to request reservations. The local manager's office is in the Real Estate Exchange Building.

### On Upcurve of Prime

The singer has just returned from her first visit to Honolulu, where she gave five recitals. Following that, she filled engagements at the Lewisohn Stadium in New York and at Robin Hood Dell, in her native Philadelphia. Marcia Davenport, daughter of Mme. Alma Gluck and author of a biography of Mozart, has written in a national magazine:

"Marian Anderson is a true concert singer whose grip on the public is steel. She is young, on the upcurve of her vocal prime."

John Erskine, head of the famous Juilliard School of Music in New York, also wrote as follows: "Her concerts have impressed people chiefly, of course, by the beauty of her voice and by her challenging personality."

Indianapolis News 10/3/40

## OPERA NEXT FOR MUSIC CAMPAIGN

Symphony Success Leads to Further Step in Appreciation Movement

Another step in furtherance of music appreciation in Indiana will be taken within the next two weeks by the National Committee for Music Appreciation.

With the unprecedented demand for symphonic recording making the first music appreciation movement an outstanding success in the field of cultural development, members of the National Committee have decided to bring to Indiana a second state-wide movement which is expected to have an even greater appeal.

The program will be started the night of October 14 at a banquet to be held in the Claypool hotel under the auspices of the Indiana chapter of the National Committee, of which William H. Ball, Muncie, is general chairman.

Hundreds of persons from over the state, including leaders in civic, educational and cultural movements, are expected to attend. The event will be in the nature of a celebration of the success of the symphonic record campaign as well as one of initiation of a new movement, Mr. Ball said.

Dr. John Erskine, noted lecturer and author and former president of the Juilliard School of Music in New York, will be one of the speakers. Dr. Erskine is now president of the National Committee for Music Appreciation, having succeeded Dr. Howard Hanson, director of the Eastman School of Music.



## Dr. John Erskine Named Head of National Committee For Music Appreciation

Dr. John Erskine, noted author and music educator, will assume the chairmanship of the National Committee for Music Appreciation for a period of one year beginning Aug. 15, it is announced by Edward T. Ingle, National Director of the committee.

The National Committee is a non-profit civic and educational organization made up of seventy-five subcommittees in as many cities in the United States and comprises more than two thousand civic and educational leaders in those cities. The committee's headquarters are in Washington, D. C.

### Succeeds Dr. Hanson

Dr. Erskine succeeds Dr. Howard Hanson, prominent American composer and Director of the Eastman School of Music of the University of Rochester, who concluded a one-year term as chairman with a distinguished record of public service for the committee. Notable among the accomplishments of the committee during Dr. Hanson's chairmanship was the establishment of free public libraries of recorded music in Newark, Washington and Evanston, Ill.

Also of major importance was the committee's part in arranging contributions totaling more than \$60,000 to eight of the country's well known symphony orchestras.

Among the orchestras which received funds through arrangements made by the committee were the Chicago Symphony Orchestra, Cleveland Orchestra, Detroit Symphony Orchestra, Indianapolis Symphony Orchestra and the Pittsburgh Symphony Orchestra.

In addition to funds arranged for existing orchestras, the committee aided in the founding of the Milwaukee Sinfonietta, which gave its first concert in April of this year.

### Active During Past Year

During the past year Dr. Erskine has been active in the national education activities of the committee. He has traveled throughout the United States in behalf of the committee's program to bring the influence of good music to the masses through the establishment of public and private libraries of recorded music, of new symphony orchestras and the general stimulation of music appreciation in schools, colleges and universities.

Dr. Erskine's interest in music and music education parallels his distinguished career as writer. For many years professor of English at Columbia University and widely known as author of "Adam and Eve," "Helen of Troy" and "Gallahad," he has served with equal distinction as president of the Juilliard School of Music in 1927-28, continuing as director up to the present time and also as trustee of the Juilliard Musical Foundation since 1937. Besides being one of America's outstanding pianists, he has been associated since 1935 with the Metropolitan Opera Association as chairman of the management committee.

The public libraries of records placed in operation last year by the committee in Washington, D. C., and Newark, N. J., where recordings of great musical masterpieces are made available to the public in the same manner as books, will

be regarded as experimental laboratories for similar public service no-charge libraries throughout the United States. This will be a major activity of the committee under Dr. Erskine's administration, Mr. Ingle said.

Dr. Erskine, as chairman of the committee, will collaborate with Mme. Olga Samaroff Stokowski, Dr. George Sherman Dickinson and Dr. Hans Kindler of the awards committee in the selection of the recipients of the committee's annual award. Each year, the committee makes a cash award for an outstanding original American composition in order to encourage the creation of American works. Last year's award was divided in half, one-half being assigned as a commission to Roy Harris to complete his "Folk-Song Symphony." The other half was reserved for the most notable composition by an American composer and is yet to be awarded.

Indianapolis Star 10/6/40

## OPERATIC MUSIC DRIVE TO BEGIN

### Dinner Will Inaugurate Record Distribution Campaign.

A state-wide music appreciation campaign designed to encourage appreciation and enjoyment of operatic music will be inaugurated at a dinner in the Claypool Hotel, Oct. 14, under auspices of the National Committee for Music Appreciation.

The Indiana chapter of the committee, headed by William H. Ball of Muncie, general chairman, will have charge.

The music appreciation movement conducted in Indiana last spring and summer in the interest of symphonic music was said to have met with such widespread popularity that the Hoosier committee has reason to believe that the venture in the operatic field will meet with marked success.

Hundreds of persons from throughout the state, including educational, cultural and civic leaders, will attend the dinner, Mr. Ball said.

### New Program Begun.

"This event will be in the nature of a celebration of the high achievement of the symphonic record campaign as well as in the nature of an initiation of a new program," he explained. "Literally, thousands of famous symphonic recordings were distributed among Hoosier families during the first campaign."

John Erskine, lecturer and author and former president of the Juilliard School of Music in New York, will be one of the speakers.

Dr. Erskine now is president of the National Committee for Music Appreciation, having succeeded Dr. Howard Hanson, director of the Eastman School of Music.

The campaign, which will have the co-operation of Indianapolis schools and civic organizations, will feature the wide public distribution of phonograph recordings of condensed versions of 12 of the greatest operas.

## Erskine to Speak



DR. JOHN ERSKINE

Dr. John Erskine, New York, author and musician and president of the National Committee for Music Appreciation, will be one of the principal speakers at the music appreciation banquet Monday at 7:30 p. m. at the Claypool hotel.

Dr. Erskine, a former president of the Juilliard School of Music in New York, was chairman of the management committee of the Metropolitan Opera Association.

The banquet, sponsored jointly by the national committee and the Indiana State Symphony Society, will mark the opening of a state-wide program featuring the distribution of recorded operatic music. Guests invited include prominent leaders of educational, cultural and civic activities.

Atlanta Constitution 11/27/40

## Felix A. Grisett To Speak Today

Felix A. Grisett, of Washington, D. C., executive secretary of the National Committee for Music Appreciation, speaks at the luncheon given today at the Biltmore. Guests will include 50 prominent Atlanta musicians, who compose the membership of the chapter, as well as other representative leaders in civic, cultural, musical and educational circles.

Among guests who will attend are Mrs. John B. Guerry, president of Georgia Federation of Music Clubs; Mrs. Harold Cooledge, president of Atlanta Music Club; Miss Anne Grace O'Callaghan, superintendent of public high school music; Hugh Hodgson, head of the Fine Arts Department of University of Georgia; Malcolm H. Dewey, head of fine arts department of Emory University; Robert S. Lowrance, president of the Music Editors' Club.

Arrangements for the luncheon are being planned by Miss Dorothy Fertel, of Washington, D. C. The national committee is headed by John Erskine, noted author and former president of the famous Juilliard School of Music in New York.

The movement being conducted throughout the country in behalf of grand opera is said to be inspired by success of the committee's efforts during the last year in the interest of symphonic music, Mr. Erskine pointed out.

## C Sharp Minor...

Bloomington and Its Look-in on Music

By PROF. GUIDO H. STEMPER  
Star Music Editor

FORMAL dinner at the Claypool Hotel in Indianapolis Monday evening, October 14. People from all over the state — last year there were upwards of two thousand of them — will be the guests of the National Committee for Music Appreciation, of which John Erskine, head of the Juilliard School of Music, professor emeritus of English literature (at 58) of Columbia University, Freudian investigator into the intimate stirrings of such worthies as Adam and Eve, Helen of Troy, Francois Villon, and Casanova, poet, novelist, and concert pianist — and now that we have come up for air well finish the sentence: is president. Frank Adelotte is a member of the diaphanous William H. Ball of Muncie is the leading spirit in Indiana. A state dinner given by "a non-profit civic and educational organization" to launch the second series of recordings of great music at popular prices, full-page advertisements in the metropolitan and country newspapers throughout the land — that raises a question.

We all know the perennial question, Is there a Santa Claus? And somehow we always eventually come to a satisfactory answer, like the Herr Professor der Allerley-Wissenschaft Teufelsdröckh (prototype of John Erskine) in *Sartor Resartus* — reread the sequence of three chapters, "The Everlasting No," "The Centre of Indifference," "The Everlasting Yea." — Mamie Lou Smallwood, aged five, was debating the question with her dear grandmother, our good neighbor, Mrs. Mary E. Smallwood. "But, mama, why then do ladies buy all those wrappings and ribbons?" But grandmama, or mama, as Mamie Lou endearingly addresses her, is no less a master of dialectics than the imp and image of her own keen and bright seriousness. I will not attempt to quote her *riposte*. In essence it was that Santa Claus needs helpers, willing helpers. — And that is the answer to this amazing enterprise under the leadership of the amazing John Erskine.

Let us be realistic about this enterprise, neither cynically so nor flippantly so. It is, yes, an advertising stunt. The record-makers are behind it, no question, and we might do with a little less razzle-dazzle. There is a hidden tax in it. Or is there? Isn't there after all a magic that works, in mass production which actually reaches the masses at a saving to the masses? In last year's campaign the buyer got a standard recording of a great masterpiece, such as Beethoven's "Immortal Fifth" symphony, at about one-fourth the standard price then ruling, at half the standard price since adopted by the record-makers. Results? Take it here in Bloomington. The local committee, Santa Claus's willing helpers, sold a thousand records. In the ordinary course of trade the sale of records of equal musical worth would not in those few weeks have been a tenth of that, if so many. That is a fine showing. Multiplied by the gazetteer of the nation, it means that the National Committee for Music Appreciation is succeeding in what it set out to do, to bring music, the best music, to the millions. It is a magic that works.

We may raise one eyebrow at the means employed, but we can keep the other eyebrow level. Give the devil his due. That is what John Erskine has done for certain dubious characters of sacred and pro-

fane history. Or no, that isn't quite it, either. What he has really done is to make the rest of us give the devil his due. In the present instance, shifting the angle in accordance with the reading of another proverb, John Erskine has shown the possibility of whipping the devil around a stump and getting somewhere. John Erskine and who else? Ask Mrs. Ward G. Biddle and she will give you some names. But as in the Bible, the name of this devil is Legion.

## Lansing State Journal 10/14/40 SAYS WILLKIE WILL SWEEP NEW YORK

### John Erskine, in Detroit on Music Project, Tells of Defense Inefficiency

(Special to The State Journal)

DETROIT, Oct. 14 — That Wendell Willkie will carry New York, "hands down" is the belief of Dr. John Erskine of that city, who was in Detroit Saturday for the launching of a new music appreciation drive sponsored by the Juilliard School of Music, N. Y., he is chairman of the national music committee. He is widely known as an author, as a member for many years of the Columbia university faculty and as Town Hall speaker in various communities throughout Michigan and other states.

At an informal luncheon Saturday Doctor Erskine told friends of the experiences of his son who chose to enter the army by the regular route and, after taking all the tests, was approved and his request for official admittance sent to Washington.

"He was not after an officer's position" said Doctor Erskine, "but just a common rookie job. He waited and waited for the official 'O. K.' But it had never come. That was last spring. My son entered a camp, paying his own expenses for he wanted to get the training. He did all the drilling with no equipment which cannot be too expressively cartooned."

### Tells of Unarmed Drills

Doctor Erskine told from his first hand information of one machine-gun for a vast unit of machine-gun corps. The officer would come around and in mock official language would ask the men if the regulation rounds had been fired. The saluting machine-gunners would solemnly make their report on the use of the one gun. Gas-pipes were used for rifles.

"My son is an example of one of many whom I know personally" said Doctor Erskine, continuing. "Where has that defense money gone? The President has had five billion dollars for defense. What has he done with it?" He referred to the alleged secret commitments made by President Roosevelt with foreign nations and says he is sure Mr. Willkie has plenty of detailed information concerning the actions which have over-stepped the power of any president of the United States, but that "for the good of the country he isn't telling all he knows."

Doctor Erskine continued, "We all know in a way what the President has done — Churchill hinted very strongly in a speech in parliament of promises and guarantees proffered by this country."



Time Magazine  
10/14/40

### October Records

U. S. opinion thinks uplift is fine, but uplift that makes money is even finer. Last month in Manhattan, amid an outburst of pompous, dead-pan hullabaloo, an uplifting stunt was launched by the National Committee for Music Appreciation, an outfit headed by John Erskine, novelist, musician, guiding light and onetime president of the Juilliard School of Music. The New York branch of the Committee, billing itself in double-page advertisements as "a non-profit organization," announced that it would distribute twelve sets of operatic recordings "at an incredibly small cost!"—\$1.75 for three or four records. Last fortnight the same records were launched in Washington, with more of the same kind of hullabaloo, including a dinner at which Mr. Erskine and other bigwigs spoke.

The National Committee was born of the cheap symphonic recordings put on sale two winters ago by the New York Post. The recordings spread through the land, sold more than 1,000,000 copies. The Post's promotion firm, Publishers Service Co. Inc., still manages the record sales,

pays salaries to Mr. Erskine and two other Committee executives, buys the broiled chicken and green peas at the Committee dinners—of which there will be plenty, for the Committee now has 75 local branches. In its 18 months of existence, the Committee, after the manufacturer (RCA Victor) and Publishers Service had been paid, has had enough left to give \$78,000 to needy U. S. orchestras and musical organizations.

Like the earlier symphonic discs, the operatic records are anonymously performed, without benefit of rehearsals (at which union musicians must be paid). They are not quite so wonderful as the Committee's advertisements suggest. Indeed, the New York Better Business Bu-



WIDE WORLD  
MUSIC APPRECIATOR ERSKINE  
The B. B. B. asked moderation.

reau asked the Committee to moderate its claims (which it did). But the Committee's discs are by no means bad, may well increase U. S. music appreciation. Among the recording artists are Metropolitan Opera Tenors Armand Tokatyan and Raoul Jobin, Bass Norman Cordon. Among the operas so far released, *Carmen* is the best; *Faust* is a series of seemingly arbitrary selections. For each opera the Post's Musicritic Samuel Chotzinoff has written readable notes.

Mr. John Erskine

Memphis Press-Scimitar 11/25/40

## Memphis Recognized As Advancing Music Center

### Leaders of National Group Here Tomorrow To Help Plan Music Week Observance

Memphis' steady advancement as a music center will be recognized nationally tomorrow.

The occasion will be a luncheon attended by three persons of outstanding influence in the musical world:

EDWARD T. INGLE, national director of the National Committee for Music Appreciation.

FELIX A. GRISETTE, executive secretary of the committee.

MRS. H. H. ARNHOLTER, representative of the committee.

Memphis Symphony Society, Inc., co-operating with the local committee of the National Committee for Music Appreciation, will sponsor the luncheon to be given by the national committee at noon (instead of 1 p.m. as previously scheduled) in the Cadet Room of Hotel Peabody.

#### Discuss Music Week Plans

Plans for the celebration of National Music Appreciation Week, to open in Memphis Saturday, will be discussed.

John Erskine is chairman of the national committee and head of Juilliard School of Music, New York.

Mr. Ingle and Mr. Grisette will arrive tomorrow in time for the luncheon and Mrs. Arnholter is to arrive tonight by plane from Indianapolis to make final plans for the luncheon. She has appointed Dr. Louis Levy, president of Memphis Symphony Society, to act as host. Mrs. George Clarke Houston, prominent soprano and treasurer of the symphony society, will act as hostess at the luncheon.

Purpose of the National Committee for Music Appreciation is to

create a new and more widespread interest in good music. The committee offers a real opportunity to spread the love of good music wherever it goes.

N.Y. Herald-Tribune  
10/19/40

### Halley Douglas, Graham Erskine, Architect, Married

#### Son of the John Erskines Weds Daughter of Mrs. George Douglas, of San Francisco

Miss Halley Douglas, daughter of Mrs. George Douglas, of San Francisco, and the late Mr. Douglas, was married yesterday to Mr. Graham Erskine, architect and artist, son of Mr. and Mrs. John Erskine, of New York and Wilton, Conn. The ceremony was performed privately in the presence of the immediate families by the Rev. Charles Wilding, of St. Matthew's Church, Wilton.

The bride is a graduate of the University of California and is a member of the staff of "Vogue." Mr. Erskine studied art in Paris with Paul Albert Laurens, was graduated from Columbia University, from the Columbia School of Architecture and the University of Rome, Italy. He is with Shreve, Lamb & Harmon, architects. Mr. Erskine's father is author of various books, for some years was professor of English literature at Columbia University, has lectured extensively in this country and is chairman of the National Committee for Music Appreciation and was formerly president of the Juilliard School of Music.

After Nov. 1 Mr. and Mrs. Graham Erskine will live at 33 Sutton Place South, this city.

Wilmington News  
11/28/40

### Novelist to Speak



Dr. John Erskine

The famous novelist will give an address in the auditorium of the Warner School, Eighteenth and Van Buren Streets, on Wednesday, December 4, at 8 p. m. His subject will be "The Arts as a Factor in American Democracy." The public can obtain tickets at the Administration Building at Eleventh and Washington Streets and the office of the Delaware Citizens' Association in Room 303 at 202 West Ninth Street, or at the Warner School before the lecture.

Dr. Erskine is professor emeritus of English at Columbia and a member of the board of directors of the Juilliard School of Music. He is also chairman of the National Association of Music Appreciation.

Dr. Erskine's lecture is being sponsored jointly by the Board of Public Education and the Delaware Citizens' Association. It is part of a series of discussions on the "Nature and Goals of Democracy."

Bloomfield Independent  
11/10/41

### Noted Author Will Lecture



John Erskine, nationally known author and lecturer, formerly president of the Juilliard School of Music, will speak in the First Presbyterian Church on the evening of February 6th. The lecture will be given under the auspices of the Senior Class of the Bloomfield College and Seminary.

S. F. Call

Bulletin 10/22/40

## Miss Halley Douglas Bride Of Graham Erskine

AT A QUIET CEREMONY Friday afternoon at St. Matthew's Church, in Wilton, Conn., Miss Halley Douglas, who grew up in San Francisco, was married to Graham Erskine, son of John Erskine, who wrote "The Private Life of Helen of Troy" and other books and is now head of the Juilliard Music Conservatory.

Halley, so named because she was born the year the Halley comet flashed across the skies, is daughter of Mrs. George Douglas of San Francisco, who went east for the wedding. Her father, the late George Douglas, was a well known editorial writer.

She is a graduate of the University of California, is now on the staff of a Manhattan fashion magazine. Her bridegroom is a graduate of Columbia College, Columbia School of Architecture

and the University of Rome, Italy.

For several years before the outbreak of the war she was Paris representative of a well-known New York fashion magazine.

The couple will return from their wedding trip November 1 to reside in Sutton Place, New York.



Providence, R. I.  
Journal 11/6/40

JOHN ERSKINE barged into the world's consciousness many years ago when he catapulted into a sedate world, "The Private Life of Helen of Troy." It was a new idea—different. Helen was treated to what we now call a sleigh-ride, and when Troy fell Erskine bobbed to the surface as one of the wittiest authors of his time.

He didn't always maintain this new level. Some of his later novels seemed like an attempt to repeat the pattern of "Helen." But, as a man of many facets, he doubled and triple-doubled in brass, as a professor of English at Columbia University, as an expert pianist, who, as a member of the Juilliard School faculty, has toured the nation, and as a faculty adviser to scores of youngsters who have wanted to learn to write. Some of them have. Mr. Erskine is a man of many parts and all the parts are pleasing.

And now he has done it again with a novel called "Give Me Liberty," which the Frederick A. Stokes Company prints today, for \$2.50. Two weeks ahead of Kenneth Roberts's great big book, "Oliver Wiswell," which will elucidate the Tory side of the Revolutionary story and will appear as the month ends. Mr. Erskine, shifting his ground from Troy, the Garden of Eden, and way-stations, drives back to the days of Patrick Henry, whose famous cry gives the book its title.

But it is the story of a chap who didn't want liberty as much as to live—the story of young David Farrill, who really would rather be left in peace on his newly-inherited acres—a landed gentleman—than follow Patrick Henry in the gathering murk of war.

We meet David as a little boy. We watch him grow up. The process of his growth is skillfully etched by Mr. Erskine, and is wholly convincing. His father's death while he is still at school, leaves him the master of a large estate. He was still a slip of a lad when he met Thomas Jefferson, and he encountered Patrick Henry in the same season of his youth—Patrick Henry—

"whose much-mended stockings and worn brown suit contrast sharply with the gay attire of the other assembled patriots."

But when Henry speaks to the boy, the boy falls deeply under his charm. Patrick has a light-hearted, jovial way about him, despite the stern resolve which motivates his purpose. It doesn't seem odd, as Mr. Erskine sketches Patrick, that this somewhat shabby fellow with the musical voice should carry the day, wherever he went.

David was sent off to school at Fredericksville, where he learned a good deal—more from his fellows, as is so often the case, than from his teachers. In 1763 the celebrated cause of Dr. Maury, the headmaster, came to issue—a suit against the parish, known in the records as "The Parson's Cause," which was tried in the courthouse at Hanover, with David a bewildered witness. David found

Atlanta Journal 11/26/40

## National Committee For Music Appreciation Organizes Chapter

Local Members to Be Given Luncheon: Dr. Dewey Has Surprise Guest  
By LOUISE MACKAY

Seldom does one event, of a social nature have such far-reaching results as will the luncheon Wednesday, to be given by the National Committee for Music Appreciation for its newly formed Atlanta chapter at the Biltmore Hotel. Felix A. Grisett, of Washington, D. C., executive secretary of the committee, is to be the speaker and will explain a project of nation-wide significance which will be launched in Atlanta this week to further music appreciation.

Guests will include 50 prominent Atlanta musicians, who compose the membership of the chapter, as well as other representative leaders in the civic, cultural, musical and educational life of the city.

Among the several hundred guests who will attend will be Mrs. John B. Guerry, president of Georgia Federation of Music Clubs; Mrs. Harold Cooleage, president of the Atlanta Music Club; Miss Anne Grace O'Callaghan, superintendent of public high school music; Hugh Hodgson, head of the Fine Arts Department of the University of Georgia; Malcolm H. Dewey, head of the Fine Arts Department of Emory University; Robert S. Lowrance, president of the Music Editors' Club, and many others.

Arrangements for the luncheon are being planned by Miss Dorothy Fertel, of Washington, D. C., who arrived Sunday.

out that truth and justice are not necessarily compatible. He had attended the trial as a partisan of Dr. Maury, notwithstanding the defense lawyer for the parish was the glamorous and scintillating Patrick Henry—but Henry's logic, his eloquence, were so brilliant that David wavered toward the other side.

"Tarquin and Caesar each had his Brutus. Charles the First his Cromwell and George the Third—"

Mr. Erskine has availed himself richly of the materials, and has pictured David in more than durable tones. I leave the rest to you, recommending "Give Me Liberty" as a book more than worth your while. Subtitled "The Story of an Innocent Bystander," the by-stander becomes a vivid and withal lovable figure.

May I quote, to end, this peroration of Henry's, which seems so apt to the hour:

"Our brethren are already in the field! Why stand we idle here? What is it that the gentlemen wish? What would they have? Is life so dear or peace so sweet as to purchase at the price of chains and slavery?"

Patrick had a way with him. No wonder David was swayed away from his comfortable competence and secure peace by this fieriest of orators, so well-portrayed by Mr. Erskine.

B. K. H.

Wilmington Star 12/1/40

## Erskine To Talk Art, Democracy

Novelist Music Critic Will Appear Here Wednesday Night

Dr. John Erskine will give a public address in the auditorium of the Warner school, Eighteenth and Van Buren streets, on Wednesday at 8 p. m. His subject will be "The Arts as a Factor in American Democracy."

Tickets may be obtained in advance at the administration building at Eleventh and Washington streets and the office of the Delaware Citizens' association in Room 303 at 202 West Ninth street, or they may be purchased at the Warner school Wednesday.

Dr. Erskine is equally famous as a novelist and a music critic. He holds the degree of Ph. D., LL. D., Litt. D. and D. of Mus. from nine colleges and universities, among them Columbia, Amherst, Boston, Bordeaux and Cornell. He is professor emeritus of English at Columbia and a member of the board of directors of the Juilliard School of Music. He is also chairman of the National Association of Music Appreciation. Among his literary works, the most famous are probably "The Private Life of Helen of Troy" and "Galahad." He is co-editor of the Cambridge History of American Literature.

Dr. Erskine's lecture is being sponsored jointly by the Board of Public Education and the Delaware Citizens' association. It is part of a series of discussions on the Nature and Goals of Democracy being presented during the year by a group of outstanding scholars and lecturers.

Bridgeport Post 10/19/40

## Graham Erskine Weds Miss Halley Douglas

The marriage of Miss Halley Douglas, daughter of Mrs. George Douglas of San Francisco and the late Mr. Douglas, to Graham Erskine, architect and artist, son of Mr. and Mrs. John Erskine of Wilmington and New York took place yesterday in the presence of the immediate families, with the Rev. Charles Wilding of St. Matthew's church, Wilton, officiating.

The bride is a graduate of the University of California and is a member of the staff of Vogue. Mr. Erskine studied art in Paris was graduated from Columbia University, Columbia School of Architecture and the University of Rome, Italy. He is with Shreve, Lamb & Harmon, architects. Mr. Erskine's father, author of various books was for some years professor of English literature at Columbia university and was formerly president of the Juilliard School of Music.

Christian Science Monitor 4/7/41

## Role of Music In Democracy Is Discussed

By a Staff Correspondent of The Christian Science Monitor

NEW YORK, April 7—The role of music in a democracy had eloquent expression here this week end with nearly 500 educators assembled to discuss current trends in music education for the Fifth Annual Music Conference of the New York University School of Education.

To John Erskine, author and President of the Juilliard School of Music, leading the debate, the important thing was high standards for all in the assertion that it was within the power of all persons to attain musical heights. Dr. James Mursell of the Department of Musical Education, Teachers' College, on the other hand, held that the important thing was the number of people reached by music of any nature.

These two tangents touched off a spirited proceeding which heard Dr. Mursell inveighing against "musical football players" and "moss-grown prejudices," and Dr. Erskine declaring that it was undemocratic to believe that individuals could not rise to a high level of music appreciation.

"We must sacrifice quality and traditional standards," Dr. Mursell declared. "Most standards reflect the prejudices and laziness of people who don't want to mend their ways. The business of education is the dissemination of culture, not its creation. Education is really in the field of publicity promotion and salesmanship."

Dr. Erskine was equally vigorous in believing that "the ordinary child should be taught the same way that a Flagstad is taught."

"Few of us are geniuses," he said, "but all of us who are human beings have the right to access in the realm of musical greatness. A political democracy often includes undemocratic stratifications, but in a social democracy there is a realization that we have something divine in all of us and no one of us can measure that element in another."

The conference heard scathing attacks on the standard of the Board of Regents in the appointment of school supervisors of music. Dr. Erskine leading off by calling them "a disgrace to civilization."

"Under the requirements a supervisor need not learn music," he declared. "Neither a Toscanini nor a Stokowski could get a license in this State—for the lack of the proper conditional courses."



Erie Times 4/6/41

Mr. John Erskine

Cleveland Press 3/26/41

81  
Woodstock, N.Y.  
Overlook 4/11/41  
Writes Play

By Will Peffer

The stained windows in one of the largest closed shops in the field of education in America were shattered by verbal discussions originating from a debate on the problem of choosing between raising the masses to the level of traditional music standards or lowering those standards for the benefit of mass appreciation.

Dr. Mursell of the Department of Musical Education at Teachers' college, New York city, where the spirited debate took place Saturday before a large gathering of music supervisors and teachers, started the struggle as he railed against "musical football stars" and "moss-grown prejudices," declaring that the important thing was the number of people reached by music of any nature.

"We must sacrifice quality and traditional standards," he said. "The business of education is the dissemination of culture, not its creation. Education is really in the field of publicity, promotion and salesmanship."

John Erskine, nationally-known author and commentator on music, president of the Juilliard School of Music, arose to differ. He advocated high standards for all and said it was within the ability of all persons to attain the musical heights.

"Few of us are geniuses," he said, "but all of us who are human beings have the right to access in the realm of musical greatness. It all depends upon the 'training,' and the ordinary child should be taught the same way that a Flagstad, a Melchior, a McArthur is taught."

Distinguishing between "political democracy" and "social democracy" Dr. Erskine declared that "while the former often included undemocratic stratification, in social democracy there is a realization that we have something divine in all of us and no one of us can measure that element in another; just who is talented and who is not talented is answered by the master of time."

He said it was undemocratic to believe that individuals could not rise to high level of music appreciation and participation from one generation to the next, to grand continuity of public interest and the artist's concentration to perpetuate and create.

Dr. Erskine also attacked the standards of the Board of Regents in the appointment of school supervisors of music. "They are a disgrace to civilization," he said.

"Under the requirements a supervisor need not learn music. Neither a concert artist, concertmaster or a symphony orchestra, or a Traubel could get a license in this state (Pennsylvania) could have been included for the lack of the proper conditional courses."

The supervisors themselves were criticized by Dr. Griffith of the educational department of Silver Burdett & Co., who said they (supervisors) very frequently failed to exercise sympathy and understanding in their appraisals of the private music teacher who have majored in music education and are capable of giving a very creditable performance in the art.

"Supervisors have pretended to be a testing department (talents, physical aptitude and artistic temperament) and have often developed into common scolds," Dr. Griffith said. "And furthermore, there is a great deal to be said for the practice of high school boys and girls of playing in jazz or swing bands to earn money for better music education."

## On Opera Program Here



John Erskine

The Chamber of Commerce's third annual "Opera Luncheon," April 1 in Hotel Statler, will feature as chief speaker John Erskine, author, librettist and lecturer.

The pre-opera luncheon, arranged in co-operation with the chamber and the Northern Ohio Opera Association, also will bring to Cleveland Eleanor Steber, West Virginia soprano, who won last year's Metropolitan Auditions of the Air. She will sing a program during the luncheon.

Second speaker on the program



Eleanor Steber

will be Edward Johnson, manager of the Metropolitan Opera Co., who will make his annual pre-performance visit to Cleveland.

Mr. Erskine is well known as past director and ex-president of the Juilliard School of Music of New York, director of the Metropolitan and author of the best-seller, "Helen of Troy." He also wrote the librettos for two modern operas, "Jack and the Beanstalk" and "The Sleeping Beauty." The latter opera was written by Beryl Rubinstein of Cleveland.



JOHN ERSKINE

John Erskine of the Juilliard Foundation who was one of the lecturers at the Byrdcliffe Afternoons in 1938, has written a play "Thought For Tomorrow", recently tried out at the Ohio University Theatre, and, according to the Associated Press, it is a play in which communism triumphs over facism and royalty. Robert Gates Dawes, who directed the play, called it a serious work in which Erskine tries to warn what might happen to democracy unless it is strong.

## MUSIC FOR MASSES, ERSKINE DECLARES

He and Dr. Mursell Engage in a Spirited Debate Before 350 at N. Y. U. Parley

HEIGHTS SEEN OPEN TO ALL

Teachers College Authority Asserts the Main Thing is Number Music Reaches

Gathered ostensibly to discuss current trends in music education, 350 music supervisors and teachers were treated yesterday to a rather spirited debate on the problem of choosing between raising the masses to the level of traditional music standards or lowering those standards for the benefit of their appreciation.

John Erskine, author and president of the Juilliard School, and Dr. James Mursell of the Department of Musical Education at Teachers College, both veered off their selected topics to engage in the discussion, while their audience prompted them to several rebuttals. The scene was the fifth annual music conference of the New York University School of Education at 41 West Fourth Street.

Dr. Mursell started the verbal struggle as he inveighed against "musical football stars" and "moss-grown prejudices," declaring that the important thing was the number of people reached by music of any nature.

"We must sacrifice quality and traditional standards," he said. "Most standards reflect the prejudices and laziness of people who don't want to mend their ways. The business of education is the dissemination of culture, not its creation. Education is really in the field of publicity, promotion and salesmanship."

Applause for him had hardly died down when Dr. Erskine arose to differ. He advocated high standards for all and said it was within the ability of all persons to attain the musical heights.

"Few of us are geniuses," he said, "but all of us who are human beings have the right to access in the realm of musical greatness. It all depends upon the training, and the ordinary child should be taught the same way that a Flagstad is taught."

Distinguishing between political democracy and social democracy, Dr. Erskine declared that while the former often included undemocratic stratification, "in social democracy there is a realization that we have something divine in all of us and no one of us can measure that element in another." He said it was undemocratic to believe that individuals could not rise to a high level of music appreciation.

Dr. Erskine also attacked the standards of the Board of Regents in the appointment of school supervisors of music. "They are a disgrace to civilization," he said, "Under the requirements a supervisor need not learn music. Neither a

Toscanini nor a Stokowski could get a license in this State—for the lack of the proper conditional courses."

The supervisors themselves were criticized by Dr. Charles E. Griffith of the education department of Silver Burdett & Co., who said they "very frequently" failed to exercise sympathy and understanding in their appraisals of music teachers. "Supervisors have pretended to be a testing department and have often developed into common scolds," he said.

"If you want to see progressive education at its best," he recommended, "go to the Hawaiian Islands, where teachers are not handicapped by traditional roots. And, furthermore, there is a great deal to be said for the practice of high school boys and girls of playing in jazz bands to earn money for better music education. I might add that moving pictures have contributed greatly to music appreciation."

Dr. William A. Hannig, chairman of the committee on music licenses for the Board of Education, was coordinator of the conference speakers, who included Dean E. George Payne of the N. Y. U. School of Education and Augustus Zanzig, in charge of music, National Recreation Association. A dinner was held in the evening at the Hotel Brevoort, where Dr. Marshall Bartholomew of Yale described his music experiences on a recent trip to South America, and Dr. Glenn Guildersleeve, president of the Eastern Music Educators Conference, outlined the contribution of music in defense.

N.Y. Times 4/6/41



New Canaan  
Advertiser 4/17/41

"What has become of our poets? The question rises in other lands also, but it is enough to ask it of ourselves." So queries, John Erskine, the former distinguished professor of English at Amherst and Columbia, and Director of the Juilliard School. "... We need not be discouraged by the silence, there are cycles of depression in poetry as well as in economics." Prof. Erskine, writing for the "American Scholar," the 1940-41 Phi Beta Kappa Quarterly, asks "When will the Poets Speak?"

Norwalk Hour  
7/3/41  
At Central City



ANNA ERSKINE

Miss Anna Erskine, daughter of Mrs. John Erskine of "Nodway", Nod Hill, Wilton, and of John Erskine, of the Juilliard Institute of Music, New York City, and prominent author, is in Central City, Colo., this summer to work as assistant to Frank St. Leger at the Central City Opera House. This is the beautiful little theatre which the miners built in the '70's. Central City is now a ghost town, high in the mountains about forty miles from Denver, but each summer it comes alive for three weeks when the festival is in progress. The great hotel, the Teller House, is opened up and people come from Texas, Nevada, California, and even New York and New England to see the performances.

This year, the tenth for the festival, Robert Edmond Jones and Frank St. Leger are producing two operas, "The Barber of Seville," and "Orpheus," — both in English. The casts will be mostly Metropolitan singers: John Brownlee, Stella Andreeva, John Carter, Louis D'Angelo, Nino Ruisi and Edwina Eustis in "The Barber," Anna Kaskas and Margit Bokor in "Orpheus." Mr. Jones is doing the scenery and costumes; Herbert Graf, stage director of the Metropolitan and head of the Opera School at the Berkshire Festival, will direct, and Mr. St. Leger will conduct.

The season runs from July 5 to July 26 — alternating performances. Chorus, ballet and orchestra are all local products of Denver.

Miss Erskine has appeared in New York stage productions and at the Westport Country Playhouse. She is a talented and popular member of the younger set of this county and in metropolitan circles.

Mus. America 4/25/41

## ERSKINE AND MURSELL DIFFER AT CONFERENCE

### Educators Hold Contradictory Views at Fifth Annual Conference of N. Y. U. School

Persons who attended the fifth annual music conference of the New York University School of Education on April 5, witnessed an impromptu debate by Dr. John Erskine, president of the Juilliard School of Music, and Dr. James Mursell of the department of music education at the teachers college.

Dr. Mursell started the debate by referring to "musical football stars" and "moss-grown prejudices." He declared that the important thing was the number of people reached by music of any nature.

"We must sacrifice quality and traditional standards," he said. "Most standards reflect the prejudices and laziness of people who do not want to mend their ways. The business of education is the dissemination of culture, not its creation."

Dr. Erskine advocated high standards for all and said it was within the ability of all persons to attain the musical heights.

"Few of us are geniuses," he said, "but all of us who are human beings have the right to access in the realm of musical greatness. It all depends upon the training,

and the ordinary child should be taught the same way that a Flagstad is taught."

He said it was undemocratic to believe that individuals could not rise to a high level of music appreciation.

### Board of Regents Criticized

Dr. Erskine also attacked the standards of the Board of Regents in the appointment of school supervisors of music. "They are a disgrace to civilization," he said. "Under the requirements a supervisor need not learn music. Neither a Toscanini nor a Stokowski could get a license in this State, for the lack of the proper conditional courses."

Dr. William A. Hannig, chairman of the committee on music licenses for the Board of Education, was co-ordinator of the conference speakers, who included Dean E. George Payne of the N. Y. U. School of Education and Augustus Zanzig, in charge of music, National Recreation Association. A dinner was held in the evening at the Hotel Brevoort, where Dr. Marshall Bartholomew of Yale described his music experiences on a recent trip to South America, and Dr. Glenn Guildersleeve, president of the Eastern Music Educators Conference, outlined the contribution of music in defense.

Wilton Bulletin  
7/10/41

### Miss Erskine Helps Run Music Festival

Miss Anna Erskine of Nod Hill, is spending her summer in Central City, Colo., as assistant to Frank St. Leger of the Central City Opera House. The tenth annual festival is being held in this unique little theatre, situated in a ghost town in the mountains far from any city. It is attended by people each year from Texas, Nevada, California and even New York and the New England states.

Frank St. Leger in collaboration with Robert Edmond Jones, will produce two operas this summer, "The Barber of Seville" and "Orpheus." The singers are taken mostly from the Metropolitan Opera company as well as Herbert Graf, stage director for the festival. Mr. Jones will do the scenery and costumes and Mr. St. Leger will conduct. The city of Denver furnishes material for the chorus, ballet and orchestra.

Miss Erskine, who will be responsible for many of the details of the three weeks' run of the operas, is a daughter of Mrs. John Erskine of "Nodway," Wilton, and John Erskine, composer, author, and faculty member of Juilliard Institute of New York. She has appeared in stage productions in New York City, at the Country Playhouse in Westport and the New England Playhouse in Ridgefield.

### Inter-American Music Fiesta Tonight

John Erskine, former president of the Juilliard School of Music, will be master of ceremonies at the All Star Inter-American Music Fiesta at Carnegie Hall tonight. Stars of the Southern Republics will be presented in a program of music and dancing.

Portland, Me.  
Express 11/4/41

### Film On Music Education To Be Shown Here

Will Be Presented  
At Butler School  
Friday Night

The Portland Music Teachers' Association is sponsoring the film, Music of the Masters, in the Butler School auditorium, Friday evening at 7.45 o'clock. The film, a Hollywood production, is under the personal supervision of John Erskine, noted musical lecturer, formerly on the staff of the Juilliard Institute of Music and currently associated with the Columbia Concerts Corporation.

The film has been designed to give a more intimate musical performance than is usually afforded by a stage concert, because of the unusual type of photography, giving closeups of the artists and their instruments. Explanatory remarks by a musical commentator accompany the production, adding to the enjoyment of the composition presented. Each artist will give a 10-minute performance including piano solos, a duo piano group, harp, baritone, and cello solos, and a string quartet group of numbers, all by concert artists of international fame.

Fresno Bee 11/27/41

### Influence Of Women Is Town Hall Topic Of Erskine Lecture

The Influence Of Women And Its Cure will be the subject of John Erskine, author, musician and lecturer, when he speaks to the Fresno Town Hall membership Monday at 10:30 A. M. in Hardy's Fresno Theater.

Erskine's appearance formerly was scheduled for December 8th.

The speaker, born in New York City in 1879, was graduated from Columbia University with a master's and doctor's degrees. He began his career as an educator and writer, first producing educational and scholarly books. Later he branched into diversified fields.

In 1923, Erskine, demonstrating his versatility, toured as soloist with the New York Symphony under the direction of Walter Damrosch. He was president of the Juilliard School of Music from 1928 to 1936 and also chairman of the Metropolitan Opera Association.

New Canaan  
Advertiser 7/24/41  
Colleges Guide  
Music Future  
Of Hemisphere

By GLENN DILLARD GUNN

The cultural exchange now being promoted between the major nations of this hemisphere seems to have fallen into the hands of the universities and hence to be dominated by the academic mind.

That means, in its musical departments, that it is controlled by the musicologists. These students of the art seem, at the moment, to be concerning themselves chiefly with folk-song, a fascinating subject, to be sure, but one that reaches the living world of music only through the composer and the performer.

### Long, Futile History

These practicing musicians, in turn, are regarded with distrust by the academic mind. Sometimes their counsel is sternly rejected, as witness the long and futile history of the Pan American Union's concerts in Washington.

Any practical musician in touch with the creative field of the music of the Americas could have contrived a better representation of the art than has been accomplished in this important center of inter-American activity.

However, those concerts have been left to the diplomats who have delegated their responsibilities to hands long since proved incompetent.

Now the Cultural Relations Division of the Department of National Defense has taken a hand, and again the academic mind seems to be directing the effort. The direction is, apparently, somewhat incomplete, but the academic bias is there nevertheless; for when the International Conference of Musicologists held sessions last summer in Montevideo, some of the figures appointed to represent the musical life of this country were chosen with poor judgment.

There was, for example, Dr. John Erskine, of Columbia University, also a director of Juilliard School of Music, whose fame in his own country derives in largest measure from an impertinent talent to rewrite in low style the legends of ancient Greece.

### Choice Not Wide

Musically, Dr. Erskine has been a champion of high school orchestras, thus finding opportunity to play Mozart piano concertos with their support at national conventions. The quality of his performances was amateurish; yet he was chosen by the musicologists to deliver a brief comment on "The Evolution of Americanism in Music."

Continuing the list of North Americans who represented the music of this country on this occasion, one encounters the name of Lazare Saminsky, who discussed, and played at the piano, works by Hanson, Copland, Moore, Freed, and himself. The choice is not wide and may have been good. The point to be made here is that Mr. Saminsky's gifts and attainments, worthy as they may be, have not been demonstrated to the nation generally.



NY Herald

Tribune 11/15/41

### Phi Beta Kappa Group Elects 93 New Members

#### Associates Hold Second Annual Dinner

The Phi Beta Kappa Associates, holding their second annual dinner last night at the Metropolitan Club, Sixtieth Street and Fifth Avenue, elected to membership ninety-three men and women throughout the United States, including Dr. Wilbur L. Cross, former Governor of Connecticut; Mrs. Dwight Whitney Morrow, of Englewood, N. J., former acting president of Smith College; Col. Theodore Roosevelt Jr.; Arthur A. Ballantine, former Under-Secretary of the Treasury and Judge John M. Woolsey, of United States District Court.

The associates were organized in February, 1940, to co-operate with Phi Beta Kappa in the development of a high caliber of American leadership. Membership is limited to 200. Arthur T. Vanderbilt is president; Julius H. Barnes, Hugh McKinnon Landon and Dave Hennen Morris, vice-presidents; Dr. Joseph E. Goodbar, secretary, and John M. Hancock, treasurer.

Dr. John Erskine, author and president of the Juilliard School of Music; William Allen Neilson, president emeritus of Smith College; Crane Brinton, one of the editors of "The American Scholar," publication of Phi Beta Kappa, and Roscoe Pound, dean emeritus of the Harvard Law School, were the speakers last night. Mrs. John H. Finley, widow of the editor of "The New York Times," who was one of the founders of the associates, was a guest of honor.

Fresno, Cal.

Bee 11/30/41

### Town Hall Will Hear Erskine, Famed Author

John Erskine, author, musician and lecturer, will be presented by the Fresno Town Hall tomorrow at 10:30 A. M. in Hardy's Fresno Theater.

The noted figure will speak on "The Influence Of Women, And Its Cure." He will be introduced by Mrs. H. Rafael Lake.

In addition to his long list of books, Erskine enjoys the reputation of being a brilliant musician, appearing as soloist with the New York Symphony Orchestra, serving as president of the Juilliard School of Music and as chairman of the Metropolitan Opera Association.

A native of New York, Erskine received his education at Columbia University and began his career as an educator and writer. He was the head of the English department at Columbia before devoting the majority of his time to writing.

A luncheon in The Californian for town hall members, with Erskine as the honor guest, will conclude the meeting. This will be the final program until after the Christmas holidays. Alfred Noyes, English poet and author, will be the next speaker, appearing January 12th.

Mr. John Erskine

Albuquerque, N. M. Journal  
11/29/41

### Erskine Urges Greater Intelligence In All, Especially in Government

Author, Speaking Before Knife and Fork Club,  
Says Man Is Morally Obligated to Improve

To be compelled to do good at the point of a bayonet is not a virtue, John Erskine, noted writer and teacher, told Knife and Fork Club members, in their Friday night dinner session.

For then the reverse would be an excuse, that wrong committed under compulsion is excusable.

Erskine thinks each man must have a free choice to be responsible for his actions and each man's action must spring from discerning reason.

"I meant well," is not the answer to thoughtless action that brings misery in its wake, Erskine said, for each man is morally obligated to be intelligent through three stages: See that which interrupts the progress to the goal; draw deductions; do something about the situation.

Developing his theme of "The Moral Obligation to Be Intelligent," Mr. Erskine believes it is the positive duty of a man to be as intelligent as he can.

Science knows this, Erskine said, but government still lags.

"Elections must have as their basis something more than just whether a man is honest or a rascal. Experience in government is required," the speaker insisted, "for 130 million souls is nothing to learn on."

Virtues and sins are difficult to put in respective categories, Erskine maintains, and the hero of a book is valued when he remains great despite weaknesses. The speaker cited Biblical heroes such as Jacob and David.

Erskine belittled the trite sayings "Be good and you'll be happy" and others in that vein.

"The best man about whom I know died on the cross," he said in illustration.

Erskine charged the business man to take a serious interest in the arts, and the professor to study business as a matter of course for a more intelligent understanding and expression of living.

"The greatest book hasn't been written, nor the finest picture painted. The greatest government hasn't been yet evolved, nor business been evolved to the finest system of economics," Erskine said in closing.

The speaker was introduced by Dean Jay C. Knobe, club president, who recalled to the audience that Mr. Erskine for 10 years was head of the Juilliard School of Music in New York, a college professor, and author of a list of books.

NY Journal  
American 11/18/42

John Erskine, author and musician, is writing the history of the Philharmonic Symphony Society, now celebrating its 100th year of activity. Particular emphasis will be made of the past 25 years, with an appendix containing complete programs from the 1917-18 season through 1941-42. Marshall Field, president of the society, will contribute an introduction to the book. Mr. Erskine was professor of English at Columbia University and was for many years president of the Juilliard Foundation.

Phila. Record

2/15/42

AND SPEAKING of music, did you know that another one of our star attractions, witty and urbane John Erskine, once toured as a soloist (at the

piano) with the New York Symphony Orchestra under Damrosch? He also played with symphony orchestras in Detroit, Minneapolis and Chicago. Music and poetry have always been close to him; he is a director of the Juilliard School of Music in New York and has been president of the Poetry Society of America. Incidentally, he is a New Yorker who, like Deems Taylor, was actually born in New York! Famed for his novel, "The Private Life of Helen of Troy," which is still in demand after 17 years, he is more recently author of "Casanova's Women" and "Mrs. Doratt."

Mus. Courier 3/5/42

### Boston Celebrates 75th Birthday of N. E. Conservatory

Gala Concerts Mark Week of  
Eminent School's Double Ob-  
servance

By IRVING SCHWERKE

Musical Courier Bureau,  
Boston, Mass.

BOSTON.—A signal event of the period was the celebration during the week of February 16, of the seventy-fifth anniversary of the founding of the New England Conservatory of Music and the fortieth of the organization of its orchestra. The celebration reached its climax on the 19th, when, in the afternoon and evening, two particularly significant sances were held.

At the first event, John Erskine, author and former president of the Juilliard School of Music in New York, gave an address. The Conservatory chorus and the Boston String Quartet were heard. Congratulatory messages from Gov. Saltonstall, Serge Koussevitzky, Mayor Tobin, Senator Walsh, Walter Damrosch, Geraldine Farrar, Mrs. Edward MacDowell, and other notables were read, each message extolling—and rightly—the unique contribution of this institution to the cul-

tural and spiritual life of our country.

In the evening, a brilliant concert was given by the Conservatory Orchestra and Chorus, in Jordan Hall. Wallace Goodrich, director of the Conservatory, conducted very finished performances of Fingal's Cave by Mendelssohn, the Motet, Exultate Deo, for chorus and orchestra by Mabel Daniels, Adagio from the B flat symphony by Chausson, and Jubilee Overture of Chadwick. Cleora Wood, soprano, was soloist in numbers by Gluck, Handel, and Mozart, which she presented with great beauty of tone, exquisite phrasing, and stylistic perfection. Jesus Maria Sanroma, pianist, was soloist in the Rachmaninoff Concerto No. 2, in C minor, played with his wonted technical address and straightforwardness. Conductor, orchestra, chorus, and soloists were given an ovation that will long be remembered by all concerned.

Salvos for the Master!

When Koussevitzky returned to the Boston Symphony (Feb. 6 and 7) the audiences rose upon his entrance, and for fully five minutes overwhelmed him with cheers and applause. After the Star Spangled Banner, the conductor gave a majestic reading of the Concerto Grosso in B minor for string orchestra by Handel, the slow movements particularly speaking with a serene sublimity. Sibelius' Fifth symphony again left at least one listener unmoved, despite a superb reading. Brahms' Symphony No. 2, in D, came over like an immense flood-tide of orchestral song, redolent of romantic lyricism, and enchanting color.

Boston Post

2/17/42

### To Mark 75th Year of Hub Conservatory

In connection with the observance of the 75th anniversary of the New England Conservatory of Music, conservatory trustees tonight will entertain students at a dance at the conservatory. Thursday President John Erskine of the Juilliard Foundation will address those attending exercises at Jordan Hall.

NY Times  
12/8/42

John Erskine will address the student assembly at the Institute of Musical Art of the Juilliard School of Music today at 12:30 P. M.



By Alice Frost Lord  
**MUSIC AND MUSICIAN**

"Music should be explained to the ear not to the eye."

So writes the distinguished critic, John Erskine, in a new biography of Felix Mendelssohn the Mendelssohn whose wedding march from "Midsummer Night's Dream" has shared thousands of wedding ceremonies in the 99 years that have passed since he wrote it.

Readers who turn to the recent biography of Wagner will be impressed by the contrast between the youth of these two musicians. Wagner grew up with no direct family prestige, and cultivated his talent in the midst of opposition. Mendelssohn was born into a wealthy and cultured home, where his gifts were cherished. His grandfather was a philosopher, his father a banker, and his mother a musician; and it was she who held the boy strictly to his studies at the piano, the violin, at landscape sketching, or composing.

There was no doubt about the lad's genius. For at thirteen he had written sixty pieces for piano and violin, string quartet, voices and even a small orchestra!

Good fortune attended him for years. He visited London and fell in love with the people, as they did with him. He saw Paris and the other great Continental cities, where other men of extraordinary gifts were a stimulus and inspiration—Goethe, Chopin, Meyerbeer, Liszt, Old Bull and others.

Honors came to him, one after another in conducting and concert work. Royalty smiled upon him. His compositions were many and varied, culminating in his magnificent "Elijah".

It is only at the last of his short life that deaths in the family touched him deeply, and the amount of work he did seemed to combine to his undoing. In 1847 he was gone at the age of thirty-eight years.

Mr. Erskine has written this book, "Song Without Words",

in a whole-souled spirit of appreciation. His experience with the Juilliard Foundation and the Metropolitan Opera association, as well as his travels abroad and his literary work has fitted him for the task. He, too, is a musician, a pianist and composer.

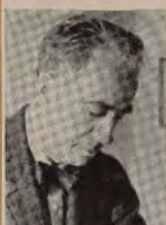
It is not a book of dates and bone-dry facts. For Mr. Erskine has tried to capture and express the spirit of the man, Mendelssohn's gift for song, his real genius as a virtuoso and composer, and the nobility of his character and his generous conduct. In fact, the biography sums up almost an appeal to the music-loving public to re-awaken to his greatness.

There is no attempt to disguise the facts of history, that Wagner's dramatic genius for awhile overshadowed Mendelssohn's pure song and magnificent chorals; or that his lighter compositions were sometimes tinged with mere sentiment. But one needs only to go to the list of all his work, and also the list of his recorded music to realize the weight of his contribution, as a whole, to the world of music. Both lists are within these covers.

Pertinently, Mr. Erskine notes: "Mendelssohn's best music seems to rise from experience ethereal rather than human, out of a world which haunts us but is not ours."

"At his masterly best he evokes a beauty which startles the hearer, as though he had long been waiting for it and had given up hope, since to this day it is found so completely in no other composer."

There are no photographic reproductions here; but several artistic decorations that add to the charm of this offering. There is something about the whole book that suits the musician, whose work it heralds so enthusiastically, and compels the married life of Mendelssohn is subdued; and there is no attempt at any general psychological analysis, probably because of the simplicity and obviousness of his career. (Julian Messner, Inc.)



JOHN ERSKINE



Orren Jack Turner  
 CHRISTIAN GAUSS



WILL D. HOWE

Professor of English at Columbia until his retirement in 1937 and a director of the Juilliard School of Music, John Erskine has contributed greatly to our literary heritage. Known to many for the sparkling wit of his versions of Classical and Biblical stories in *The Private Life of Helen of Troy*, *Penelope's Man*, *Adam and Eve*, etc., he is recognized also as a brilliant and profound literary critic and philosopher. Currently he is much in demand as a lecturer and is continuing his writing. (1932- )

Christian Gauss, professor of modern languages at Princeton, is now in his fourth decade as a member of the Princeton faculty and his second as Dean of the College. He has been the recipient of honorary degrees from several institutions. Well known as an author and regarded as a master of English prose style, he has maintained a scholar's interest in wider fields of study than is customary today. Among his books are *The German Emperor* and *A Primer for Tomorrow*. (1932- )

Will D. Howe is widely known to FBK members through his long service as a Senator and member of the Executive Committee. He has a deep interest in educational affairs . . . is chairman of the board of trustees of Skidmore College. For two decades an editor and director of Charles Scribner's Sons, he is an authority on American and English literature, with a special enthusiasm for the eighteenth century and for Hazlitt. He is editor of the series *The Modern Student's Library*. (1932- )

## Boston En. 9/66 2/20/42 Orchestra Climaxes Conservatory Week

The concert by the orchestra of the New England Conservatory of Music at Jordan Hall last evening was a fitting climax to this week's commemoration of the 75th anniversary of the founding of that institution. It was also the 40th anniversary of the organization of the Conservatory Orchestra as a complete symphonic body.

At the first concert of the orchestra in March, 1867 at Boston Music Hall, Mendelssohn's Overture, "The Hebrides," was the opening number on the program. Last evening Wallace Goodrich, director of the Conservatory, placed the Mendelssohn Overture first on the commemorative program.

In the spirit of the occasion, the members of the orchestra performed memorably last night. Mabel W. Daniels' Motet, "Exultate Deo," for chorus and orchestra, was jubilantly rendered.

Miss Daniels was in the audience to receive a hearty round of applause. Ernest Chausson's Adagio Op. 20, was "played in memoriam of the founder, benefactors, directors, trustees, officers and teachers of the Conservatory who, having given faithful service, do now rest from their labors."

Cleora Wood, soprano, of the faculty, was the first soloist of the evening. She sang exquisitely the arie, "Au sein de cette lyre" from Iluck's opera "Il Parnasso Confuso," and followed it with Handel's aria "O sleep, why dost thou leave me" from "Semele" and the Recitative and aria "Dove sono" from Mozart's Marriage of Figaro. The Mozart aria is one of the loveliest of operatic arias, and Mrs. Wood received an ovation for a warmly moving interpretation. In each of the arias, the orchestra, under Mr. Goodrich, accompanied admirably. "Jubilee," from the Symphonic Sketches of G. W. Chadwick (director of the Conservatory from 1897 to 1931) and Rachmaninov's second Piano Concerto in C minor,

with Jesus Maria Sanroma as soloist, completed the program. This Concerto, frankly Romantic in character, is a big and difficult work which the orchestra carried off with equal honors. Mr. Sanroma played with the aplomb and artistry for which he is so well known.

There was a large and distinguished audience on hand to applaud the orchestra, the director and the soloists, and wish well to his institution which has played such an important part in the cultural life of Boston.

Since yesterday was, to the day, the 75th anniversary of the Conservatory's founding in 1867 by Eben Fourlee, the commemorative exercises held in Jordan Hall in the afternoon and last evening's concert provided the climax to the week's celebration.

Philip R. Allen, president of the board of trustees, presided at the exercises. The invocation was read by Rev. Whitney Hale, D. D., rector of the Church of the Advent, Boston.

Messages of congratulation were received throughout the day from civic and musical leaders the country over. Gov. Leverett Saltonstall sent his greetings, as did Mayor Maurice J. Tobin, through Corporation Counsel Robert Cutler. Jerome D. Greene of the board of trustees represented the Boston Symphony. There were messages from Senators David I. Walsh and Henry Cabot Lodge, Dr. Walter Damsch, Nadia Boulanger, Mrs. Edward MacDowell, Desire Defau, John Barbirolli, Karl Kreuger, Harold Bauer, Edward Burlingame Hill, Sir Ernest MacMillan and many others.

Addresses in appreciation of the Conservatory's place in this country's cultural life were delivered by John Erskine, former president of the Juilliard School of Music, and Dr. Arnold T. Davison of Harvard University.

The musical portions of the program were offered by the Boston String Quartet and the Conservatory Chorus conducted by Francis Findlay.

Previous to his surveying the history of the Conservatory, Dr. Wallace Goodrich, director, read messages from William Cardinal O'Connell, in which His Eminence sent his best wishes and his blessing; from Miss Geraldine Farrar, a member of the board of trustee, and from Dr. Serge Koussevitzky, conductor of the Boston Symphony. Dr. Koussevitzky said in part:

"History will not forget that the New England Conservatory was founded when musical life of the country was at an early stage, and required a truly pioneering spirit to carry it to the people. The footsteps set and followed by the Conservatory proved right and served the purpose of producing splendid musicians. It is a great satisfaction and joy for the Boston Symphony Orchestra and myself to cooperate with you. I hope that our association will be as close in the future as it has been in the past." J. W. R.

Bayonne Times  
 4/16/42

Mrs. Parker O. Griffith, founder and president of the Griffith Music Foundation, will be honored at a testimonial concert to be given Sunday afternoon at 3:30 o'clock in the Mosque Theatre, Newark. Entitled "Music for Morale," the recital will feature a number of distinguished artists, among them Alexander Brailowsky, Russian pianist; Patricia Travers, violinist and Robert Weede, basso of the Metropolitan Opera Association. John Erskine, eminent music authority and former president of the Juilliard School of Music, New York, will speak on the theme "Music for Morale."

The concert is being presented by organizations cooperating with the Essex County Symphony Society and the Griffith Music Foundation.

Miss Travers, accompanied by Bernard Frank at the piano, will play Prelude and Allegro, Pugnani-Kreisler; Donato Capriccioso, Saint-Saens and Polka, Shostakovich-Grunes. Mr. Brailowsky will play Fantasy-Improvisation, Waltz E Flat Major and Nocturne F Sharp Minor, Chopin; Ritual Dance of Fire, De Falla; Improvisation, F Minor, Faure and Rhapsody No. 6, Liszt.

Wash. D. C. Times Herald  
 4/15/42

## Notables Aid as Symphony Opens Its Campaign for Funds

The National Symphony launched its sustaining fund drive with a luncheon at the Mayflower yesterday to which the campaign workers were invited.

Four hundred of these public-spirited men and women accepted the invitation to break bread with Dr. Hans Kindler and the directors of the National Symphony Association and to hear addresses by Dr. Walter Damsch, dean of American conductors; Dr. Leslie Glenn, formerly rector of St. John's Parish, now a Navy chaplain, and Dr. John Erskine, professor emeritus of Columbia University and director of the Metropolitan Opera, the New York Philharmonic-Symphony, and Juilliard Foundation.

Dr. Damsch could not attend in person. His speech was broadcast from New York, recorded here, and played over the public address system. The venerable conductor paid high tribute to the courage of the citizens of Washington in founding their own orchestra 11 years ago after depending on their larger neighbors for

the better part of a century. He described Kindler as a greatly gifted artist and placed the orchestra high among similar organizations.

Lieutenant Glenn, as he now must be titled, described the satisfaction and gratitude of the many sailors who take advantage of the concerts in New York, Washington and other cities. He asserted that it is a mistake to assume that the rank and file of the military are not interested in fine music. He urged that the National Symphony be kept as an active expression of the democracy for which the nation is fighting.

Dr. Erskine, famed for his gift of satire, suggested that Washington needed the National Symphony to define the cultural standards of Congress. He reminded the campaign workers that the youth of the land through the intelligent study of music in the public schools has so raised the cultural levels of the land that even small town mayors now know the Fifth Symphony of Beethoven.



Mr. John Erskine

85

Phila. Record 2/15/42

## Famous Authors to Explain How They Turn Out Those Best Sellers



STRUTHERS BURT

### Five Celebrated Writers to Appear at Luncheon Sponsored by The Record and City Booksellers.

Hundreds of literature-hungry Philadelphians who have saved Monday, February 23, a week tomorrow, for the Famous Authors' Luncheon, will hear at first-hand of the mechanics of authorship from technical experts.

Five celebrated writers whose works are best sellers will entertain them at a Bellevue-Stratford luncheon, first of a proposed series sponsored by the Philadelphia Record and the Philadelphia Booksellers' Association. Luncheon tickets are \$1.50 and may be secured from Philadelphia booksellers.

#### Struthers Burt Coming.

There will be, of prime interest to Philadelphians who love their city and its tradition, Struthers Burt, author of the avidly read "Along These Streets." A Philadelphian who wrote with love for his native city, Burt has roamed far afield in his scribbling.

He served on the editorial staff of the old Philadelphia Times after graduation from Princeton and Merton College, Oxford, England; taught English, ranched in Wyoming, served in the army air service in World War I, then settled down as a dude-rancher and writer in the "dude-wrangling" West.

He wrote a score of popular books and some hundreds of stories. Best remember, perhaps, of his books until the phenomenal "Along These Streets," was "The Delectable Mountains." Burt will come here for the luncheon from his North Carolina winter home.

#### And Carl Carmer.

Then there's Carl Carmer, who hit the best-seller ranks again this year with his vital, carefully documented "Genesee Fever." Carmer, an authority on the lore of the Finger Lakes region of Western New York, is perhaps the only author who had as his collaborators the President and the wife of the President of the



VICKI BAUM



CURT RIESS

United States.

When "Genesee Fever" was shaping itself in Carmer's mind, he lunched at the White House with President and Mrs. Roosevelt. They dug into their stored-up knowledge of the Genesee Valley, and many of the legends Carmer adapted to his uses in the book stemmed directly from that three-hour session with the President and the First Lady.

#### Vicki Preparing New Book.

Vicki Baum has been a standby of American letters since her spectacular "Grand Hotel" shaped a new design for the novel. When Charles Lee, literary editor of the Philadelphia Record, asked her to appear at the Famous Authors' Luncheon, she wrote back an acceptance, and asked whether she should talk on how she learned to write in English, or on her newly acquired store of knowledge of the rubber industry. From that, Lee deduced that she has in the "works" a new novel on the war-important rubber trade.

John Erskine—Dr. John Er-



JOHN ERSKINE



CARL CARMER

skine, director of the Julliard School of Music, trustee of the Metropolitan Opera Association—collected enough academic honors to take up three-quarters of a column of "Who's Who" before he whacked the American reading public in its satirical consciousness with his "The Private Life of Helen of Troy."

In the hurried intervals of academic duties, he has repeated over and over his first success with kindred colorful legends and astute critical articles.

#### Will Tell of Espionage.

The last of the five celebrities who will appear at this literary festival is Curt Riess, whose appearance is timely because of his vast knowledge of modern espionage. Riess, author of the best-selling "Total Espionage," will discuss "America Versus the Axis Espionage Machine." His European journalistic career brought him into intimate contact with the French, British and German spy organizations, the workings of which remain a mystery to most Americans.

## Passaic Herald-News 4/15/42 Miss Travers Will Play In Newark Sunday

### Artists Contribute Talent in Testimonial To Mrs. P. O. Griffith

Patricia Travers, the Clifton violinist who won national recognition at the age of fourteen, will be among the distinguished artists appearing in the "Music for Morale" concert in Newark on Sunday in honor of Mrs. Parker O. Griffith, founder and president of the Griffith Foundations.

The testimonial concert, presented by organizations co-operating with the Essex County Symphony Society and the Griffith Music Foundation, will take place at 3:30 at the Mosque Theatre, Newark. Invitations are available to the public.

Appearing on the same program with Miss Travers will be Alexander Brailowsky, Russian pianist and Robert Weede, basso of the Metropolitan Opera Association. John Erskine, eminent music authority and former president of the Julliard School of Music, New York, will speak on the concert theme, "Music for Morale."

Alexander Brailowsky has played many times in Newark, both at the stadium concerts and in the Master Piano Series. He is donating his services on this occasion as are the other artists and Mr. Erskine.

Patricia Travers, since her debut at six, has appeared with the Chicago Symphony Orchestra, the Detroit Symphony on the Ford Hour, the New York Philharmonic, the Harrisburg Symphony, and other important musical organizations. Recently she took "time off" from the concert stage to play in Paramount's "There's Magic in Music."

A typical American brought up on a farm near Baltimore, Robert Weede won the \$2,000 award of the Caruso Memorial Foundation in 1929 and spent it to study in Italy. Returning to America a few years later he was engaged by Roxy as leading baritone for the Radio City Music Hall presentation, and in 1937 made his Metropolitan Opera debut as Tonio in "Pagliacci." It was a successful debut commended by the press but the Metropolitan gave him no further opportunity to add to his initial success. Meanwhile his career progressed in other parts of the country and South America, and finally in February of last year he made his "second debut" at the Metropolitan in the title role of "Rigoletto" and was immediately heralded as the most sensational American singer of two decades.

Patricia Travers, accompanied by Bernard Frank at the piano, will play Prelude and Allegro by Pugnani-Kreisler, Rondo Capriccioso by Saint-Saens and Polka, by Shostakovich - Grunes. Mr. Brailowsky's program will include selections by Chopin, De Falla, Faure and Liszt.



Paterson, Call  
4/15/42  
"Music For Morale"  
Concert Next Sunday

Leading Artists Will Ap-  
pear On Program In  
Newark

Distinguished artists appearing in the "Music for Morale" concert in honor of Mrs. Park O. Griffith will be Alexander Brailowsky, Russian pianist, Patricia Travers, violinist, and Robert Weede, basso of the Metropolitan Opera Association. John Erskine, eminent music authority and former president of the Juilliard School of Music, New York, will speak on the theme of the concert "Music for Morale."

The testimonial concert is presented by organizations co-operating with the Essex County Symphony Society and the Griffith Music Foundation of which Mrs. Griffith is president and founder. It will be held in the Mosque Theatre, Newark, Sunday afternoon, Apr. 19, at 3:30. There will be no admission charge and invitations are available to the public. They may be secured from the Essex County Symphony Society office at 605 Broad street, Newark.

Alexander Brailowsky has played many times in Newark, both at the stadium concerts and in the Master Piano series. He is donating his services on this occasion as are the other artists and Mr. Erskine.

Patricia Travers, a nationally-known violinist at 14, is a resident of Clifton, New Jersey. Since her debut at 6, she has appeared with the Chicago Symphony orchestra, the Detroit Symphony on the Ford Hour, the New York Philharmonic, the Harrisburg Symphony, and other important musical organizations. Recently she took time off from the concert stage to play in Paramount's "There's Magic in Music."

A typical American brought up on a farm near Baltimore, Robert Weede became famous the hard way. After graduating from high school he sang in movie theaters and with an opera company in Baltimore. In 1929 he won the \$2,000 award of the Caruso Memorial Foundation and spent it to study in Italy. Returning to America a few years later Weede was engaged by Roxy as leading baritone for the Radio City Music Hall presentation, and in 1937 came what should have been his "big chance." He made his Metropolitan Opera debut as Tonio in "Pagliacci." It was a successful debut commended by the press but the Metropolitan gave him no further opportunity to add to his initial success. Meanwhile his career progressed in other parts of the country and South America, and finally in February 1941 Weede's patience was rewarded. He made his "second debut" at the Metropolitan in the title role of "Rigoletto" and was immediately heralded as the most sensational American singer of two decades.

Weede's part in the program Sunday consists of songs and arias to be announced later.

Patricia Travers, accompanied by Bernard Frank at the piano, will play: "Prelude and Allegro," Pugnani-Kreisler; "Rondo Capriccioso," Saint-Saens; "Polka," Shostakovich-Grunes.

Mr. Brailowsky will play the following piano selections: "Fantasy-Impromptu," Chopin; "Waltz E Flat Major," Chopin; "Nocturne F Sharp Minor," Chopin; "Ritual Dance of Fire," De Falla; "Impromptu, F. Minor," Faure; "Rhapsody No. 6," Liszt.

Hawthorne, N.J. Press 4/16/42  
"Music for Morale" Concert Will  
Be Held in Mosque Theatre  
On Sunday Afternoon, April 19th

Distinguished artists appearing in the "Music for Morale" concert in honor of Mrs. Parker O. Griffith will be Alexander Brailowsky, Russian pianist, Patricia Travers, violinist, and Robert Weede, basso of the Metropolitan Opera Association. John Erskine, eminent music authority and former president of the Juilliard School of Music, New York, will speak on the theme of the concert "Music for Morale."

The testimonial concert is presented by organizations cooperating with the Essex County Symphony Society and the Griffith Music Foundation of which Mrs. Griffith is president and founder. It will be held in the Mosque Theatre, Newark, Sunday afternoon, April 19, at 3:30. There will be no admission charge and invitations are available to the public. They may be secured from the Essex County Symphony Society office at 605 Broad Street, Newark.

Alexander Brailowsky has played many times in Newark, both at the stadium concerts and in the Master Piano Series. He is donating his services on this occasion as are the other artists and Mr. Erskine.

Patricia Travers, a nationally-known violinist at 14, is a resident of Clifton, New Jersey. Since her debut at six, she has appeared with the Chicago Symphony Orchestra, the Detroit Symphony on the Ford Hour, the New York Philharmonic, the Harrisburg Symphony, and other important musical organizations. Recently she took time off from the concert stage to play in Paramount's "There's Magic in Music."

A typical American brought up on a farm near Baltimore, Robert Weede became famous the hard way. After graduating from high school he sang in movie theatres and with an opera company in Baltimore. In 1929 he won the \$2,000 award of the Caruso Memorial Foundation and spent it to study in Italy. Returning to America a few years later Weede was engaged by Roxy as leading baritone for the Radio City Music Hall presentation, and in 1937 came what should have been his "big chance." He made his Metropolitan Opera debut as Tonio in "Pagliacci." It was a successful debut commended by the press but the Metropolitan gave him no

further opportunity to add to his initial success. Meanwhile his career progressed in other parts of the country and South America, and finally in February 1941 Weede's patience was rewarded. He made his "second debut" at the Metropolitan in the title role of "Rigoletto" and was immediately heralded as the most sensational American singer of two decades.

Newark Star  
Ledger 4/18/42  
Mrs. P. O. Griffith  
To Be Honored  
At Concert

Robert Weede, Metropolitan Opera baritone, will sing at the "Music for Morale" concert in honor of Mrs. Parker O. Griffith tomorrow afternoon at 3:30 in the Mosque Theater. Patricia Travers, 14-year-old violinist, Alexander Brailowsky, Russian pianist, and the speaker John Erskine, former president of the Juilliard School of Music, New York, are also donating their services.

The testimonial concert is presented by organizations cooperating with the Essex County Symphony Society and the Griffith Music Foundation of which Mrs. Griffith is president and founder.

Bridgeport  
Telegram 5/7/43

Music

- 7:30—WQXR Orchestra, Eddy Brown conducting—WQXR.
- 8:00—"Music in the Army" with Capt. John G. Morrissey—WQXR.
- 8:00—Lucille Manners, soprano, with Frank Black ensemble—WEAF.
- 8:00—CDVO Music Week program: John Erskine with Juilliard Music—WNYC.
- 8:30—Ballet Theater orchestra—WNYC.
- WSPN.
- 10:00—All-Tschalkowsky program—WQXR.
- 10:35—Music Federation Male Vocalist Winner—WNAE, WJZ.
- 10:45—Music Federation Young Violin Artist Winner—WOR.

Waterbury American  
1/29/43  
John Erskine,  
Author, to Be  
Forum Speaker

Second Church  
Symphony Orchestra  
To Give Concert

John Erskine, musician, composer, lecturer and author of best sellers, will speak on "Music in the Community" at Second Congregational church forum Sunday evening at 7:30. A feature of the evening will be the second annual concert of Second Church Symphony orchestra with George Gentile, director and conductor.

Mr. Erskine is perhaps best known for his imaginative treatment of "The Private Life of Helen Troy." One of America's leading novelists, he has some 30 other books to his credit. He was associate professor of English at Amherst from 1906 to 1909 and professor of English at Columbia university for a period of 20 years. Since 1937 he has been professor emeritus at Columbia.

Music and literature are companion interests of Mr. Erskine's. An accomplished amateur pianist, he has played with the New York Symphony orchestra and the Milwaukee, Chicago, Baltimore and Minneapolis orchestras, among others. He is a director of the Metropolitan Opera association and of the Juilliard School of Music, of which he was president for nine years.

During World war I, Mr. Erskine served at one time as chairman of the Army educational commission of the A. E. F. and as educational director of the A. E. F. university at Beaune, France.

8/9/42  
Richmond, Va. Times Dispatch  
By Allen R. Matthews

WHAT THE publishers called a "guide to the intelligent enjoyment of the arts and of living," from the pen of John Erskine, will lead the nonfiction lists of Julian Messner, Inc., this Fall. Publication date has been set for October.

Erskine is a novelist, critic, musician and teacher who, the publisher says, "has crowded his life with delights and accomplishments beyond measure. His own rich experiences have in large part been due to the intelligent method he has pursued to make them possible. Mr. Erskine has not only increased his own pleasure through the enjoyment of the complete life but in this book he points the way to others to do so as well."

The book, "The Complete Life," is called educational "by precept and example and . . . mellow discursiveness."

In writing the book, Erskine says "I suppose I am trying to teach my fellows. In every chapter there is a large proportion of autobiography. I set down some of my own experiences in each case to illustrate general points, or perhaps to encourage my reader by confessing that I haven't always lived up to the wisdom I would now impart."

Erskine has been a professor of English at Columbia University, chairman of the administrative committee of the Juilliard School of Music, a director of the Metropolitan Opera Association, and a member of the New York Municipal Art Commission.

If this doesn't round out his career enough for you, you may be interested to know that he was chairman of the Army Education Commission with the AEF in 1917 and 1918, and in 1919 was educational director of the American Expeditionary Force University in Beaune, France.

He has written or edited some 50 books during a literary life extending over approximately 40 years.



John Erskine

Montclair Times  
4/16/42  
"Music for Morale" will be the subject of an address by Dr. John Erskine, former president of the Juilliard School, at the testimonial concert Sunday afternoon at the Mosque Theatre, Newark. The concert is in honor of Mrs. Parker O. Griffith, president of the Griffith Music Foundation.



Mr. John Erskine

87

Newark Star Ledger 4/20/42

## Mrs. Griffith Honored at Concert

4,000 Crowd Mosque For Testimonial By Music Group

The impetus given musical appreciation in Essex County and Newark in the years since World War No. 1, by Mrs. Parker O. Griffith received singular recognition yesterday when an audience of more than 4,000 overflowed the Mosque for a concert in her honor.

Sponsored by organizations co-operating with the Essex County Symphony Society and the Griffith Music Foundation as part of a "Music for Morale Day" celebration, the event developed into an unusual artistic tribute to "Newark's first lady in the musical field." Speakers who praised Mrs. Griffith's contribution to the musical life of the city included John Erskine, novelist and formed head of the Juilliard School of Music; Mayor Vincent J. Murphy and Mrs. Henry Barkhorn.

### MUSIC FOR NEWARK

Both Mayor Murphy and Erskine emphasized the part music can play as a morale builder and expressed the hope that there would be no let-down because of the war in local musical activities developed through the work of Mrs. Griffith and sponsoring organizations of the Griffith Music Foundation.

## Honored for Contribution to Newark's Musical Life



Mrs. Parker O. Griffith receives an illuminated-testimonial resolution from Mrs. Henry Barkhorn, vice president of Essex County Symphony Society, for her contribution to the musical life of the city yesterday at the

Mosque. Left to right: Robert Weede, Metropolitan Opera baritone; Patricia Travers, 14-year-old violinist; Mrs. Griffith, Mrs. Barkhorn and John Erskine, novelist. About 4,000 music lovers turned out for the concert.

Waterbury Democrat 1/29/43

## JOHN ERSKINE FORUM SPEAKER

Noted Author, Musician to Lecture on "Music in the Community"

John Erskine, author, musician, composer, lecturer and literary critic, will be the speaker at the Forum of the Second Congregational Church on Sunday evening, January 31 at 7:30 p. m. His subject will be "Music in the Community." The Second Church Symphony Orchestra will also present its second annual concert this Sunday evening. There will be thirty pieces in the orchestra and they will play a program of classical music. George Gentile is the Director and conductor. Other officers are as follows: Lester E. Wheeler, president; Austin W. Robbins, treasurer and William Harvey, secretary.

John Erskine is one of the most versatile of men. Besides his many other accomplishments he is one of America's leading novelists. He is the author of some thirty books and many of his books, among them being "The Private Life of Helen of Troy" have been best sellers. He has numerous honorary degrees from many institutions of higher learning, both in this country and abroad. He was Associate Professor of English at Amherst from

1903 to 1909 and Professor of English at Columbia University for twenty years. Since 1937 Mr. Erskine has been Professor Emeritus at Columbia University.

He is a member of the National Institute of Arts and Letters; American Academy of Arts and Sciences; Poetry Society of America and Modern Language Association. He was Chairman of the Army Educational Commission of A. E. F. 1918-19; Educational Director of A. E. F. University at Beaune, France, 1919; Officer of Legion d'Honneur, D. S. & M. 1919.

Mr. Erskine is also a member of the Board of Directors and Executive Committee, Metropolitan Opera Association; a member of the Board of Directors of Juilliard School of Music, and Board of Trustees of Juilliard Musical Foundation. He was president of the Juilliard School for nine years, 1928-37, and chairman of the National Committee for Music Appreciation.

He is an accomplished pianist. He has played with the New York Symphony Orchestra, Milwaukee Symphony, Kalamazoo, Grand Rapids, Chicago, Plainfield, Baltimore, Minneapolis, and the Little Symphony Orchestra. He made a three months' trip to Argentina and Uruguay in the summer of 1941, at the request of the Cultural Relations Division of the State Department. He is also a Vestryman of the Corporation of Trinity Parish in New York City.

Waterbury Republican 2/1/43

## Everyone Can Enjoy Good Music--Dr. Erskine

Music is no longer an art only for the "genius" but is intended for the enjoyment and enrichment of everyone. Dr. John Erskine, author and music authority, told an audience of 600 persons at the Second Congregational church forum last night.

Discussing "Music in the Community," Dr. Erskine declared that music enlightens and lifts the performer much more than the listeners for "men's souls and minds grow and expand only from within." Music is not simply an art, he said, but is a language which stirs the soul more than any other expression.

Music is the only language which one cannot remember unless it is beautiful, the speaker said. He compared the art as a language to dancing, singing and painting. Music can be an accompaniment to some other language such as the dance, or the expression of prayer and praise in the church, he pointed out, but it is "pure music" which "enables one to live more nobly and offers an insight into the essence of life." Decrying the "labeling of musical compositions" to convey word pictures, Dr. Erskine said that music does not have to tell a story but may be enjoyed for itself. It is also an experience, he said, which develops hidden faculties within the musician, and arouses the imagination of the listener.

### Traces Development Of Music In Education

Tracing the change in the status of music in the field of liberal education, Dr. Erskine cited the need for education for "knowledge and use." There are some 30,000 high schools in the United States in which there are very good orchestras, he said, and mu-

sic as an art for self-expression and betterment should be fostered in the community. A musical concert, he asserted, requires goodwill, intelligence and sympathy from the community.

One of America's leading novelists and author of some 30 other books, Dr. Erskine has played as pianist with many outstanding orchestras of the country, is a director of the Metropolitan Opera association and of the Juilliard School of Music.

Bridgeport Post 5/2/43

CDVO Program 8 p.m., WNYC. John Erskine is speaker on the C.D.V.O. Music Week program, with members of the faculty and students of the Juilliard Institute of Music and Art performing American chamber music and vocal works. The Ballet Theater orchestra performs at 8:30.

Chelsea, Mass. En. Record 7/3/43

John Erskine, in addition to being one of America's leading men of letters for the past twenty years, has toured as solo pianist with the New York Symphony Orchestra under Damrosch and played with the symphony orchestra of Detroit, Minneapolis and Chicago. He has been in turn a trustee, chairman of the committee on administration, and president of the Juilliard School of Music in New York, and also is chairman of the management committee of the Metropolitan Opera Association.



Musician 1/1943

Another sketch done by Michael Dolas in 1935 is shown this month, in the front page portrait of John Erskine, and which bears his autographed signature. Mr. Erskine comes currently into the news with the appearance through Macmillan's of his book entitled "The Philharmonic-Symphony Society of New York: Its First Hundred Years." In addition to his historical resume it publishes the programs from 1917 to 1942. Mr. Erskine is an officer of the Juilliard Foundation, a member of the Board of Directors of the Metropolitan Opera Association, and a member of the National Institute of Arts and Letters. His books, too well known to need cataloguing, are barely more numerous than the letters that have been appended to his name by the sundry degrees — bestowing institutions that have so honored him.

Long Branch, N.J. Record 3/5/43

## Talks Set On War And Arts

### Culture Exponents To Discuss Effects Of War On Talents

Jan Struther, Louis K. Anspacher, Malvina Hoffman and John Erskine, outstanding figures in the world of art, literature, drama and music will join in a discussion of "The Effect of the War on the Arts," Monday, March 8 at 8:40 P. M. at the Mosque Theatre, Newark, in the last forum event of the season sponsored by the Town Hall of Essex County.

Anspacher, veteran platform speaker with more than 200 lectures at New York's Town Hall to his credit, is a native of Cincinnati. He has graduated from the College of the City of New York and received his M.A. and LL.B. degrees from Columbia University. A member of the League for Political Education, he is widely known for such plays as "Tristan and Isolde," "Embarrassment of Riches," "The Glass House," "The Intruders," and others. He will replace John Mason Brown, former drama critic of the New York World-Telegram, now on active duty with the Navy and therefore unable to attend the symposium.

Malvina Hoffman, famous American sculptress, was a pupil of Auguste Rodin. Examples of her work are exhibited at the Metropolitan Museum of Art, the American Museum of Natural History, the Memorial Chapel of Harvard University, the Carnegie Institute at Pittsburgh and the Corcoran Art Gallery in Washington. Her "International Dance" fountain at the New York World's Fair was one of the few works exhibited there, to be placed on permanent exhibition. The author of "Heads and Tales" and "Sculpture Inside Out," she is perhaps best known for her famous "Hall of Man" at the Field Museum in Chicago.

Literature and war will be discussed by Jan Struther, author of "Mrs. Miniver." Before the war began she had the distinction of being the only woman on the editorial staff of the London Times. While here she wrote a series of stories depicting the life of the typical English family and signed them "Mrs. Miniver." When that lady's identity became the most controversial tea-

time topic in London, another newspaper offered a prize for the best satire on Mrs. Miniver. Jan Struther entered the contest and won. The sketches emerged as a book which was quickly claimed by the Book-of-the-Month Club and by Hollywood. The book has sold over a million copies and the motion picture has been judged one of the best of all time.

John Erskine will replace Deems Taylor as musical expert of the symposium. A familiar figure on the nation's lecture platform and a noted author, he is also an accomplished amateur musician, having performed with the New York Symphony, the Milwaukee Symphony and others of the nation's leading orchestras. Some of his books are "The Private Life of Helen of Troy," "Unfinished Business," and his recently published history of the first hundred years of the New York Philharmonic Orchestra. Now a member of the Board of Directors of the Metropolitan Opera Association and of the Board of Trustees of the Juilliard Musical Foundation, during the last war Erskine was on the Army Education Commission of the A. E. F. In 1919 he became Educational Director of the A. E. F. at the University of Beaune, France.

Judge Walter D. Van Riper of the Court of Common Pleas will act as moderator of the Town Hall meeting.

Ogden Utah Standard

## John Erskine Writes Book Of Orchestra

By JARVIS A. THURSTON  
The Philharmonic-Symphony Society of New York. By John Erskine. New York: Macmillan. 168pp. \$2.50.

In 1892, in celebration of the fiftieth anniversary of the Philharmonic Henry Edward Krehbiel wrote an excellent memorial volume. In 1917 James Gibbons Huneker, the well known editor and writer, prepared a volume to celebrate the seventy-fifth anniversary. This present volume of John Erskine's celebrates the hundred years that the Philharmonic has been providing America with the world's greatest music.

Erskine's book takes up the history of the Philharmonic in the last twenty-five years, and since Krehbiel's and Huneker's volume are not very accessible, he has sketched in the history of the society from its beginning in 1842. Two-thirds of the book is occupied with the programs of subscription concerts from the seventy-sixth season, 1917-18, to the centennial season, 1941-42. Obviously this is not a book for the casual reader,

Hackensack Record 3/13/43

## Music News And Views

By ROGER S. VREELAND

Six young American singers, finalists in the Metropolitan Opera Auditions of the Air, have spent an anxious fortnight awaiting a turning point in their lives—the decision of the auditions judges, which will tell each of them whether he or she has won a cash prize of \$1,000 and a contract with the Metropolitan Opera Company.

Decision of the judges will not be made public until the actual broadcast tomorrow night on the Blue network beginning at 6:30 P. M., when the winners will be announced and sing on the last of the auditions programs of the eighth season.

These auditions have brought thus far 20 American singers to leading positions on the roster of the Metropolitan Opera. Later in the evening the winners will make their first appearance on the Metropolitan Opera House stage as members of the Metropolitan at the regular Sunday evening concert.

The board of judges consists of Edward Johnson, general manager of the Metropolitan Opera Association; Edward Ziegler, and Earle R. Lewis, assistant managers; John Erskine, noted author and former head of the Juilliard Institute, and Wilfred Pelletier, conductor at the Metropolitan, who is also general director of the auditions.

Canton, Ill. Ledger 4/22/43

## Literary Guidepost By John Selby

"The Complete Life," by John Erskine  
Urbane is the word for John Erskine. He is, probably, as good an example of the culture to be produced in a city dweller by application to the things readily at hand as we have living today. As far as I know, he has never tried very hard to live outside New York, so that what he has to say in "The Complete Life" must be read with a reservation in mind. He really means "The Complete City Life."

Take, for example, the headings of his chapters—they actually are a series of connected essays dovetailed into a book. Mr. Erskine begins (after a general introduction) with a chapter on reading and writing. The next division is "Music and Dancing," and the third takes up painting, sculpture and architecture.

"The Intimate Crafts" come next, and these are somewhat curious as Mr. Erskine lists them: carpentering, gardening and cooking. From this chapter onward the book becomes more general. The author writes about conversation, manners, foreigners, religion, politics, love, marriage (in separate chapters), how to be a parent (a little less general in character), and lastly there is a dissertation on the self-made man.

So much for the scope of the project. Mr. Erskine is a teacher, a novelist, a pianist, a critic, a lecturer, and for a time he was also an executive of sorts at the Juilliard School of Music. He is doubtless most successful as a teacher, and least so as a practising musician, although his feeling for that art is considerable and has been useful to him. Perhaps because all these interests are indoor interests, Mr. Erskine has also done a good deal of what one might call just living. He has liked people and they have liked him.

And this gets us back to the new book and its chief value. This is to let air into several subjects that are almost hermetically sealed, so far as the general public is concerned. Most of Mr. Erskine's life is city life, but it has been lived in comparatively lofty apartments, where the view covers more than a New York backyard filled with the neighbors' tin cans.

but those who have followed closely the Philharmonic concerts will find it useful, if not especially interesting.

### The Author

John Erskine, though best known for his novels, "Helen of Troy" and "Galahad," is also a musician and an essayist. He is particularly well known in New York as professor of English at Columbia University, as president of the Juilliard Foundation from 1928 to 1937, and as an amateur pianist.

## Philharmonic Years

I've a book for you to read, that is neither novel nor argument, but rather a history of music in America, compressed within the past of one single organization, the venerable Philharmonic-Symphony Society of New York, which has just concluded its 101st season. John Erskine, witty "biographer" of "Helen of Troy," "Sir Galahad," "Tristan" et al., amateur pianist and once the head of the Juilliard Musical Foundation, is the author.

The occasion is the "first hundred years," to quote the subtitle, of the Philharmonic—that centennial recently celebrated with much fanfare and programmatic embellishment. The late Henry E. Krehbiel celebrated a similar milestone in 1892, fiftieth anniversary of that first concert in 1842; James Huneker again in 1917, on the 75th birthday of the Society; and now the Philharmonic has its doings impounded once more for posterity.

Dr. Erskine starts off in characteristic fashion: "There is a romantic legend that the founder of the Philharmonic Society of New York was a dead man. We here suspect an exaggeration." He goes on to say that "no doubt the affection in which the city held Daniel Schlesinger, and the love of music which he promoted, fed the impulse which organized the Society in 1842, but the organization would perhaps have occurred even if he had lived."

Dr. Erskine describes Schlesinger as a pianist, pupil of Ries, Beethoven's pupil, and of Moscheles, who came to New York in 1836 and "speedily was recognized as the best pianist and perhaps the best musician in town." Schlesinger died June 8, 1839, and the performance of an orchestra at a Memorial Concert on June 25, in the Broadway Tabernacle, "is said to have prompted or encouraged the organization of the Philharmonic."

For the rest, Dr. Erskine traces minutely every phase of the Philharmonic's history, that celebrated marriage with the Symphony Society in 1928, and every program from the 76th to the 100th seasons. Financial affairs of those early years are revealed, personnel of succeeding seasons set down, conductors and the results of their ministrations listed.



Mr. John Erskine

89

Ny Herald  
Tribune 3/15/43  
**Victors Named  
In Metropolitan  
Auditions of Air**

**Two Young Women Singers  
Take Top Honors, With  
Two Men as Runners-Up**

Four young singers took a long step nearer the dearest ambition of their lives yesterday in the studios of the Blue Network, 30 Rockefeller Plaza, when they were announced over the air as winners of the eighth annual Metropolitan Opera Auditions of the Air.

The two first prizes, consisting of \$1,000 each and contracts with the Metropolitan, went to young women, Miss Patrice Munsel, a seventeen-year-old coloratura soprano, of Spokane, Wash., and Miss Christine Johnson, a contralto, who came to New York from Hopkinsville, Ky.

Runners-up in the lengthy competition, from which 600 entrants were eliminated, were John Baker, barytone, of Passaic, N. J., and James Pease, bass-barytone, of Franklin, Ind. They won \$500 checks from the Sherwin-Williams Company, sponsors of the program, as well as the probability that they will make Metropolitan appearances, since the opera company has taken options on their contracts.

**Started as Choir Singer**

Mr. Baker started with choirs in Passaic, working in a stationery store to pay for his singing lessons. He later came to New York where he began making professional strides as a radio singer. Last season he appeared with the New Opera Company and was an unsuccessful competitor in the 1942 Metropolitan Auditions.

Another veteran of the New Opera Company is Miss Johnson, a tall brunette who came to New York as a singer for the National Broadcasting Company with funds subscribed by the Nashville, Tenn., newspaper for which she was a reporter.

Miss Munsel, the youngest winner in the history of the auditions, made her first professional appearance in the contest. Her musical career began at the age of twelve, when she studied to be an "artistic" whistler. Two years later she was advised to move to New York to study singing seriously, and she acted on the suggestion.

A brunette rather like Lily Pons, Metropolitan soprano, in appearance, Miss Munsel has the choice of a motion-picture career, in addition to her operatic opportunity, for she has received a contract offer from a film company.

**Quit Law for Music**

Mr. Pease's musical training began in earnest four years ago, when he abandoned the practice of law in Indiana to accept a scholarship at the Philadelphia Academy of Vocal Arts. After two years of intensive work he opened with the Philadelphia Opera Company as Mephistopheles in Gounod's "Faust." He supplemented subsequent operatic appearances in Philadelphia and Boston with radio appearances.

On the basis of precedent, all four singers would appear to be

Ny Times  
3/15/43  
**GIRL, 17, IS WINNER  
IN OPERA AUDITIONS**

**Spokane Coloratura Receives  
Metropolitan Contract and  
Cash Prize of \$1,000**

**KENTUCKIAN ALSO CHOSEN**

**Two Men Get \$500 Awards  
and Are Signed to Options  
in Annual Radio Series**

Two young singers received Metropolitan Opera Company contracts and the Metropolitan took options on the services of two others at the closing program last evening of the eighth annual Metropolitan Auditions of the Air series, broadcast over Station WJZ and the Blue network.

The contract winners were Christine Johnson, 26-year-old contralto, of Hopkinsville, Ky., and Patrice Munsel, 17, a coloratura soprano, of Spokane, Wash. Each also received a cash prize of \$1,000 and a silver plaque. Prizes of \$500 each went to John Baker, 32, barytone, of Passaic, N. J., and James Pease, 27, bass-barytone, of Franklin, Ind.

Departing from custom, the award committee announced that another finalist, Regina Resnik, soprano, of New York City, who was unable to return from Mexico in time for the final round broadcasts, would receive later a private audition and a chance at a contract. Others in the group of finalists were Derna De Pamphilis, soprano, of Whitestone, Queens, and Mary Henderson, soprano, of Montreal.

**Youngest Winner in Series**

Miss Munsel, the youngest winner in the history of the series, is the daughter of A. J. Munsel, a Spokane dentist. At the suggestion of Frank La Forge, who heard her when he was on a transcontinental tour as accompanist for Lily Pons, she came east to study and has been a pupil of William Herman, Giacomo Spadoni and Frank St. Leger.

embarked on successful musical careers, for of the sixteen previous prize-winners, only one has failed to make a Metropolitan debut. He is Clifford Harvout, a finalist last year, who entered the Army before he had a chance to take up his contract with the opera company.

The auditions committee for this year was headed by Wilfrid Pelletier, conductor of the Metropolitan and general director of the Auditions of the Air. Serving with him were Edward Johnson, general manager of the Metropolitan Opera Association; Edward Ziegler and Earle R. Lewis, assistant managers, and John Erskine, author and former head of the Juilliard Institute of Musical Art, 120 Claremont Avenue.

Stamford Advocate  
12/13/43

**John Erskine's Lecture.**

More than 100 persons heard John Erskine last night at the New Canaan Public Library tell how his literature course, inaugurating an unusual method of study began at Columbia University, where he served as professor of literature for 28 years, before becoming president of the Juilliard School of Music.

He said that before the first World War he began a class in

which the members read the classics, in translation, beginning with the Iliad and Odyssey. The books were discussed as one would discuss a modern novel. He said the idea had just started when he left for France, and when he returned upon request of students, the plan was resumed. Finally ten groups were held, with 25 to a group. One professor was always present and would take the opposite of a controversy to stimulate discussion. This interest grew and various classics were included. Many other colleges have inaugurated similar classes.

Mr. Erskine explained the popularity of the course by saying that in these discussions the books became human and the students learned of the mode of living of those early civilizations.

The speaker was introduced by Halstead H. Myers, president of the library board. The committee in charge included Gerald I. Cutler, chairman, assisted by Mrs. Alex C. Neave and Willard R. Downing.

Miss Johnson's professional career began some years ago when a music teacher in Nashville, Tenn., who had heard her sing persuaded a newspaper in that city to raise a trust fund for musical education. After singing on the radio in Nashville she was engaged by the National Broadcasting Company and came to New York, where she has been studying for an operatic career. She recently has been heard here with the New Opera Company.

Mr. Pease, a member of the Indiana State Bar, studied for two years at the Philadelphia Academy of Vocal Arts and made his professional debut with the Philadelphia Opera Company as Mephistopheles in "Faust." He also had appeared at the Berkshire Music Center under the direction of Dr. Serge Koussevitzky, director of the Boston Symphony.

Mr. Baker received his early musical training in his home town, Passaic, singing in church choirs there and in New York. He has appeared professionally on the air and on the concert stage and last season sang with the New Opera Company.

**Judging by Opera Leaders**

The committee of judges consisted, as in previous years, of Edward Johnson, general manager of the Metropolitan Opera Association; Earle R. Lewis and Edward Ziegler, assistant managers; John Erskine, author and former head of the Juilliard Institute, and Wilfrid Pelletier, Metropolitan conductor, who has conducted the weekly broadcast for the auditions series.

Mus. America  
3/25/43

**WINNERS** of this year's Metropolitan Opera Auditions of the Air, announced on March 14, are Patrice Munsel, coloratura soprano, of Spokane, Wash., and Christine Johnson, contralto, of Hopkinsville, Ky. Their awards include a contract to sing with the Metropolitan Opera Company and a check for \$1,000. At the same time, John Baker, bary-

tone, of Passaic, N. J., and James Pease, bass-barytone, of Franklin, Ind., also finalists in the contest, were awarded \$500 each and the opera company took options on their services.

The decision of the judges was made known via radio in the final Auditions broadcast of the year, over the Blue Network on March 14. Arthur W. Stendel made the presentations

on behalf of the sponsor, the Sherwin-Williams Company, of which he is president, and each of the winners sang in the course of the program. Later that evening the four, appearing for the first time as members of the company, took part in the regular Sunday night opera concert at the Metropolitan. Milton Cross introduced them to the audience.

These young singers were chosen from six finalists in the national competition which had more than 600 entrants in the preliminaries, and they increase to twenty the number of American singers brought to the roster of the Metropolitan by way of the radio audition contests which have now concluded their eighth year.

Judges of the contest were Edward Johnson, general manager of the Metropolitan; Edward Ziegler and Earle R. Lewis, assistant managers; John Erskine, former head of the Juilliard Institute, and Wilfrid Pelletier, Metropolitan conductor who is also general director of the Auditions of the Air and conducts the broadcasts.

Departing from custom, the judges announced that another finalist, Regina Resnik, soprano of New York City, who was unable to return from Mexico in time for the

final broadcasts, will receive a special private audition later.

Seventeen years old, Miss Munsel is the youngest winner in the history of the series. She is the daughter of A. J. Munsel, a Spokane dentist. At the suggestion of Frank La Forge, she came East to study and has been a pupil of William Herman, Giacomo Spadoni and Frank St. Leger.

A music teacher in Nashville, Tenn., after hearing Miss Johnson sing, persuaded a local newspaper to raise a trust fund for her musical education. After radio appearances in Nashville, she was brought to New York by the National Broadcasting Company. She has been studying opera here and has been heard with the New Opera Company.

Before he went to the Philadelphia Academy of Vocal Arts, Mr. Pease was a lawyer in Indiana. He made his debut as Mephistopheles in "Faust" with the Philadelphia Opera Company. He has appeared at the Berkshire Music Center under the direction of Serge Koussevitzky.

Mr. Baker received his early training in Passaic, N. J., his home town, and sang in church choirs there as well as in New York. He has been heard on the air and in concert and last season sang with the New Opera Company.



New Rochelle Standard Star  
3/31/43

## Dr. John Erskine to Appear Before University Club Here

Dr. John Erskine, author and educator, will be guest speaker at the meeting of the University Club of New Rochelle Monday night at 8:15, at North Avenue Presbyterian Church House.

The club has announced it will be "Ladies' Night."

Author of some 30 books, Dr. Erskine is also known as an amateur pianist, who has appeared with the New York Symphony and other noted orchestras.

He is a member of the board of directors of the executive committee of the Metropolitan Opera Association, of the board of directors of the Juilliard School of Music, and of the board of directors of the Juilliard Musical Foundation.

A member of the National Institute of Arts and Letters and of the American Academy of Arts and Sciences, he made a three months' trip to Argentine and Uruguay in 1941, at the request of the Cultural Relations Division of the State Department. After many years as Professor of English at Columbia University, he was made Professor Emeritus in 1937.

His books include "The Private Life of Helen of Troy," "The Influence of Women and its Cure," "Song Without Words," a life of Mendelssohn, "Casanova's Women," and the forthcoming "The Complete Life" and "The Voyage of Captain Bart."



JOHN ERSKINE

## Busy John Erskine No One-Career Man

By CHARLES LEE

### PROFILE OF AN ARTIST:

John Erskine, silver-haired and silver-tongued, is one of the busiest pen-men in the nation. . . . April saw the publication of his "The Complete Life," a series of witty and stimulating commentaries on everything from politics to parenthood. . . . May 19 sees the release of his new novel, "The Voyage of Captain Bart," which is likely to be as naughty as it is nautical.

Erskine is that Ripleyesque oddity, a New Yorker who was actually born in New York. . . . In childhood he alternated between the ambition to be a fireman and to be a Bishop. . . . Later he concentrated on the piano, and toured the country as a concert pianist with the New York Symphony Orchestra. . . . His present ambition is "to write a good novel."

### Teaching Background.

He boasts a vast teaching background: Was associate professor of English at Amherst and professor of English at Columbia University for many years. . . . During World War I was chairman of the Educational Commission with the AEF. . . . For 10 years he served as president of the Juilliard School of Music.

Erskine has been pushing a pen since he was 15, his most popular product being "The Private Life of Helen of Troy."

. . . Noted for his epigrams: Once quipped that the difference between a beautiful and charming woman was that he noticed the first, but the second noticed him. . . . Ideal study: Any place where he can't look out the window. . . . Pet aversion: Amateur writers, scripts in hand, praising his own stuff. "The combination of uplift with panhandling," he explains, "raises my blood pressure."

### His Favorites.

Nowadays he reads chiefly Whitman, Emerson, Thoreau and South American writers. . . . Favorite novel: "Don Quixote," by Cervantes. . . . Favorite play: Sophocles' "Antigone." . . . Favorite movie: "The Baker's Wife." . . . Favorite music: The older classics, Gershwin, Grofé and Kern. . . . Favorite foods: Any recipe if it includes onions and herbs. "I would put onions in everything except coffee and ice cream." . . . Hobbies: Piano playing, cooking, swimming, vegetable gardening.

Regarding the postwar world, Erskine is an ardent supporter of the Pan-American ideal. . . . Thinks we should not listen too much to advice from Europe. . . . "No European country," he says, "nor all of them together, is qualified to speak with authority on how to increase justice in the world, how to avoid feuds, or how to keep out of war. We'll have to build up that wisdom for ourselves."

Augusta, Ga.  
Chronicle 5/10/43

By JOHN E. DREWRY  
Dean, Henry W. Grady School of Journalism, the University of Georgia.

John Erskine is again in the news of the book world. Only a week or so ago, announcement was made of his "The Philharmonic Symphony Society of New York: Its First Hundred Years" (Macmillan)—a commemorative story of a great musical organization. Now along comes another book by this author—a large, fat, beautifully printed volume entitled "The Complete Life" (Messner).

This latest opus is a highly entertaining guide to the active enjoyment of the arts of living—a wise and witty discourse on a diversity of subjects, including reading, writing, music, conversation, dancing, painting, sculpture, architecture, manners, love, and marriage.

This book, says Mr. Erskine, "is for those who want their share of life, and who believe that their share is defined only by their natural capacities when developed to the full."

Promising "no magical formula for happiness or wisdom or health," this widely known teacher and lecturer does, however, "offer . . . an outline of such completeness as seems possible for an average life, and suggest steps by which each of us may grow to his proper stature."

Reading a book such as this is the next best thing to being in one of Dr. Erskine's classes. In some respects, it is better, because here one gets the essence of many lectures in a form more lasting than an oral utterance.

Dr. Erskine, as many know, is one of America's most eminent literary figures. Professor emeritus of literature at Columbia University, director of the Juilliard School of Music, and author of many books, including the much-discussed "The Private Life of Helen of Troy," Dr. Erskine has one of the longest and most impressive sketches in "Who's Who in America." He has lectured in Atlanta and other Georgia college communities.

Durham Sun 5/2/43

THE COMPLETE LIFE. By John Erskine. 355 pp. New York: Julian Messner, Incorporated. \$3.00.

The theme of this book is self-development. It is understandable that readers have now a tendency to avoid books which try to tell how to attain a better or more complete life. For in recent years all kinds of self-help books have been far too numerous. The claims of such books vary, but they all attempt to convince the reader that he need only read them to find a place among the so-called educated. In a sense some of these claims are justified, for they help to discover a hidden potentiality. Psychologists tell us that we have never and probably never shall realize our inherent ability. What these self-help books aim at is a realization by the reader of what he can do if he only tries. John Erskine's object in this book is to help cultivate an enjoyment of the arts and living in general.

Mr. Erskine seems to have found much offered in life. He has been a professor, lecturer, and is an accomplished musician and writer. He is at present a member of the Board of Directors of the Metropolitan Opera Association and also of the Juilliard School of Music, as well as a trustee of the Juilliard Foundation. His more than 30 books include biographies and novels. It should now be evident that Mr. Erskine is no ordinary man in the general mold of society. He certainly knows enough about complete living to tell others about it in a book.

"The Complete Life" is divided into delightful chapters, including discourses on reading and writing, music and dancing, conversation, manners, religion, love, marriage, politics, foreigners, how to be a parent, a man's portion, the self-made man, the intimate arts, painting, sculpture, and architecture. Is there much left in life? These are only the general headings; Mr. Erskine offers much meat during the development of each. The tone is definitely conversational and is extremely entertaining. But the value of it all is that the reader learns in a different way while he reads. No concrete rules or facts are presented for mass consumption; there is not one sentence which even approaches didacticism. No where does the reader feel that he must accept Mr. Erskine's views or be inferior. He can accept or reject them according to his own tastes, but the chances are good that he will invariably accept willingly the views.

It must not be thought that "The Complete Life" is full of rules of behavior and the such. Each section is a quiet discussion including statements like the following: "To beget or to bear a child is no art at all. Some of the greatest fools have excelled at it. Being a parent is quite a different matter"; or: "Reading is important because it helps us to more life; if it helped us only to more books, we could do without it"; or, again: "Politics is the art of getting on with your neighbors at close quarters." These are certainly not profound statements, but they are thought provoking—the kind of thought that would do anyone good. In a sense it is etiquette in disguise. But to apply Mr. Erskine's words to our daily lives is to practice the best of etiquette.

Then, too, "The Complete Life" may be considered autobiographical, since it contains the essence of many of Mr. Erskine's intimate experiences. It is, as the publishers claim, "a handbook on the active enjoyment of the good life."

Tarrytown News 10/16/43

## John Erskine, Mary McBride To Talk at Fund Dinner

Event Set at WI to Accommodate  
Expected Throng of Workers

War Fund-Community Chest workers who are interested in radio, recipes, literature, music or a wide gamut of other topics will hear two outstanding exponents of the same at the workers' dinner launching the \$60,000 campaign on Oct. 21, it was announced today.

The event, to take place in the Washington Irving High School gymnasium in order to accommodate the several hundred volunteers expected, will feature John Erskine, distinguished writer and satirist, and Mary Margaret McBride, of radio fame, as the guest-speakers.

John Erskine, listed in Who's Who as a college professor but best known as the author of the humorous satire of worldly "Helen of Troy," is a native of New York City, born Oct. 5, 1879. In the years since he graduated from Columbia University in 1900 he has earned degrees, leading as far as an LL.D. and has been given honorary degrees by Norwich University, Amherst, Hobart College, the University of

Bordeaux, Rollins College, Cornell College, Illinois Wesleyan University, Boston University and others.

For many years he was professor of English at Amherst and Columbia and until recently was president of the Juilliard School of Music in New York. He has been elected to innumerable honorary societies, and was made a Chevalier de Legion d'Honneur of France in 1919 following a period as educational worker in the AEF University at Beaune, France.

As a professor at Columbia he taught Robert Hutchins, revolutionary president of the University of Chicago, and Mortimer Adler, famed psychiatrist and educator.

An Erskine book or books have been published almost yearly since the early 1930's, his first, "The Elizabethan Lyric," having come out in 1903. Others are "Unfinished Business," "The Moral Obligation to be Intelligent," "Influence of Women—and Its Cure," "Collected

(Continued From Page One)

Poems," "Galahad," "Uncle Sam," and "Solomon, My Son!"

Mr. Erskine, now devoting most of his time to writing, is currently at work on a life of Christ. His most recent published works are "Captain Bart," a novel, and a life of Beethoven entitled "Song Without Words."



Mr. John Erskine

Atlanta Journal 5/19/43

## Anna Erskine Visits Atlanta First Time ... To See Magnolias

Daughter of Noted Author Also Hopes  
To Acquire Sun Tan During Her Stay

By LOUISE MACKAY CARLTON, Society Editor

Anna Erskine, here for a first visit to Atlanta as the guest of her long-time friend, Marjorie Lewis (Mrs. Welborn) Cody, is eager to see a magnolia blossom. There are two things she wants to do during her two weeks here... see a real magnolia blossom and get an honest-to-goodness sun tan, so that she'll have proof of her Southern vacation to show her friends in New York.

Anna is the only daughter of John Erskine, famous author and noted musical authority as well, now on the board of directors of the Julliard School of Music and former president. But Anna chose the theater. She has the impressive title of production manager with the team of Russel Crouse and Howard Lindsay, authors and producers of such smash hits as "Arsenic and Old Lace" and "Life With Father."

"How did you happen to get into the theater world?" I inquired. We were chatting on the cool porch at the Cody's, and Anna, who is very pretty, with hazel eyes and fair hair cut in the new short bob, was wearing a navy blue and white print. She pulled out her knitting, a navy man's sweater (one of innumerable such sweaters she has made) before answering.

"It was all due to the year I spent in Europe with my father, when I was 12 years old. We were in Paris and a 12-year-old child is somewhat of a problem when she doesn't know other little girls and boys. So father, who

was never a devotee of the theater himself, sent me to a play or a ballet every afternoon. He thought it would help me learn French. A year of that and I was irrevocably bound to the theater and to everything pertaining to the stage."

### First an Actress

She was an actress for a time, but decided that fitting the play together was more fascinating than acting the story night after night. She likes to be in on the birth of a play from the germ of an idea to the final rewrites of the script. She is at home behind scenes and has frequently taken over the job of stage manager.

She and Marjorie, who is the daughter of Edward Lewis, assistant manager of the Metropolitan, worked together for several years on the Metropolitan auditions which are broadcast on Sunday afternoons over NBC. Anna wrote the scripts (and still does) and Marjorie, assistant to Wilfred Pelletier, the great Metropolitan conductor, did almost everything else, including giving advice to

the contestants on what to wear, how to act, etc.

Anna is admittedly a city dweller by choice. The old slogan, in reverse, would fit her: "You can take the girl out of the city, but you can't take the city out of the girl." She loves Broadway, and Forty-second Street, the lights (although there aren't so many of them during these black-out years), the sound of the city, but above all, the people, the actors, whom she interviews by the hundreds (Howard Lindsay is an actor himself, and he has a rule that no aspiring actor is turned away from his office without an interview), the playwrights, the musicians, the Metropolitan stars, especially those who got their chance on the Met auditions and whose careers she follows with great interest.

Many of these young singers are now in service, all over the world, and Anna keeps up a weekly correspondence with 19 men in the Army, Navy and Marines.

The other day some one from the Red Cross in Washington came to see her to ask if she would enter the Red Cross foreign service as director of a recreation center somewhere overseas... a much coveted job. Anna hasn't made a decision about it yet, but she's quite interested.

Her brother, Graham Erskine, is a first lieutenant in the Army camouflage division and is now stationed in South Carolina. She's hoping to make a trip there to see him while she is in Atlanta. Her father has written two new books, "The Complete Life," which is just out, and "The Voyage of Captain Bart," which will be released soon.



MISS ANNA ERSKINE, of New York City, left, is the guest of Mrs. Welborn Cody, pictured on the right, for two weeks.

St. Louis Star  
Times 6/29/43

THE COMPLETE LIFE. By John Erskine. Messner. 355 pp. \$3.

In this book the complete life is analyzed and defined. In the career of John Erskine it is achieved.

Born in New York City, educated at Columbia, Dr. Erskine began teaching at Amherst at 24, returned to Columbia in 1909 and continued on the faculty of the latter university until he was made professor emeritus in 1937. Literature was his teaching field, but his interest and accomplishment in music were almost as noteworthy. As a pianist he studied with Carl Walter and Ernest Hutcheson, and played with many celebrated orchestras. He studied composition with Edward MacDowell. For a number of years he was president of the Julliard School. He is still a member of the board of directors of the Metropolitan Opera Association.

These honors and achievements, however, take no account of Dr. Erskine's travels, his authority as a lecturer, nor of the freshness and variety of his 30-odd published books. These range from a history of The Philharmonic-Symphony Society of New York to pert and unconventional novels like "The Private Life of Helen of Troy" and "Gallahad."

In this long, leisurely volume he gives back some of his richest experience with each, some of his impressions and evaluations. A riper or mellower book can scarcely be imagined. If anyone is qualified to prepare a handbook on the active enjoyment of the arts and of life, that person is John Erskine.

Take for example the chapter the "Intimate Crafts." In cooking as in the other arts, it is Dr. Erskine's mature judgment that

"whether or not you go in for sauces or gravies is a matter of taste, but an inflexible rule of good cooking prescribes that the gravy should not be used as an incompetent carpenter sometimes uses putty and paint, to hide a bad job." "If the meat doesn't satisfy without the gravy," he observes, "your cooking is a failure." It is a sage point, and the implications are worth masticating.

Undoubtedly Dr. Erskine's conclusions about the art of cooking are an epitome of all he has learned about life:

"Whether we become good cooks, remember, depends on our ability to correct ourselves by the examples of the masters. We learn from them the elementary processes. We learn from them how to season. We learn from them the sequence of dishes and flavors which are necessary for a distinguished meal. And chiefly we learn from them to have ideas of our own."

Bridgeport Post 12/10/43

## Erskine to Talk in New Canaan Sunday on 'Hundred Best Books'

NEW CANAAN, Dec. 10.—John Erskine, novelist, educator and musician, will speak at the New Canaan library Sunday evening at 8:15 on "The Hundred Best Books."

When Dr. Erskine organized the A.E.F. University in Beaune, France, in World War I, he had to choose a curriculum in a hurry and he chose the world's hundred best books. This liberal education course was taught by professors from France, England and Belgium, loaned by their governments.

The Erskine selection of the hundred best books later came up for discussion internationally. It is the basis of instruction at St. John's College, Annapolis, Md., and of the famous classes conducted at the University of Chicago by President Robert Maynard Hutchins and Professor Mortimer J. Adler.

An important announcement in connection with the Erskine hundred best books will be made Sunday evening by Dr. Erskine.

Until his retirement from administrative work in 1937 Dr. Erskine was president of Julliard Institute and chairman of the executive committee of the Metropolitan Opera association. He had been concert pianist with the New York Philharmonic orchestra, head of the English department of Columbia University and he was the author of the best seller novel "The Private Life of Helen of Troy" that was translated into many languages and made into a successful movie.

Dr. Erskine now devotes himself to writing. His most recent works are "The Complete Life," a book of essays, and "The Voyage of Captain Bart," a novel, which he wrote following a South American tour undertaken for the State Department.

Another work, "What Is Music?" will soon be published by J. B. Lippincott company.



THE COMPLETE LIFE. A Guide to the active enjoyment of the arts and living. By John Erskine. Julian Messner, Inc., New York. 355 pages. \$3.00.

Who among us does not hope for a complete life? John Erskine believes that life should be lived rather than merely watched from the sidelines, and to that end he offers us in this volume an outline of such completeness as seems possible for the average life.

A world hungry for the recipe of success is periodically treated to self-help books which purport to reveal the magic formulas whereby one can make friends, influence people, be reborn at 40, etc., ad infinitum. Self development is the theme of this book also, but here is a book with a difference, for Dr. Erskine does not claim to direct the reader to any fool-proof recipe for happiness or wisdom or wealth. He offers rather the wise, mellow, civilized discourse of the philosopher who knows a great deal about life.

Teacher, novelist, musician and critic, Dr. Erskine's own distinguished life has overflowed with rich accomplishment. In addition to years of notably successful teaching at Columbia University, the author of this book served for nine years as president of the Juilliard School of Music. He is a director of the Metropolitan Opera Association, was chairman of the Army Education Commission during World War I, and is active today on the War Writers Board. Among his widest public, however, he is known as the author of more than 30 books. Particularly, novel readers associate his name with that delightfully entertaining "Private Life of Helen of Troy."

"Of course," says Dr. Erskine, "I wasn't writing of antiquity. I had no information to dispense about Troy or Camelot or the Garden of Eden; I was describing men and women as I knew them in the middle 20's of this century. By transposing my contemporaries to ancient times I was able to portray them complete and unabridged." In a different manner he reveals his knowledge of mankind in this volume.

Writing of John Milton's political pamphlets, Dr. Erskine speaks of them as precious for their autobiographical passages. In like manner here the author is most delightful when he begins to reminisce in the illustration of his suggestions.

There is no greater tragedy in life than to have eyesight and still be blind. Intelligent persons can do much to develop their own sight and suggestions as to how this may be done are offered in chapters on painting, sculpture, and architecture. Also considered are music and dancing, those time arts which to be thoroughly enjoyed must be created.

Conversation, too, is listed as an art although one which we cannot practice alone. (Needless to say the author is not referring to the mere exchange of small talk carried on by people who are either too lazy or too tired to think.)

Among discussion of Manners, Politics, Foreigners, Parents, Self-made Men, etc., there is introduced an entertaining section on The Intimate Crafts, i.e., gardening, cooking, domestic carpentering, etc. If you have never raised an onion, boiled an egg, or held screw-driver in hand, Dr. Erskine feels sorry for you. He confesses that he is not a virtuoso in all these lines himself, but he has learned to recognize the virtuoso quality. He particularly laments that the quality and the quality of American food so far exceeds our skill in preparing it.

Believing that any life is abnor-



JOHN ERSKINE.

mally incomplete without religion the author contributes an interesting essay on this subject in which he names his debt to Sir Thomas Browne's Religio Medico, and recalls how information about other faiths than his own enriched his personal experience.

There are few persons who do not wish for themselves and for others a happy companionship in life, so no doubt for many readers the sections here on love and marriage will have special appeal. The fact that this writer does not treat these subjects in either the manner of Sigmund Freud or Dr. Marie Stopes may be indicated by the fact he cites Macbeth and his wife as the two characters of Shakespeare who best illustrate mature and complete companionship. Think that over. It's an idea worth digging one's teeth into.

Another point which I found interesting was the suggestion that John Milton, never before suspected as having a sense of humor, was really writing a tragic-comedy in Paradise Lost. (Consider Eve, tired of Adam's lectures, and wanting to do a little lecturing herself, she yields to the serpent for reasons not stated in Genesis. She had not planned to share the fruit with Adam but with her suddenly acquired knowledge she realized that the God who had made one woman could also create another. She, therefore, decides quickly. Adam must eat of the tree! Did Milton understand women?)

Back of every interesting book there may be found an interesting personality, and acquaintance with the author of "The Complete Life" indicated to this reviewer in advance what would be found in these pages. Among the great privileges of my life I count the experience of exploring one of the deep wells of literature under Dr. Erskine's direction. Across the years I can still feel the impact of his charm, still hear the delightful Scotch burr in his voice; and on more than one occasion during the intervening time I have suddenly realized that some enthusiasm of the moment was the fruit of a seed unconsciously planted on John Erskine's class. To make that type of impression on even a single student during an entire lifetime would be enough to mark a man as a great teacher, yet I am only one of many who remember him with appreciation and affection.

—PAULINE WORTHY.

## Chicago Sun 5/30/43 John Erskine Speaks on the Full Life

Handbook of Happy, Fruitful Living by a Master of the Art

Reviewed by  
Anna Bontemps

THE COMPLETE LIFE. By John Erskine. Messner. 355 pp. \$3.

IN THIS book the complete life is analyzed and defined. In the career of John Erskine it is achieved.

Born in New York City, educated at Columbia, Dr. Erskine began teaching at Amherst at 24, returned to Columbia in 1909 and continued on the faculty of the latter university until he was made Professor Emeritus in 1937. Literature was his teaching field, but his interest and accomplishment in music were almost as noteworthy. As a pianist he studied with Carl Walter and Ernest Hutcheson, and played with many celebrated orchestras. He studied composition with Edward MacDowell. For a number of years he was president of the Juilliard School. He is still a member of the board of directors of the Metropolitan Opera Association.

These honors and achievements, however, take no account of Dr. Erskine's travels, his authority as a lecturer, nor of the freshness and variety of his 30-odd published books. These range from a history of The Philharmonic-Symphony Society of New York to pert and unconventional novels like "The Private Life of Helen of Troy" and "Galahad."

Along the way Dr. Erskine has interested himself in dancing,

painting, sculpture, architecture, domestic carpentering, gardening, cooking, conversation, manners, religion, politics, love, marriage, parents, foreigners and self-made men. In this long, leisurely volume he gives back some of his richest experiences with each, some of his impressions and evaluations. A riper or mellowed book can scarcely be imagined.



JOHN ERSKINE

If anyone is qualified to prepare a handbook on the active enjoyment of the arts and of life, that person is John Erskine.

Take for example the chapter the "Intimate Crafts." In cooking, as in the other arts, it is Dr. Erskine's mature judgment that "whether or not you go in for sauces or gravies is a matter of

taste, but an inflexible rule of good cooking prescribes that the gravy should not be used as an incompetent carpenter sometimes uses putty and paint, to hide a bad job." "If the meat doesn't satisfy without the gravy," he observes, "your cooking is a failure." It is a sage point, and the implications are worth masticating.

His comments on cook books suggest an approach to all guides and handbooks, including "The Complete Life." All such tools may be divided into two classes: those intended for amateurs and those designed for experienced chefs. Amateurs, he feels, can use the advanced texts as well as the elementary, provided they are careful to begin with the elementary. Thus one may progress joyously from "The Boston Cooking School Cook Book" to "The Complete Menu Book" to the "Guide du Maitre d'Hotel et du Restaurateur."

Undoubtedly Dr. Erskine's conclusions about the art of cooking are an epitome of all he has learned about life:

"Whether we become good cooks, remember, depends on our ability to correct ourselves by the examples of the masters. We learn from them the elementary processes. We learn from them how to season. We learn from them the sequence of dishes and flavors which are necessary for a distinguished meal. And chiefly we learn from them to have ideas of our own."

New Canaan Advertiser 12/2/43

## John Erskine Will Speak Night Of December 12

A series of interesting evenings at the New Canaan Library, sponsored by the Library committee, will be inaugurated Sunday, December 12, at 8 p. m. when Dr. John Erskine, famous author and scholar will speak on the subject, "The Hundred Best Books." On that occasion he will also make an announcement of great importance to institutions of learning, including libraries. The public is invited and there will be no admission charge.

Dr. Erskine, who holds seventeen university degrees (LL.D., Litt.D. and Ph.D.) was educational director of the A.E.F. in Europe during World War I and as such established the A.E.F. University at Beaune, France, in 1919.

For this so-called university Dr. Erskine was invited by Allied governments to draw on their schools for professors, which he did; and for want of a quick curriculum, he chose what he regarded as the 100 best books in the world.

This Erskine basis for a liberal education has since been widely discussed. It was adopted by St. John's College at Annapolis, Md., and by classes at the University of Chicago presided over by President Robert Maynard Hutchins and Professor Mortimer J. Adler.

In addition to his literary attainments, Dr. Erskine is an accomplished musician and pianist. He has played before large audiences as piano soloist in concertos with the

orchestra and with string quartets.

He is much sought as a speaker. His talks are matured with broad experience and varied talent, and are always most interesting and stimulating to his audiences on whatever subject with which he may deal. He was the principal speaker the day the cornerstone of the New Canaan High School was laid in 1927.

Dr. Erskine is a graduate of Columbia University where he was Professor of English from 1909 to 1937. He was president of Juilliard Institute from 1928 to 1937 and is still a member of the board of trustees. He is also a director of the Metropolitan Art Association, and was a member of the Municipal

Art Commission of New York City from 1935 to 1937, during which latter year he gave up most of his public responsibilities to devote himself to writing. He made a South American tour for the United States State Department in 1941; and was awarded the Distinguished Service Medal for his work in World War I.

Among his various memberships are: Modern Language Association, National Institute of Arts and Letters, American Council of Learned Societies. Dr. Erskine's most recent books are: "The Complete Life," and "The Voyage of Captain Bart," the latter a novel. His "What Is Music?" will appear soon, also "The Ten Commandments," a collection of novellettes by noted authors.

He formerly lived in New Canaan.



# Jack & the Beanstalk

93

Musical Leader 3/28/36

## Gruenberg, Van Grove and Raab to Teach at Chicago Musical College This Summer

Rudolph Ganz, artistic director and president of the Chicago Musical College, announces the engagement of Louis Gruenberg, Isaac Van Grove and Alexander Raab, internationally-known artist teachers, for the 1936 Summer Master School, the principal session of which will extend from June 28 to Aug. 1.

Since this school every summer draws a great number of students for advanced work in specialized subjects, it is the policy of the institution to engage experts in each field of study. Other guest teachers, notably George Woodhouse, Erich Sorantin, Arthur Olaf Andersen and Franklin Madsen, will also teach during the summer.

Louis Gruenberg, after having spent the summer of 1935 and the first semester of the present school year in Europe, will teach throughout the summer. He is widely known for his many noteworthy compositions and during the past year has also gained an enviable reputation in the teaching field. His various classes in advanced theoretical study have already become a Mecca for the talented and ambitious students of composition. Among his most widely known works are the popular opera "Emperor Jones," given its world premier at the Metropolitan Opera, with Lawrence Tibbett in the title role, and "Jack and the Beanstalk," which has been announced for production by the Chicago Opera Company next season. His compositions have won him many prizes, such as the "Signale" prize; New York Symphony prize, for his "Hill of Dreams"; the Columbia prize, for "Enchanted

Isle," and the Victor prize, for his Symphony No. 1.

Musical America 5/25/36



Foto-News  
Paul Longone, Manager of the Chicago City Opera (Left), Talks Over the Forthcoming Production of Louis Gruenberg's Opera, "Jack and the Beanstalk," with the Composer (Centre) and Jason F. Whitney, President of the Opera Association

Musical News 5/7/36



### PREPARATIONS BEGIN FOR "JACK AND THE BEANSTALK" PREMIERE

Left to right: Paul Longone, director of the Chicago City Opera company; Louis Gruenberg, composer of "Jack and the Beanstalk"; and Jason F. Whitney, president of the company; reviewing the score of the opera in preparation for rehearsals which will start soon.

The Chicago performance will be the first professional one anywhere as well as the premiere for that city.

Musical Leader 10/10/36

On Nov. 14 the Chicago City Opera Company will give the premiere of "Jack and the Beanstalk."

Jason F. Whitney, the president, and Paul Longone, general manager, pay tribute to America by selecting for the cast artists who received most of their education in America.

Louis Gruenberg, the composer of "Jack and the Beanstalk," teaches in Chicago and is an American. The librettist, John Erskine, is the famous author, whose books are among the best sellers.

The cast includes Maria Matyas (Jack), Lucia Diano (the Princess), Mari Barova (the Mother), Mark Love (the Cow) and Julius Huehn (the Giant).

Arlington Hts. 9/11.  
Herald 9/25/36  
Many Interesting

### Features for City Opera Company

The coming season of the Chicago City Opera company is full of interesting features. First of all there is the fact that Paul Longone, general manager of the company, has engaged, besides Chicago's favorite stars, an impressive array of international opera singers. He also has arranged for the giving of twenty-six of the most popular and beautiful operas during this year's six week season, which starts on October 31, with a gala performance of Respighi's best known operatic score, "La Fiamma."

Among the stars are Lily Pons, Giovanni Martinelli, Helen Jepson, Tito Schipa, Gertrud Wettengren, Eleanor La Mance, Elizabeth Rethberg, Rosa Raisa, Lawrence Tibbett, Armand Tokatyan, Richard Bonelli, Vivian Della Chiesa and Emanuel List.

Among the list of operas are several noteworthy novelties. First of these is the premiere of Louis Gruenberg's opera "Jack and the Beanstalk." Next comes the announcement that Puccini's opera "Gianni Schicchi" will be given in English for the first time in Chicago. Then there are two excellent revivals listed in the repertoire. One is "Lakme" by Delibes and the other is "Louise" by Charpentier. Both will be given in French.

Chicago Herald  
Examiner 10/25/36  
Matinee Saturday.

The first week's program will end with a matinee performance of "La Traviata," starring Edith Mason, John Charles Thomas and Armand Tokatyan, and a Saturday night performance of "Mme. Butterfly" with Hilda Burke in the title role. Marya Matyas, as Suzuki, and Mario Chamlee and Giacomo Rimini as the two Americans. Moranzoni will conduct both performances.

Manager Longone is anxious to stress the all-American novelty of the season which is to be Gruenberg's "Jack and the Beanstalk" after the libretto of John Erskine. The composer is now a resident of Chicago. It is said the famous librettist will come on for rehearsals. The cast will star Maria Matyas in the title role and will include Lucia Diano as the princess, Julius Huehn as the giant, Janice Porter as the mother, and Mark Love, as the singing cow.

The artists are all enthusiastic about the score and the libretto. They comment on its wit and the charm of the music and when singers praise a non-lyric score—melody not being Gruenberg's forte—it must have appeal.

Chicago American 9/24/36

## Julius Huehn Back With City Opera

Julius Huehn, prominent basso, will be back in the fold of the Chicago City Opera Company to sing the role of the giant in Louis Gruenberg's novelty opera, "Jack in the Beanstalk," which will be sung in English and given its first professional performance anywhere. The Juilliard players presented the opera in New York.

Wash. D. C. Times 9/28/36

Encouraged by the reception of opera in English during the spring season of the Metropolitan Opera Company, the Chicago Civic Opera will present three operas in English: "Jack and the Beanstalk" (Louis Gruenberg); "The Bartered Bride" (Smetana), and "Gianni Schicchi" (Puccini).

The opera season of the Chicago company will begin October 31 and last for six weeks. The early start will enable the appearance of some of the Metropolitan stars. The repertoire will include some operas that have not been heard often recently, including: "Othello" (Verdi); "Louise" (Charpentier); "Thais" (Massenet); "Samson and Delilah" (Saint-Saens), and "Mefistofele" (Boito).

Musical Leader 10/24/36



LOUIS GRUENBERG

Noted musician and composer, whose opera "Jack and the Beanstalk" (John Erskine, librettist) will be given its premiere by the Chicago City Opera Company Nov. 14. Rudolph Ganz will conduct the performance, which promises to be one of the outstanding events of the season. Early in January Mr. Gruenberg will go to Boston to collaborate with Isaac Van Grove in another presentation of the work. Mr. Gruenberg is chairman and director of the Chicago Musical College theory department.



Hackensack 10/10/36  
Bergen Record 10/30/36

## PREDICT SUCCESS IN OPERA SEASON

To Present 'La Fiamma'  
For 1st Time Tomorrow

By H. D. WILHOIT

(By Associated Press)  
Chicago, Oct. 30.—Impresarios of Chicago opera predicted today this would be its most successful season—artistically and financially.

The opera might even be self-supporting, said President Jason F. Whitney of the Chicago City Opera Company. Except for the featured talent, he said, the budget had been pared to the point where 80 per cent of possible attendance would insure "breaking even."

General Manager Paul Longone added the assertion that "artistically this will be Chicago's best season" and "financially we are now \$25,000 ahead of last year."

In this atmosphere of optimism—backstage in the Monumental Civic Opera "House that Samuel Insull Built"—Sopranos trilled arias and basses rumbled as they rushed from rehearsal to rehearsal for the first performance tomorrow of Respighi's "La Fiamma."

The box office reported the public supporting the six weeks season, Oct. 31 to Dec. 12, as strongly as the socially prominent who bought out the dress circle and the boxes for opening night.

Indicative of how Chicago had left behind the lean years of opera was the roster of illustrious operatic "names" signed to appear this season: Helen Jepson, Grace Moore, Lily Pons, Gertrude Wettgren, Tito Schipa, Lawrence Tibbett and Giovanni Martinelli, to mention but a few.

In leading roles of "La Fiamma" will be Eleanor La Mance, Stephano Ballarini, the Hungarian baritone making his United States debut; Joseph Bentonelli of Oklahoma, and Rosa Raisa. The conductor will be Henry Weber.

The 26 operas listed for the season included the professional premiere of Louis Gruenberg's "Jack and the Beanstalk" on Nov. 14 with an all-American cast; revivals of "Louise" by Charpentier and "Lakme" by Delibes; and the standard repertoire, "Carmen," "Faust," "Aida," "Cavalleria Rusticana," "Lohengrin," and many others.

## SIX-WEEKS OPERA SEASON FOR CHICAGO

Return of Galli-Curci, Advent  
of Moore, Hasselmans and  
Other Newcomers to Mark  
Series—Large Roster Engaged  
—'Jack and the Beanstalk'  
to Have Professional Premiere

**A**N ambitious six-weeks season, artistically and financially, has been charted for the Chicago City Opera company this year. Jason F. Whitney, president, seeks to carry the company through the season without a deficit by selling at least eighty per cent of the seats for each performance, a project to which Paul Longone, general manager, has lent considerable aid by assembling a large roster of internationally famous artists and many old favorites with local audiences.

Two events of the new season will be the return of Amelita Galli-Curci after an absence from the operatic stage here of more than a decade, and the advent of Grace Moore, who will make her first appearance in 'Manon.' Another attraction will be the appearance of Betty Jaynes, fifteen-year-old soprano, and of Elizabeth Brown, contralto,

whom Mr. Longone discovered in the Chicago University production of 'Schwanda' last Spring. From the ranks of radio artists will come Vivian Della Chiesa, soprano, native of Chicago, and Janice Porter, mezzo-soprano, of Dallas, Tex.

One of the features of the season will be the first professional performance of 'Jack and the Beanstalk,' by Louis Gruenberg and John Erskine. An all-American cast has been assembled for this production including Maria Matyas, Lucia Diano, Mari Barova, Mark Love and Julius Huehn. The only previous performance of the work was at the Juilliard School of Music in New York.

Music News 10/15/36

### Chicago City Opera

The motivating force behind promotion of the Chicago City Opera Company this year is the popularization of opera and the aim to make it pay for itself. . . . the two premises logically preface each other, and if the work so far started is finished as Mr. Jason F. Whitney expects it to be finished there should be a season this year that is a season. . . . Already the subscriptions total a fifth more than was the subscription total for the entire season last year. Mr. Whitney seeks \$100, from 1000 people for the creation of a permanent working capital which after all is the basis upon which any business must be organized and it looks very much as if he were well on the way to achieving his quota. . . . He already has promises of \$100. from 300 people.

An extraordinary list of artists and performances are promised. Logically, it is up to the people to

react with box office activity if we hope for reality to follow expectation. If 80% of the seats are filled the season can pay its own bills.

Jottings from the prospectus promise Leon Rothier, basso who has signed contracts to sing in Louise, which is to be revived this season with Helen Jepson in the name role.

Grace Moore is scheduled to make her Chicago operatic debut during the season as Manon in Massenet's opera of the same name. Lily Pons, Gertrude Wettgren, Marjorie Lawrence and Frederick Schorr are already on the roster as Josephine Antoine, Martinelli, Galli Curci—etc. etc.

An important milestone is that anticipated in the premiere of Gruenberg American opera "Jack and the Beanstalk" which also is to have an American cast. . . . Maria Matyas, Lucia Diano, Mari Barova, Mark Love and Julius Huehn.

Atlanta Journal  
11/15/36

## Jack's Beanstalk Appears Upon Opera Stage

CHICAGO, Nov. 14.—(AP)—Many children in the audience leaned attentively forward in their seats Saturday to see their fairy story character, Jack, the Giant Killer, adventure on the grand opera stage.

It was the world professional premiere of "Jack and the Beanstalk" as presented by the Chicago City Opera Company with Maria Matyas as "Jack" and Raymond Middleton, the nephew of the noted singer, Arthur Middleton, as the "giant."

Grown-ups—folks John Erskine apparently meant in his libretto when he described it as "fairy opera for the child-like"—responded appreciatively to the operatic antics.

Numerous curtain calls were given the small cast of principals, who besides Miss Matyas and Middleton, included Lucia Diano, of Joliet, Ill., "the princess," and Janice Porter, of Dallas, Texas, "the mother."

The golden-horned "singing cow," whose bass voice was that of Mark Love with Don Roberto bringing up the rear, was given a big hand.

The opera of three acts and thirteen scenes was sung in English—the language in which it was written—to music by Louis Gruenberg, a Chicagoan. The conductor was Rudolph Ganz.

A graduate of the University of Illinois in 1930, young Middleton's selection for the role of the "giant" is something of a fairy-story itself.

A successful singer of light opera, he was in New York rapping on the doors of grand opera managers hoping for a "break" when a rush call came from Chicago for him to step into the operatic shoes of Julius Huehn.

Huehn, of the Metropolitan Opera Company had been scheduled to sing the leading role in "Gianni Schicchi," and that of the "giant," but he was suddenly taken ill.

Cleveland Plain

Dealer 10/18/36

Wilmington En. Journal  
11/6/36

## Girl Awaiting Opera Debut Practices High Notes on Bus

CHICAGO, Nov. 6 (AP).—Vocal practice on a bus has its flustering moments, auburn-haired Janice Porter, up from Dallas for her operatic debut, confessed today.

"People stare, raise their eyebrows and sometimes laugh at me," the Texas miss said. "But I don't mind, because I like to practice most any time or place."

Miss Porter—the folks in Dallas know her by her real name, Eudoxia Bradfield—said that since she became a Chicago City Opera Company soprano "a lot of funny things have happened to me."

"One day," she related, "I was studying a score and didn't notice which elevated train I was getting on. Well, it was an express that carried me two miles past my home. Imagine being so stupid."

Scheduled for her debut Nov. 14 singing the mother role in Louis Gruenberg's new opera, "Jack and the Beanstalk," Miss Porter declared that forthcoming event didn't "give me the jitters" but admitted "I'm working good and hard."

She's bent on an operatic career, she said, despite the views of some Dallas Bradfields "not exactly in accord" with her ambitions.

Miss Porter came to Chicago last spring, after directing church choirs and high school choruses in Dallas, made a bit on a radio network and was signed for the summer.

Her voice intrigued Paul Longone, general manager of the opera company, whereupon she left radio and moved into the company of those great "name" sopranos, Helen Jepson, Marjorie Lawrence, Lily Pons, and Rosa Raisa.

### Music Written for Radio.

Some years back this column predicted that music would eventually be written strictly for radio. Recently CBS announced that it had commissioned six American composers to write specifically for this medium. These writers are Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston and William Grant Still. Deems Taylor, CBS consultant on music, and always a progressive, announces the purpose of the new commission is to encourage writers of serious music to utilize the possibilities of the microphone.

The six composers commissioned may write works in any form. The only restriction placed upon them, and this is important, is a time limit suitable to broadcasting. A symphony, cantata or opera must not exceed 40 minutes. A suite or concerto must not be more than 22 minutes. If a work is in a single movement it must be within eight and fourteen minutes.

These composers have until June 1, 1937, to produce. Howard Barlow, Ohio director with CBS, will have the honor of presenting them with the CBS Orchestra during the coming summer.

You may recall that Gruenberg, on the faculty of the Chicago Musical College, is the composer of the operas "Emperor Jones," "Jack and the Beanstalk" and other orchestral works. Hanson, with the Eastman School of Music, saw his opera, "Merry Mount," recently performed at the Metropolitan. Piston is on the faculty of the Harvard University School of Music and performances of his music for small groups and large orchestra have made him known.





# Jack & the Beanstalk

95

Chicago Herald-Examiner 11/13/36

Chicago News 11/7/36



THE SINGING COW AND MARIA MATYAS.

THE FIRST SINGING cow in opera will be featured in the premiere of Gruenberg's "Jack and the Beanstalk" scheduled for performance by the Chicago Civic Opera tomorrow afternoon.

The title role will be created by Maria Matyas, most famous "boy"

in opera, who is shown in the accompanying picture, offering the singing cow (a role taken by Mark Love, one of the most celebrated Elijahs in oratorio) for sale.

Jack trades the cow for the magic beans from which sprang the bean stalk. He climbs the

stalk, slays the giant, rescues the princess, brings back the hen that laid the golden eggs and the harp that played whatever one wished.

Mr. Love says this is his "heaviest role," and he has eighteen in the resident company's current repertoire.

Musical Leader 11/7/36

## "Jack and the Beanstalk"

One of the features next week will be the world premiere of "Jack and the Beanstalk" at the matinee Nov. 14. This is to be an "all-American" performance, as the opera was written by two Americans and the conductor and cast are all American. The libretto of "Jack and the Beanstalk" is by Dr. John Erskine, the famous author, and the music by Louis Gruenberg, the distinguished composer of "Emperor Jones" and other works. Rudolph Ganz, noted pianist-composer-conductor, will direct the performance.

Journal of Commerce Chicago 11/20/36

The repetition of "Jack and the Beanstalk," scheduled for special performance Thanksgiving Night, has been postponed until the following Thursday night, December 3. This is due to the unavoidable absence of the Giant, who is absolutely indispensable to the production. Now if it were the hind legs of the cow—

## "Jack & the Beanstalk" 'Louise' and New Ballet for Opera

LOUIS GRUENBERG'S opera, "Jack and the Beanstalk," listed for its first local performance next Saturday afternoon, a revival of Charpentier's "Louise" with Helen Jepson on Wednesday and "Gianni Schicchi" in English followed by the initial Chicago production of Ruth Page's ballet, "An American in Paris," employing George Gershwin's music, on Friday night, head the list of novelties in the Chicago City Opera Company's repertory for the second week of its season at the Civic Opera house.

John Erskine's libretto for the Gruenberg work, which received its premiere last summer at the Juilliard Institute, does not follow the plot of the well-known fairy tale. He has added a hag to the list of characters. She is the person who induces Jack to trade his cow for her bag of magic beans. As the opera unfolds the hag claims she has been placed under an evil spell by the cruel giant. As Jack progresses in his adventures in recovering the wealth from the giant the hag grows younger with each article restored. After Jack slays the giant the transformation is complete and the hag stands revealed as a beautiful young princess and, as might be expected, Jack marries her.

Maria Matyas, who has appeared in about 400 productions of "Hansel and Gretel," will take the part of Jack. The cast also includes Lucia Diano, Janice Porter, Julius Huehn and Mark Love. Rudolph Ganz will direct.

Chicago Herald Examiner 11/8/36

### Experiment Friday.

Friday night's interesting experiment, which will transfer the immortal Puccini comedy "Gianni Schicchi" (the name should be Anglicized Johnny Skiki) to the vernacular, will fare better with the morning papers if this item of a triple bill is presented first. As the program now stands "Cavalleria," with Raisa, Tokatyan and Rimini, is to raise the curtain and Ruth Page's ballet based on Gershwin's "American in Paris" is to be the back of the sandwich. Better to make it an entire act.

The famous American baritone, Heuhn of the Metropolitan Opera, is to have the title role in the Puccini opus, supported by Burke, Bentonelli and Barova.

The much publicized American novelty of the season, Gruenberg's "Jack and the Beanstalk," on Saturday afternoon, will promote the hard working and lovely voiced Maria Matyas to stardom. She is to have the title role, a right she has earned not only by her support of the company in lesser parts, but also by her extended experience. In her seven years in opera, she has sung the role of Haensel in "Haensel and Gretel" 400 times, which is something of a record. Heuhn, Diano, Porter and Love complete the cast. Rudolph Ganz, guest conductor, is to wield the baton, and both Dr. John Erskine, the librettist, and the composer are expected to attend.



Chicago Herald  
Examiner 11/14/36

## 'Jack and the Beanstalk'

World Premiere of  
Opera Today

### THREE ACTS

"JACK AND THE BEANSTALK."  
(In English.)

Opera in three acts by Louis Gruenberg and John Erskine.  
Jack ..... Maria Matyas  
His Mother ..... Janice Porter  
The Princess ..... Lucia Diano  
The Giant ..... Raymond Middleton  
The Cow ..... Mark Love

Herewith is the story around which was written the new opera which will be given its world professional premiere this afternoon at the Civic Opera House. Maria Matyas and Raymond Middleton appear in the stellar roles. The opera "Martha" with Helen Jepson, will be presented tonight.

#### ACT I.

With the house bare of food for himself and his mother, Jack takes their one remaining possession, a cow, to market to sell. But no one wants to buy it, and he is on his way back home when he is accosted by an old hag. On the advice of the hag, Jack accepts the handful of beans which she offers him for the beast, as she claims they will bring him riches if he plants them. But his mother is so angered when he brings the beans home that she hurls them to the ground. Immediately a beanstalk shoots up into the sky.

#### ACT II.

It is the next morning. Jack climbs the beanstalk and finds himself in a strange land. He meets the old hag again and she looks slightly younger. She explains that they are all under a spell and that if Jack will steal the giant's three treasures the spell will be broken for them all. Jack steals the treasures, and after getting away with each one the hag becomes prettier. As he is stealing the third one, the giant discovers him and gives chase.

#### ACT III.

Jack and the hag, by now transformed into a beautiful princess, get back to earth first. Jack is just in time to tell his mother of their good fortune when the giant is seen coming down the stalk. The giant slips and falls to the ground. Jack takes his sword and pierces the giant, who bursts like a bag of wind. With the giant dead, the magic spell is completely broken, and Jack and his mother find themselves wealthy again. The hag is a beautiful princess now, and marries Jack.

Chicago Times 11/13/36



Maria Matyas leads her singing cow, in reality Mark Love, bass baritone, in "Jack and the Beanstalk," in premiere at Civic Opera House Saturday.

Dallas News  
11/12/36

### Louis Gruenberg One Of Modern Composers To Be Studied by Club

Louis Gruenberg, whose opera, "Jack and the Beanstalk," will be presented Saturday by the Chicago Civic Opera Company, featuring a Dallas vocalist, Eudoxia Butler Bradfield, will be one of the modern American composers to be studied by the Musical Arts Club at its regular meeting at the home of Miss Hazel Cobb, 3521 Cornell, at 3:15 o'clock, Saturday, Mrs. J. V. Edmondson, soprano, accompanied by Miss Evelyn Foreman, will present songs from Gruenberg's "Animals and Insects" suite.

Chicago Herald  
Examiner 11/22/36

"Jack and the Bean Stalk," which fared so well at its premiere despite the complaints of the dowagers, will be presented again soon. It was nothing with which to please a public educated upon the saccherinities of "La Traviata." It will delight another and more important public on December 3 when Marie Matyas and Lawrence Middleton revive it for the school children in the first special performance for the Board of Education. "Pagliacci" with Burke, Pane-Gasser and Morelli, will preface the Gruenberg novelty.

#### 'JACK AND BEANSTALK.'

THE SECOND ENGLISH bill is a repetition of Gruenberg's "Jack and the Bean Stalk," with Maria Matyas in the title role and Lawrence Middleton as the giant. It will be done for the school children on Thursday evening.

The Board of Education sponsors the performance and has taken over the sale of tickets.

A performance of "Pagliacci," with Burke, Pane-Gasser and Morelli in the principal roles, will preface the American work.

Dallas News  
11/17/36

### Grand Opera Gets "Beanstalk Jack"

CHICAGO, Ill., Nov. 16 (AP).—Many children in the audience leaned attentively forward in their seats to see their fairy story character, Jack the Giant Killer, adventure on the grand opera stage.

It was the world professional premiere of "Jack and the Beanstalk" as presented by the Chicago City Opera Company with Maria Matyas as Jack and Raymond Middleton, the nephew of the noted singer, Arthur Middleton, as the Giant.

Numerous curtain calls were given the small cast of principals, who besides Miss Matyas and Middleton included Lucia Diano of Joliet, Ill., the Princess, and Janice Porter of Dallas, Texas, the mother.

The golden-horned singing cow, whose bass voice was that of Mark Love, with Don Roberto bringing up the rear, was given a big hand.

The opera of three acts and thirteen scenes was sung in English, the language in which it was written, to music by Louis Gruenberg, a Chicagoan. The conductor was Rudolph Ganz.

This is the first time it was presented by a professional cast.

Rochester Times  
Union 11/20/36

"I should say Chicago is having quite a theatrical season. On view while I was there were "Call It a Day", "Dead End", "Pride and Prejudice", and "The Night of Jan. 16", besides the Lewis opus. Then the Chicago Civic Opera had just produced a brand new light opera, "Jack and the Beanstalk", which it called "grand". The Junior League, or a similar group, was doing "Tom Sawyer", and another organization, "Street Scene". Both were announced in the hotel lobbies along with the professional performances and with precisely the same kind of display. "Dead End" is folding this week, I believe, and one Chicago critic felt that while the set—which seemed to me half the show when I saw it in New York—was of first quality, the cast was below the New York par. I can't say because I did not see it."

Chicago Herald  
Examiner 11/22/36

Opera in Chicago.  
I have just returned to New York from Chicago, where I attended several representations by the Chicago City Opera Company (the organization Impresario Paul Longone controls, and not to be confused with the Chicago Grand Opera Company, which "Chicago's society leaders favor). Some of the performances I sat through were excellent: "Mignon," with Tito Schipa, Coe Glade, Josephine Antoine and Chase Baromeo... Louis Hasselmanns conducting; "Louise," in which Helen Jepson was admirable in the role Mary Garden has made famous; a double bill consisting of "Cavalleria Rusticana" and "Gianni Schicchi"; the Erskine-Gruenberg opera "Jack and the Beanstalk," which the audience liked immensely; and "Marta," with a splendid cast.

Chicago  
Tribune 11/29/36

Special Performance of

"Pagliacci" Thursday.

On Thursday comes the special school board performance originally announced for Thanksgiving night. "Pagliacci," with Burke, Pane-Gasser, and Morelli, will be followed by "Jack and the Beanstalk" [Matyas, Diano, Porter, Middleton, Love], thus giving the children, their parents and friends, and the general public an opportunity to enjoy the contrast offered by a heated Italian passion piece and an open hearted bit of modernized folk lore. "Jack" features that incredible cow, with a build that no reputable zoologist could approve and a voice and philosophy even more marvelous than the animal's design. Caution: a 7:45 curtain!

Musical Leader  
11/21/36

### Galli-Curci and Other "Stars" to Appear Next Week

Next week will really be a gala one as the Chicago City Opera Company is offering two special performances in addition to the regular five.

One performance will re-introduce Amelita Galli-Curci after an absence of nearly ten years from Chicago's opera boards. Mme. Galli-Curci will sing the role of Mimi in "La Boheme" Nov. 24. The other special performance occurs Nov. 26 and is sponsored by the Board of Education. "Jack and the Beanstalk," which scored a success at the Saturday matinee Nov. 14, will be given as well as the first act of "Pagliacci."

Chicago Herald  
Examiner 11/29/36

### A Real Difference.

What's the difference? you ask. The difference between an exotic and imported art and a native art as a factor in the cultural life of the country. If there were no American singers there would be no performance of the delightful American opera, "Jack and the Bean Stalk," on Thursday night for the school children of Chicago.

If there were no Americans there would be no performance in English of that most charming of comic operas, "The Bartered Bride," on Friday. Let no one complain if the audience is not so large for this innovation as it will be for Monday's "Mefistofele" or Saturday afternoon's "Lohengrin." Friday, according to Treasurer Charles F. Peterson, who describes himself as "custodian of the deficit," is the worst night at the opera, why nobody seems to know.

Chicago American  
11/14/36

This afternoon Mrs. George Woodruff's protegee, Lucia Diano, sings the role of the princess in the Louis Gruenberg-John Erskine opera, "Jack and the Beanstalk" (in English), and three hundred citizens of Joliet are coming up to hear their native daughter.

Rudolph Ganz is conducting. Mr. Gruenberg and Mrs. Ganz are having box parties.

Chicago Herald  
Examiner 11/30/36



# Jack & the Beanstalk

97

Musical Courier  
11/28/36

Chicago Herald-Examiner  
11/15/36

Musical Leader  
11/21/36

CHICAGO.—Three noteworthy premieres concluded the second week of grand opera by our resident company in the Civic Opera House, Gianni Schicchi, heard for the first time here in English, and Americans in Paris, music by George Gershwin and choreography by Ruth Page, were presented on November 13, and Jack and the Beanstalk, music by Louis Gruenberg to the book by John Erskine, had its premiere the following afternoon.

## JACK AND THE BEANSTALK

Jack and the Beanstalk, which bears the subtitle of a fairy opera for old and young was reviewed at length when given its world premiere at the Juilliard school in New York several years ago. At its Chicago premiere the opera met with the favor of the children as well as the adults, and all enjoyed the clever if absurd plot, following the heroic Jack in his various journeys through the land of make-believe with keen enjoyment and apprehension. They also laughed at the singing cow and reacted to the music of the mechanical harp which sounded jazz, love song and lullaby with tunes to which their ears have been accustomed. The music, with the exception of the three harp songs already mentioned, is somewhat devoid of melody, but follows the plot admirably with superbly orchestrated recitatives.

An all-American cast was chosen with care by Paul Longone and brought new laurels to his administration. Maria Matyas, the Jack of the opera, wore the togs of the heroic youth with chic and her acting was on a par with her singing. Raymond Middleton triumphed in the difficult part of the giant which requires an actor of unusual ability and a baritone able to sustain the tessitura of a tenor at times. To Lucia Diano, the enchanted princess, and Janice Porter, the mother, go words of praise, though the former has not as yet learned how to relax on the operatic stage and the latter, perhaps through nervousness, was vocally uncertain. Mark Love as the Singing Cow, shared in the success of the performance, for his song was effective and his philosophical bovine was excruciatingly funny. The stage pictures created by Desire Defferre were appropriate, but the real celebrities were Rudolph Ganz, at the conductor's desk, and the men in the orchestra pit.

Chicago American  
11/26/36

## ENCORE 'BEANSTALK'

He thanks the Chicago City Opera Company for next Thursday evening's repeat performance of Louis Gruenberg's "Jack and the Beanstalk" (with "Pagliacci" as a curtain-raiser), and he eagerly awaits further encores of this enchanting American opera.

He thanks the local Eddie Peabody Banjo Club for honorary membership in their distinguished fellowship, and pledges continued support of their patriotic fight for the national instrument against certain plotting compulsory-guitar powers that may well be called the Organized Banjo-Haters of America. (Recently enlisted as wholehearted haters of the Banjo-Haters of America are Retired-Banjoists Harry Richman and Jack Benny. But you don't have to enlist "Leaning On Letty's" Charlotte Greenwood, who was the banjo's Joan of Arc when the old Olympic, now Apollo, was a flesh-and-blood theater.)

And he mustn't forget to be thankful for his old San Francisco friend, Major Bowes, who weekly teaches the fireside world that real vaudeville is a long, tough trade rather than a brief outlet for the untrained stage-struck.

## 'JACK AND THE BEANSTALK' IS HUGE SUCCESS

All-American Cast Hailed by Critic; Maria Matyas and Middleton Share the Honors

BY GLENN DILLARD GUNN.

The premiere yesterday afternoon of "Jack and the Beanstalk" by Louis Gruenberg after a libretto by John Erskine, in the Civic Opera House, was the most successful event of its kind to the credit of the resident opera. The audience was large, almost of capacity dimensions; the applause more than cordial, and the performance admirable in most of its aspects.

The librettist, a professor at Columbia, head of the Juilliard School of Music, a specialist in the modernization of folk tales, thought this first professional performance important enough to come here from New York and make his bow. The composer lives here and the cast was all-American as to principals. In fact, these artists are all from Chicago and most of them have been trained here.

### ENTIRELY UNLYRIC.

Gruenberg sprang to fame with the musical setting he made of Eugene O'Neill's play, "Emperor Jones," which Lawrence Tibbett turned into a baritone tour de force. That was not an opera in the accepted sense, nor is this score, an earlier and, to my mind, a better piece of art. Denied the

### BRILLIANT SUCCESS.

It is possible that more melody may be found in the score than Rudolph Ganz, a conductor inexperienced in the theater, discovered. Further hearing will disclose such riches if they exist. Nevertheless, the artists who labored under these difficulties achieved a brilliant success.

They were sacrificed to Gruenberg's orchestra and to Erskine's witty lines. The libretto is amazingly clever, just as much of the instrumental music is charming, but it took singers of unusual attainments to project the one and to surmount the other. Two of them—the interpreters of the title role and the part of the giant—had to be expert actors, with sturdy voices—the one able to sustain a beautiful tone and clear diction despite the weird intervals of the Gruenberg recitative—the other to sing not only with his natural voice but in falsetto as well.

### HERO AND HEROINE.

It is not too much to say that Maria Matyas, as Jack, and Raymond Middleton, as the giant, made the show. Miss Matyas was a real boy, active, swaggering, muscular, a bit rough at times, but always golden-voiced. The fragments of melody that came her way fell richly upon the ear. The bit of sustained song at the end was lovely, and the agility displayed in the fearsome skips of the long declamatory passages commanded the respect of every technician present.

Not one word of the text entrusted to her was missed. The same was true of Mr. Middleton's diction. He kept the audience, young and old, in constant laughter by the absurd alternations of true and falsetto tone. A towering and fearsome figure, his first utterance was in the high, squeaky voice of a boy, but his command of this unnatural medium was matched by the fine virility of his normal baritone voice.

Mark Love, as the singing cow, whose expert advice led Jack to

the enchanted princess, the giant's castle and all the good fortune of the nursery tale's happy ending, was the next hero of the performance. He sang admirably, as is his habit, despite his weighty costume, and, in lyric moments, left the comedy pantomime to the hind end of the animal, Don Roberto, who is, I judge, a dancer by profession.

Lucia Diano was a beautiful princess, pure voiced and winsome. In the matter of melody the composer was kind to her, but kinder, still, to Janice Porter, the mother. Doubtless he is a good son. Miss Porter was duly lugubrious before the footlights and alluringly sentimental when she doubled in the love song sung back stage, where she had the collaboration of Marjorie Livingston, another of the company's fine young American sopranos.

The opera is in three acts and fourteen scenes, a difficult work to stage. All moved under the direction of Desire Defferre and his corps.

## A Brilliant Premiere

Erskine-Gruenberg Opera Presented by American Cast—Ganz Conducts—Huge Crowd Hails Librettist, Composer, Conductor and Singers

When the famous satirist, musician and educator Dr. John Erskine, professor at Columbia University and president of the Juilliard Foundation, appeared on the Civic Opera House stage last Saturday afternoon, it was in response to the great reception given "Jack and the Beanstalk," for which he had written the libretto. Louis Gruenberg made it into an opera, and the first professional premiere took place Nov. 14.

Parts of the work were given some time ago in Chicago at a meeting of the American Opera Society founded by the distinguished composer Eleanor Everest Freer. In its entirety, the opera was given at the Juilliard School by advanced students.

"Jack and the Beanstalk" was sung and acted by the City Opera Company's American contingent. Mr. Gruenberg, who teaches at the Chicago Musical College, had the satisfaction of hearing his work given a very remarkable performance under the leadership of Rudolph Ganz.

It must have been a labor of friendship for Mr. Ganz to master the intricacies of this extremely modern score. Only a profound musician could possibly have welded together all sections of the orchestra and wrested success for the ultra-difficult cacophony. The score is entirely symphonic in character, without melodic basic themes, but wrought with the consummate skill of a man who knows orchestral possibilities. Mr. Ganz extracted every available effect, and the success of the show is due to his direction.

It is difficult to assimilate the old simple fairy tale with modern improvements. This was especially noticeable in the phrases given to the singers who had to negotiate the most intricate intervals in telling the story. The resources of the company's young American artists were well exemplified as each one of the cast put forth his (or her) lines. Some singers were

frequently indistinct, but in two instances at least only praise should be given.

As Jack, the young soprano Maria Matyas, was really extraordinary in the matters of enunciation and good vocal control. She was the ideal person for the role. Raymond Middleton, a nephew of the late Arthur Middleton (one of the famous voices of the world and a great artist), again put over an unforgettable performance. As the Giant, Mr. Middleton was sensationally successful. Difficult as the work is for the orchestra the singers had an even harder task, and are well deserving of the composer's gratitude.

The largest audience of the season witnessed this premiere. While not possibly attuned to modern music invention, yet the public applauded every one connected with the production. It can be classed as the outstanding feature of the season thus far.

The cow played an important part in Jack's cavortings and gave forth many telling lines via the voice of Mark Love, who was the first half of the ruminating animal. The last half was enacted by Don Roberto.

Omaha World  
Herald - 11/15/36

## Jack and Beanstalk in Opera Premiere

Chicago, Ill., Nov. 14 (P).—Many children in the audience leaned attentively forward in their seats today to see their fairy story character, Jack the Giant Killer, on the grand opera stage.

It was the world professional premiere of "Jack and the Beanstalk" as presented by the Chicago City Opera company with Maria Matyas as "Jack" and Raymond Middleton, nephew of the noted singer, Arthur Middleton, as the "Giant."



# 'Bartered Bride' Friday

With 'Jack and the Beanstalk'

SMETANA'S comic opera, "The Bartered Bride," in an English translation by Libushka Bartusek, is listed by the Chicago City Opera Company for next Friday evening. This will be the third work presented in English this season; the others being "Jack and the Beanstalk" and "Gianni Schicchi." Known to Ravinia patrons, the Smetana piece has not been heard in regular subscription opera in town for some time. Miss Bartusek, who was also responsible for the excellent version of Weinberger's "Schwanda the Piper," which the music department of the University of Chicago produced last spring in Mandel hall, was active in making possible the performances which "The Bartered Bride" enjoyed at the Garrick theater several winters ago. At the forthcoming production leading roles will be sung by Hilda Burke, Mario Chamlee, Louis D'Angelo and George Rasely.

Indianapolis Star 11/15

## Jack Giant Bow In Chicago Opera

Grown-Ups, Children Applaud at Antics of Fairy Tale Folk.

CHICAGO, Nov. 14.—(T)—Many children in the audience leaned attentively forward in their seats to see their fairy story character, Jack, the giant killer, adventure on the grand opera stage.

It was the world professional premiere of "Jack and the Beanstalk" as presented by the Chicago City Opera Company with Maria Matyas as "Jack" and Raymond Middleton, the nephew of the noted singer, Arthur Middleton, as the "giant." Grown-ups—folks John Erskine apparently meant in his libretto when he described it as "fairy opera for the child-like"—responded appreciatively to the operatic antics.

### Numerous Curtain Calls.

Numerous curtain calls were given the small cast of principals, who besides Miss Matyas and Middleton, included Lucia Diano of Joliet, Ill., "the princess," Janice Porter of Dallas, Tex., "the mother," and the golden-horned "singing cow," whose bass voice was that of Mark Love with Don Roberto bringing up the rear, was given a big hand.

The opera of three acts and thirteen scenes was sung in English—the language in which it was written—to music by Louis Gruenberg, a Chicagoan. The conductor was Rudolph Ganz.

This is the first time it was presented by a professional cast. It was first heard in New York when sung by students of the Julliard School of Music, of which Erskine is the head.

A graduate of the University of Illinois in 1930, young Middleton's selection for the role of the Giant is something of a fairy story itself.

### Gets Lucky "Break."

A successful singer of light opera, he was in New York rapping on the doors of grand opera managers hoping for a "break," when a rush call came from Chicago for him to step into the operatic shoes of Julius Huehn.

Huehn of the Metropolitan Opera Company had been scheduled to sing the leading role in "Gianni Schicchi" and that of the Giant, but he was taken suddenly ill.

Middleton made his grand opera debut last night in "Gianni Schicchi," and repeated his success today in Erskine and Gruenberg's piece of operatic fun in which the music cackles in accompaniment to the hen that lays the golden eggs.

Chicago Tribune 11/15/36

## World Premiere of 'Beanstalk' Here Reveals Clever Music

### "JACK AND THE BEANSTALK."

[Opera in three acts, the book by John Erskine, the music by Louis Gruenberg. Given its first Chicago performance, its first professional performance anywhere, Saturday afternoon, Nov. 14, 1936, by the Chicago City Opera company in the Civic Opera house.]

#### THE CAST:

Jack ..... Maria Matyas  
An Old Woman [really the Enchanted Princess] ..... Lucia Diano  
The Giant ..... Raymond Middleton  
The Mother ..... Janice Porter  
The Cow ..... Mark Love  
Assisted by Don Roberto  
The Butcher ..... Teodor Lovich  
The Tanner ..... Clement Laskowsky  
The Barker ..... Wilfred Engelman  
The Locksmith ..... Giuseppe Cavadore  
Three Harp Songs:  
Jazz ..... Marjorie Livingston  
Love Song ..... Janice Porter  
Lullaby ..... Miss Porter and Chorus  
Conductor, Rudolph Ganz.  
Dances by Margot Koche, David Abdar, Jean Seib, and ballet.  
Stage director, Desire Defrere.

#### BY EDWARD BARRY.

The Chicago Civic Opera company offered an afternoon of pleasant madness yesterday in the incongruously dignified atmosphere of the Civic Opera house. The occasion was the first Chicago performance, the first professional performance anywhere, of "Jack and the Beanstalk," an "opera for the childlike" by John Erskine and Louis Gruenberg.

Even in its familiar form this story of the brave boy and the magic plant and the bloodthirsty giant violates so many of the laws of probability that the adjective "eccentric" is the mildest that can be applied to it. But Messrs. Erskine and Gruenberg have succeeded in making the tale positively demented.

#### Falsetto Giant; Voluble Cow.

The giant they dower with such unexpected qualities as a falsetto voice, a weakness for jazz, strong distaste for the sonata form, and a gullibility that passeth understanding. Neither is their cow the meek animal of the older story. She glories in a resounding bass voice, and misses never an opportunity to express her bitter, defeatist thoughts on the vanity of accomplishment and the dust into which the pleasures and the possessions of this world must surely turn. Withal, she has a streak of sentimentality, dissolved easily in tears.

The other characters likewise betray certain unorthodox traits, although nothing to compare with those already catalogued. A slight cynicism that reveals itself at odd moments in the shape of an earthly care for their own safety and advantage is the principal quality which distinguishes these others from their fabled prototypes.

#### Humor Leans on Incongruity.

Aside from all this, the story follows the familiar "Jack and the Beanstalk" rather closely.

The dialogue relies on the humor of incongruity for much of its effect. The giant, for example, argues with Jack as an indulgent mother would, instead of straightway blashing in his head with the bludgeon. And the cow betrays in her advice to the boy a grasp of the plot as a whole which would do credit to any of the humans involved.

Also there are flashing moments which have nothing to do with the humor of incongruity. Sometimes a neatly turned phrase opens up wide vistas of thought. But this is incongruity, you say, for the story in its original form hardly lends itself to epigram.

#### Impressions of the Music.

A few first impressions of the music, with the writer reserving the right to change his mind later on any or all of these points.

It is clever, apt, rich in surprises, effectively scored. There is a lack of frank, straightforward melody of the folks and easily remembered type, although the story and setting would seem to offer ample justification for its inclusion. The work is poor in those pools of tonal beauty in which a listener might relax for a moment before bending his attention again to the subtleties of the score and the devices by which the composer emphasizes the progress of the text.

The settings are good, stamping a medieval date on the opera and adding still greater pungency to the astonishing suggestions of contemporary life and thought which occur so often in the speech and the actions of the principals.

Considering that it was a premiere yesterday's performance did credit to all concerned. The most important smoothings-out that still remain to be done are in the big ensembles, notably the fair scene. The music as a whole is extremely tricky, with a bewildering number of metrical hazards.

#### Maria Matyas Creates Role.

Attractive Maria Matyas, an authority on boys' parts and long a valuable member of the Chicago company, received yesterday afternoon her first great opportunity. It was nothing less than that of creating the rôle of Jack.

She justified all the faith of the directors. Jack was a delightful urchin, perky, conceited, nimble, vocally splendid.

Lucia Diano, a young girl from Joliet, sang the difficult part of the princess. Some of its difficulty lies in the fact that the rôle gives none of the chances for scampering about which others of the principals enjoy. The princess must simply sing.

Diano's accurate, beautifully textured voice carried her safely through.

The young Chicago baritone who accepted an emergency assignment to the part of Schicchi Friday night and the giant yesterday afternoon gave a second witty and stage-wise performance. He is Raymond Middleton, who forty-eight hours ago had never sung an operatic rôle. Now, because of the sudden illness of Julius Huehn, who was to have done Schicchi and the giant both, Middleton has two such performances to his credit.

Janice Porter, another newcomer to the company, sang the mother. It was her first large part. Miss Porter coped knowingly with the great intricacies of the opera, preserving the nice texture of her voice amidst the nervousness of a debut and the music's imperious demands of range and interval. She is pretty, too.



JOLIET'S GIFT TO GRAND OPERA  
Lucia Diano (who is Lucille Govey in her home town,) on the Chicago City Opera bill for a reappearance soon in "Jack and the Beanstalk."  
(Maurice Seymour Photo)

Wash. D.C. Times 11/17/36

Opera is getting to be rather realistic when even the cow sings bass in "Jack and the Beanstalk," which was given a professional premiere last week at the Chicago City Opera House. It would sort of cramp the style of any opera singer to be encased in the front half of a cow disguise with his arms unavailable for the usual gestures.

"Jack and the Beanstalk" was composed by Louis Gruenberg, who also is responsible for "Emperor Jones." The opera, which was sung in English, featured Raymond Middleton, nephew of the noted singer, Arthur Middleton, in the rôle of Jack.

#### Mark Love Is the Cow.

Mark Love was the front section of the cow, the section in which the vocal chords are located. He, therefore, had to furnish the animal's voice. The mere statement that his singing and acting were highly successful is a poor enough tribute to the feat he performed.

The handicaps must have been tremendous. Fafner, Wagner's dragon, is now air conditioned for there is some such talk about, and the bass who takes the part can relax at his ease. Mark Love had no such advantages yesterday. He could not even see the conductor, except possibly through a slit in the cow's chest. By the way, there was entirely too much looking at the conductor for cues on the part of the other characters yesterday.

Rudolph Ganz, alert on the conductor's stand, moved the tempos along nicely, eased his force's way over the bad spots.

The enthusiasm of the audience called to the stage for bows not only principals and conductor but author, composer, manager, and stage director as well. John Erskine, Louis Gruenberg, Paul Longone, and Desire Defrere received the plaudits of what probably was the largest body of listeners the season has seen thus far.



# Jack & the Beanstalk

99

Music News  
11/19/36

## "Jack And The Beanstalk" Wins Great Ovation

THE big news is "Jack and The Beanstalk" . . . Saturday afternoon . . . a full house . . . an opera written by Americans, the music by foreign born, American citizen Louis Gruenberg, the libretto by American born John Erskine . . . an all-American cast . . . and all sung in English with a light histrionic touch that was very casual and truly American . . . (All except the last act when the stage director reverted to instinct and imposed a super-triumphal scene just to satisfy the gee-gaw instinct in people).

**YOUNG** Maria Matyas—Chicagoan—was given her big opportunity and she played and sang a Jack that had lots of little boy in it, a streak of fun, a light heart and a lovely voice. . . . Janice Porter was the mother, Lucia Diana the old woman who became the princess. Raymond Middleton returned to Chicago to sing the giant and Mark Love (with the assistance of Don Roberto who was the hind legs) did the role of the sagacious cow who was responsible for the whole story, and added many an Erskine-born jibe to the fun.

"Jack and The Beanstalk" is not orthodox opera—O no. The actors talk as well as sing, and the heaviness of Verdi et al is entirely missing. . . . The lines are wonderful and quite as important as the music. . . . The music is modern; at times brilliant, well orchestrated, frequently unsingable, but always fresh and vivid. . . . By all odds it should run a half dozen extra matinees during Christmas week. . . .

Milwaukee  
Sentinel 11/17/36

### Took in Matinee At Chicago Opera

They go down every Saturday for six successive Saturdays. Last week's opera was "Jack and the Beanstalk." The story was exactly like the good old fairy tale that we all grew up on, but the only difference was that in the opera the giant did not say "Fee-Fi-Fo-Fum" and Mrs. Mariner and Mrs. Thwaites said that they sort of missed it. The cow on the stage was not a real cow . . . it was made of two men dressed up to look like a cow. The music was rather light . . . more like a comic opera. The score was written by Louis Gruenberg who also composed "Emperor Jones."

Chicago American 11/16/36

## NEPHEW AND DRAMA

### Again Louis Gruenberg Is America's Greatest Musician of Theater

BY ASHTON STEVENS.

Encore! We, the people, want to hear and see "Jack and the Beanstalk" all over again. And then some more. And when I say "we, the people," I mean all the people who witnessed Saturday's premiere at the Civic Opera House.

I mean the little people as well as the big. I mean my six- and three-quarters nephew as well as his banjo-plunking uncle; and his even younger matinee hostess, daughter of the composer who has liberated their beloved fairy tale in a score that wears wings. For small Joan and burly Ashton sat through the three stirring acts of "Jack and the Beanstalk" without displaying the first fatal symptom of pain in the neck or pain in the seat.

Miss Joan, of course, had been conditioned to good music at home, where Louis Gruenberg may sometimes be heard to compose out loud. Master Ashton had been hastily prepared by attending a single performance of "Traviata"; and one "Traviata" was enough to show him the difference between opera that was and opera that is. When interviewed during the panic of applause that followed the first historic matinee of "Jack" he spoke, not unwisely, as follows:

"In the other one they stopped the play to sing songs. In this one they sing and talk play; and the singing is almost as good as the talking. Gimme this one!"

**GLAD TO BE AMERICAN.** Thus it was very easy for his uncle to say to Mr. Robert F. Whitney, president of the Chicago City Opera Company, when graciously interviewed by that distinguished patron of opera: "After the successful production of so well a native work I am almost reconciled to being an American."

Let me slightly amplify that statement, lest some belated hot-head cry "Fascist!" or "Communist." The times I regret being an American are when the singers yodel the masterpieces in Italian or French or German or Russian. I hear six or seven real laughs and forty or fifty phony laughs at what I imagine to be a sly line in the libretto, and I yearn to be among the aliens and know just what is going on. I sicken



Ashton Stevens.

at the thought of missing a foreign joke that can't be justly translated in the English libretto.

I doted on the outspoken jests that are in this gorgeous humor-essque of "Jack and the Beanstalk." Not only the waggish philosophic jokes of John Erskine's metered prose—wherein the Cow is a serio-comic sage and the Giant a pathetically bemused pansy—but the limpid humor and stinging epigram with which Louis Gruenberg ambushes his nonstop score. Their joint show, like the famed collaboration of Swift and Gulliver, affords adventure and fun for ungrown and grown children alike. Their gorgeous extravaganza gives something of almost anything that the human ear, eye and mind can take. Perhaps it is Satire fashioned with humility and a warm heart. Perhaps it is Sophistication's tribute to the Romantic and the Comic. Be that as it will, "Jack" gives me a glow all over—the kind I feel when I read Cervantes.

**COMPOSES LIKE O'NEILL.**

This is the second time that Louis Gruenberg has—and I say this with as little poetic license as poetry—knocked me out of my seat. (I'll take large safety pins to his next opera.) There is no other modern musician of the theater like him—for me. He seems to compose opera the way Mr. O'Neill, his co-librettist for "Emperor Jones," composes plays—because he can't help it. His music is as spontaneous as a mountain spring—or a mountain volcano.

His themes are so undeniably his own—and more like Shakespeare than Wagner, he never coddles them with restatement. His orchestrations are saltily his own. For only an instance, he teaches the double-basses and bassoons their places as comedians who are to be seen oftener than heard, while at the same time he discovers the humorously dramatic resources of the dispensed piano, not only as an instrument of percussion, but as a harp such as ancient gods would have become justly drunk with strumming.

Two Americans have composed operas that have become a conscious part of my theater life. Deems Taylor is the other. He now finds more profitable employment as one of the superior sandwich men of radio. And Louis Gruenberg will one day, too soon, I fear, listen to the golden voice of Hollywood, where nowadays every superscript must have its superscore.

Wotta life for a musician whose work is likely to be one of America's sadly few art monuments of a money-mad, war-mad century! But, just the same—if I may quote the proud Princess on her Jack—"Wotta man!"

Chicago News  
11/16/36

Much amusement was afforded at the Saturday matinee when Louis Gruenberg's "Jack and the Beanstalk," to a text by John Erskine, had its first performance by a professional company. It is not a grand opera, certainly, and has not, for instance, the depth of feeling to be found in "Hansel and Gretel." It is thoroughly diverting, however, and Mr. Gruenberg's score, somewhat more seriously cast than the Mr. Erskine's faintly Gilbertian libretto, is entertaining, at times even provocative, and it is a gem of orchestration. Rudolph Ganz conducted it admirably.

The cast, including Maria Matyas in the title role, Lucia Diana as the enchanted Princess, Raymond Middleton as the Giant, Janice Porter as the Mother and Mark Love as the fore-part of a sententious cow (with a bass voice) entered delightfully into the fun of the occasion, as did an appreciative audience.

Dayton News  
11/6/36

## Singer Likes To Practice, Even on Bus

CHICAGO, Nov. 6.—(AP)—Vocal practice on a bus has its fluttering moments, auburn-haired Janice Porter, up from Dallas for her operatic debut, confessed today.

"People stare, raise their eyebrows and sometimes laugh at me," the Texas miss said. "But I don't mind, because I like to practice 'most any time or place'."

Miss Porter—the folks in Dallas know her by her real name, Eudoxia Bradfield—said that since she became a Chicago City Opera Co. soprano "a lot of funny things have happened to me."

"One day," she related, "I was studying a score and didn't notice which elevated train I was getting on. Well, it was an express that carried me two miles past my home. Imagine being so stupid."

Scheduled for her debut Nov. 14, singing the mother role in Louis Gruenberg's new opera, "Jack and the Beanstalk," Miss Porter declared that forthcoming event didn't "give me the jitters" but admitted "I'm working good and hard."

She's bent on an operatic career, she said, despite the views of some Dallas Bradfields "not exactly in accord" with her ambitions.

Miss Porter came to Chicago last spring, after directing church choirs and high school choruses in Dallas, made a hit on a radio network and was signed for the summer.

Her voice intrigued Paul Longone, general manager of the opera company, whereupon she left radio and moved into the company of those great "name" spranos, Helen Jepson, Marjorie Lawrence, Lily Pons and Rosa Raisa.



Chicago News 11/11/36

## JACK THE GIANT KILLER



Maria Matyas will sing the leading role in Louis Gruenberg's opera, which is scheduled for a local premiere at the Civic opera house Saturday afternoon.

Cincinnati Enquirer  
11/15/36

## Beanstalk Opera Given

With Maria Matyas As "Jack," Raymond Middleton "Giant," Mark Love "Cow."

Chicago, November 14—(AP)—Many children in the audience leaned attentively forward in their seats today to see their fairy story character, Jack, the Giant Killer, adventure on the grand opera stage.

It was the world professional premiere of "Jack and the Beanstalk" as presented by the Chicago City Opera Company with Maria Matyas as "Jack" and Raymond Middleton, the nephew of the noted singer, Arthur Middleton, as the "Giant."

Grown-ups—folks John Erskine apparently meant in his libretto when he described it as "fairy opera for the child-like"—responded appreciatively to the operatic antics. Numerous curtain calls were given the small cast of principals, who beside Miss Matyas and Middleton included Lucia Diano of Joliet, Ill., "The Princess;" Janice Porter of Dallas, Texas, "The Mother."

The golden-horned "singing cow," whose bass voice was that of Mark Love with Don Roberto bringing up the rear, was given a big hand.

The opera of three acts and 13

scenes was sung in English—the language in which it was written—to music by Louis Gruenberg, a Chicagoan. The conductor was Rudolph Ganz.

This is the first time it was presented by a professional cast. It was first heard in New York when sung by students of the Julliard School of Music, of which Erskine is the head.

A graduate of the University of Illinois in 1930, a successful singer of light opera, Middleton was in New York rapping on the doors of grand opera managers hoping for a "break" when a rush call came from Chicago for him to step into the operatic shoes of Julius Huehn. Huehn of the Metropolitan Opera Company had been scheduled to sing the leading role in "Gianni Schicchi" and that of the "Giant," but he was suddenly taken ill.

Middleton made his grand opera debut last night in "Gianni Schicchi," and repeated his success today in Erskine and Gruenberg's piece of operatic fun in which the music cackles in accompaniment to the hen that lays the golden eggs.

Musical America  
11/25/36

## CHICAGO CITY OPERA PRESENTS WORKS IN ENGLISH

Puccini's 'Gianni Schicchi' and the Gruenberg-Erskine 'Jack and the Beanstalk' Are Applauded

### New Ballet Staged

Ruth Page Group Performs 'American in Paris' to Music of George Gershwin — Ganz Makes Debut as Opera Conductor

By ALBERT GOLDBERG

CHICAGO, Nov. 20.

OPERA in English received a real impetus when the Chicago City Opera Company presented two performances in the vernacular on successive days. The first was Puccini's 'Gianni Schicchi', offered as part of a triple bill on Nov. 13; the other was the professional premiere of the Louis Gruenberg-John Erskine 'Jack and the Beanstalk' at the matinee of Nov. 14. Both works, being comedies, profited to an untold measure by the ability of the public (at least partially) to understand the text. If opera in English ever develops into a permanent reality, the gloomier works of the repertoire may well find themselves giving way in popularity to the comedies in which the public under the present system can have only a superficial participation.

A large audience, including a decidedly vocal representation of the youngest generation, gave every evidence of emphatic approval to 'Jack and the Beanstalk'. The authors were called repeatedly to the stage after the second act curtain, together with the principals, the conductor, Rudolph Ganz (who made his operatic debut with this difficult score, and to whom the credit goes for a satisfactory musical acquittal, in spite of rushed presentation and limited rehearsals), the stage director, Désiré Défrère, and Manager Paul Longone.

One's first impression of the new opera is that it is a pity that Mr. Gruenberg's sparkling score should be welded to such a framework as the Erskine libretto, which, despite its cleverness, is entertainment of a most ephemeral type. Doubtless a desire to emulate the success of 'Hansel and Gretel' animated the collaborators, but Mr. Erskine's spoofing of the elderly fable is timely rather than timeless, and its currency of cynicism will age far more rapidly than the entertaining but entirely legitimate modernisms of Mr. Gruenberg's score. Singers, too, will cherish no love for the composer's entirely instrumental approach to opera, a factor not to be slighted in estimating the work's future. But none of these considerations should

Chicago Tribune  
12/4/36

Louis Gruenberg, composer of "Jack and the Beanstalk," the opera repeated last night by the Chicago City Opera company, and Dr. Rudolph Ganz, who conducted both performances of the opera, will be the special guests at a tea at the Cordon today from 4 to 6 o'clock. Mr. Gruenberg was among the guests at the Cliff Dwellers Wednesday night when Dr. Ganz gave a delightfully witty talk in defense of modern music.

Musical Digest  
11/19/36

## Professionally Speaking -

Although previously given by Julliard Graduate School students, the John Erskine-Louis Gruenberg fairy opera "Jack and the Beanstalk" was presented in its "professional premiere." It was a distinctly creditable achievement, with Rudolph Ganz deserving a wealth of credit for his discerning, sympathetic, and masterly conducting; and Désiré Défrère meriting praise for his stage direction.

Those of the good sized audience who were near enough to the stage were permitted a keener enjoyment of this appealing work—which is in three acts and fourteen scenes—than others less fortunately situated. For the English text of this piece, its intimate touches, and the facial play of the principals lost something for auditor-spectators who were not near enough to obtain the fullest benefits.

The verdict, as rendered by the assemblage, was a highly approving majority for Mr. Erskine's excellent book, and the general accomplishments of principals, orchestra, and Conductor Ganz. There was approval for Mr. Gruenberg's music, as well, even though it is not melodious and save in spots does not appeal to me.

What mattered chiefly was that it was an entertaining show, with Raymond Middleton (appearing on short notice for Julius Huehn, who was ill) shining for his clear diction and his easy and natural acting as the Giant; Maria Matyas' personable Jack (which would have been enhanced by better diction and a less harsh tone quality); acceptable singing by Lucia Diano as the Princess; an excellent accomplishment by Mark Love (as the fore part of the Cow); less commendable singing by Janice Porter as The Mother, and capable endeavors by Theodor Lovich, Clement Laskowsky, Wilfred Engelman, Giuseppe Cavadore, and Marjorie Livingston.

Chicago Times  
12/3/36

## OPERA ROLE :-



Janice Porter sings role of mother in "Jack and the Beanstalk," in special performance at Civic Opera House tonight.



# Jack & the Beanstalk

101

Syracuse Herald 12/5/36

## Director, Singer and Composer Confer in Chicago



STAGE "JACK AND THE BEANSTALK" OPERA. (AP—Wirephoto). Rudolph Ganz, operatic conductor, at left, with Janice Porter of Dallas, Texas, and Louis Gruenberg, composer, as they discuss the musical score. At the right, is Miss Porter, dressed for the role of mother in the opera, to be presented in Chicago.

Chicago Herald-Examiner 12/6/36

By Glenn Dillard Gunn.

The Chicago City Opera has restored the star system with the results that seem to indicate prosperity. Sold out houses have become the rule of Wacker drive at Hearst Square. Yet there is no actual gain to the company. The stars receive most of the increased revenue.

Not that they seem grateful. When Grace Moore broke her contract to appear as the heroine of Massenet's "Manon," on Friday evening of this week the management sought Lily Pons to replace her in the ever popular "Lucia di Lammermoor."

Mme. Pons promptly raised her fee to \$3,000, so Manager Longone will give "Tannhaeuser" instead. It is a wise choice and the cast will include Paul Althouse in the title role and the Australian soprano, Marjorie Lawrence, who so impressed the Wagnerians as Brunnhilde. She will do the part of Elizabeth, a grateful role.

This leaves opera as a subsidized cultural gesture just where it always has been. The public firmly believes that it is an alien and imported art; that it exists primarily for the display of phenomenal voices; that its dramatic aspects are so unimportant as to obviate intelligibility as a requisite to enjoyment.

### Change Must Come.

This belief must be changed before opera can become a part of the nation's cultural life and it

the Bean Stalk" liked it immensely. The comedy of "The Bartered Bride," appreciated for the first time by those who had heard the Bohemian masterpiece heretofore in the German translation only registered as never before.

Chicago News 12/11/36

### Mrs. Elsa Mower to Attend Tea at Her Cordon Club

With simultaneous tea parties on Friday both claiming her presence, Mrs. Elsa Durand Mower has made a choice in favor of her own club, the Cordon Club. It is giving a tea that afternoon after the symphony concert in honor of Rudolph Ganz and of Louis Gruenberg, who wrote the American opera "Jack and the Beanstalk."

Heading the receiving line at that gathering, Mrs. Mower will be foregoing the fun of pouring tea for the Cliff Dwellers at their after-symphony party.

Mrs. Frederic Upham is chief hostess for the Cliff Dwellers this week. Her assistants, all members of the Melodists Club, are Mrs. Americus Callahan, Mrs. Hubert Conover, Mrs. Marx Oberndorfer, Mrs. Avern Scolnik and Mrs. Arthur Slade.

Chicago Tribune 12/14/36

## Radiant Opera Season Closes \$45,000 in Red

Average House 65 Pct. of Capacity.

BY EDWARD BARRY.

As the curtain fell last night on the final act of "La Juive" the Chicago City Opera company's 1936 season passed into history.

And historic in a way it certainly was. The six weeks of the season were the most brilliant six weeks of opera which Chicago has known since pre-depression days. The casts fairly glittered with stars of the second and even the first magnitude. An important American opera ("Jack and the Beanstalk") received its first professional performance. Works whose scenery was resignedly preparing to rot in the warehouse were revived and successfully produced. Two highly successful Mims of very tender years were launched upon the world and the great Amelita Galli-Curci made a start on what she hopes and believes is to be a second career. Chicago heard Wettergren and Lawrence for the first time.

Music News

12/24/36

THURSDAY evening the deferred performance under the auspices of the Board of Education, with a double bill . . . Pagliacci and a repeat of Jack and The Beanstalk—A good house—and a good performance of Pagliacci with Hilda Burke's vocal charm a crystalline beam to make the whole performance glisten . . . Morelli sang the Tonio satisfactorily. John Pane Gasser indulged his delight for shouting the music of Canio and Cehanovsky added an expert Silvio with Cavadore doing the Beppo in

his usual well routinized and pleasant voiced manner.

Jack and The Beanstalk enjoyed a second success with the same cast. . . .

Music News 12/24/36

AND so finis is writ for 1936—a season far better than last with an average attendance of about 65%. . . . Little observations made along the way prompt the comment stars and big names seem necessary for full houses. ("Times") says "Names make News". . . . The English language is a great success proved by The Bartered Bride, Gianni Schicchi and Jack and the Beanstalk. . . . There is no point in placing twice as many names on the roster as the season can possibly warrant . . . the wonderful facilities of this, one of the most marvelous opera houses in the world, are only about half used by the present management . . . lighting, staging and chorus are almost invariably inadequate. . . .



Chicago Journal of Commerce  
12/4/36

Stock Scores at Orchestra Hall with Second Brahms  
Symphony; Hepburn and Howard Coming Soon

By CLAUDIA CASSIDY

THE conviction of many musicians that the three Bs (Bach, Beethoven and Brahms—arrange them any way you like) are winning out in the contest for longevity was given fresh evidence at Orchestra Hall when Mr. Stock and the Chicago Symphony Orchestra permitted the Brahms Second Symphony to tower over the program, giving it performance both contemporary and timeless. Here was patrician line without austerity, eloquence without overstuffing, radiance without glitter, power without noise. It was Brahms to hold its own in any musical scene, and Brahms to explain why Tchaikovsky and Liszt can dance "Choreartium." It was, perhaps, all things to all men, as music can be when it is right.

There was virtuosity in the orchestra, a sense of poignant balance beneath Mr. Stock's authoritative baton. Whether the music surged up in taut control or danced decorously in the woodwinds, it had the relaxing quality of unerring poise. Perhaps some of this was gained from the prefatory performance, the first in Chicago, of Max Trapp's Concerto for Orchestra, a distinguished work with lean, but translucent musical flesh on its well-made bones. The music broods, but does not sulk, and when it smiles with dark violins in the finale, that smile is rare and worth courting. I hope it is played again this season, perhaps at the Tuesday concerts, for it is worth more applause than its debut garnered.

Mr. Stock opened his concert with Gretry's "Tambourin" and continued it with the Rameau G Minor Suite, both of which I missed by investigating the opera's first "Pagliacci" of the season, which was bracketed with the delightful "Jack and the Beanstalk" in special performance for the Board of Education. Unfortunately, this "Pagliacci" cut down the season's record for brilliance. It was mediocre in the extreme, although Angelo Canarutto's conducting held promise, despite its lack of authority to control unruly

singers. Miss Burke and Mr. Cehanovsky made the duet the best of the first act's music.

Chicago American  
12/7/36

## Even a Bad 'Story' Comes to Life in Galvanized Native Speech

BY ASHTON STEVENS.

Ir. ringing English "The Bartered Bride" was sung at the Civic Opera House Friday night,

but nobody within my hearing rushed up the aisle crying. "My seat is terrible—I can understand every word!"

Yet the main difficulty with opera in English seems to be the audience, which is conspicuously smaller when the piece is warbled in our native tongue. This smaller audience is the only fly in the ointment with which I might otherwise lubricate an argument for nothing but opera in English in an American opera house.

All my theatergoing life I have heard strong men complain of being led by their wives to musical-dramatic performances sung in a language they do not understand. Many of these men I have heard say they wouldn't have to be led if the singing actors sang in English. I wonder where these gentlemen went the second night of Gruenberg's joyously American "Jack and the Beanstalk" and the first night of Smetana's painlessly (if not brilliantly) English "The Bartered Bride"?

Of course, the said truth is that the star, rather than the play, is still the thing with most of our operagoers. And one of the ironies of this situation lies in the fact that many of the stars are Americans who are compelled by a foreign minority in the casts to sing in a foreign language.

Boston Morning  
9/6/36 1/24/37

The Federal music project will resume the operatic adventures begun last Summer, week after next, at the Boston Opera House. A double bill of "Jack and the Beanstalk" and "Pagliacci" will be presented from Feb 2 to 6, inclusive, with a special matinee for children on the closing day. "Jack and the Beanstalk" was written by Louis Gruenberg—more noted for his music for "The Emperor Jones"—to a libretto by John Erskine, novelist, teacher and head of the Juilliard Music School. When "Jack and the Beanstalk" was first produced in New York in November, 1931, the program described it as "a fairy opera for the childlike." Isaac Van Grove will prepare and conduct the performances. This will, as usual, be a "popular-priced" venture.

Chicago Journal of Commerce  
1/4/37

Maria Matyas has been engaged by the Metropolitan, where she will probably join Gladys Swarthout as portrayer of opera "boys." With Miss Matyas on the roster, the Met may even decide to do "Jack and the Beanstalk." It already has Julius Huehn, who was to have been our Giant.

Chicago News 12/31/36

## Music in 1936

Review of the Year's Events

BY EUGENE STINSON

THE year just ending was notable for the reopening of the Ravinia opera house and its grounds last summer, not for the purposes of opera, to be sure, but for a five-week series of week-end concerts by the Chicago Symphony, for the sake of offering its players longer than a twenty-eight-week contract and also, as it signally proved, to revive interest musically along the north shore suburbs.

The largest attendance in the history of Ravinia, and one of the largest attendances upon any event in Chicago, was drawn by George Gershwin as soloist in a program of his own music.

Among its list of guest conductors the series offered some that were new to this city, chiefly Hans Lange and Werner Janssen, although Ernest Ansermet, who also conducted, had done so in Chicago only long ago as a member of the Diaghileff ballet. Mr. Lange's engagement as associate conductor of the Chicago Symphony under Mr. Stock took place shortly after the Ravinia concerts had ended and was occasioned by the resignation of Eric DeLamarter; it was perhaps the most important event of the year in Chicago's music.

Additions to the opera repertoire included Louis Gruenberg's "Jack and the Beanstalk," a brief and amusing work not previously mounted by a professional company. In addition to "Lakme," "Louise" was revived, with Helen Jepson in the title role.

Boston Transcript  
1/23/37

### Notes About Prospective Events; Comment on Concert and Opera

"Jack and the Beanstalk" which will be presented with "Pagliacci" by the Federal Music Project at the Boston Opera House the week after next, has been called "a fairy opera for the child-like" by its composer, Louis Gruenberg. The libretto, in three acts and thirteen scenes, was written by John Erskine. The first performance was given at the Juilliard School in New York City on Nov. 19, 1931, and the first professional performance was given during the recent opera season in Chicago.

Oklahoma City Times 12/4/36



Rudolph Ganz (left), conductor, and Louis Gruenberg (right), composer, discuss the musical score with Janice Porter, of Dallas, Texas, who takes the part of the mother in the opera, "Jack and the Beanstalk," presented in Chicago. Right, Miss Porter in costume.—(Associated Press Wirephoto).

Brookline Chronicle  
1/28/37

Performances of "Jack and the Beanstalk" and "Pagliacci" are to be given at Symphony Hall next week by the Federal Music Project. Both operas are to be sung in English.

Musical Courier 1/30/37

### Van Grove to Conduct in Boston

Isaac Van Grove, conductor, associated with Max Reinhardt in the production of The Eternal Road, New York stage production, is also rehearsing two operas to be performed in Boston the first week in February. The operas are Pagliacci and Louis Gruenberg's Jack and the Beanstalk. Among those in the cast are Sascha Garoubova, soprano; Edmund Boucher, basso; Richard Minton, tenor; Eleanor Steber, soprano. William F. Haddon is in charge of the project. Mr. Van Grove travels to Boston daily from New York to conduct rehearsals.

Music News  
2/4/37

### GRUENBERG LEAVES C. M. C.

The Chicago Musical College announces with regret the departure from Chicago of Louis Gruenberg, internationally famous American composer of "Emperor Jones" and the fairy tale opera, "Jack and the Beanstalk". Mr. Gruenberg leaves his post as Chairman of the Theory Department at the College to work on several assignments in Hollywood.

Mr. Gruenberg will be succeeded as Chairman of the Theory Department by Max Wald, well-known American composer who will begin teaching at the opening of the second semester, February 8th.

Mr. Wald is a native of Illinois and received a great deal of his training in Chicago before studying under Vincent d'Indy in Paris. A number of his compositions have been performed by the Chicago Symphony Orchestra and other major orchestral organizations.



# Jack & the Beanstalk

103

Boston Post  
1/24/37

## More Opera for Local Music Lovers

By WARREN STOREY SMITH

A BOSTON season already well provided in the matter of opera is about to have more, and again under the auspices of the Federal Music Project. This third WPA opera week will run from Feb. 2 through 6, inclusive, at the Boston Opera House. In the absence of Ernst Hoffmann the new general director will be Isaac Van Grove, one-time conductor with the old Chicago Opera Company and who directed in our Opera House a single performance, that of Paer's comic opera, "Il Maestro di Cappella."

The operas on this occasion will be Louis Gruenberg's "Jack and the Beanstalk," as yet unknown here, and "Pagliacci." Mr. Van Grove will conduct the American opera, A. Buckingham Simson that of Leoncavallo. A fairy opera as the title implies, written in collaboration with John Erskine for performance at the Juilliard School in New York, "Jack and the Beanstalk" is naturally a less pretentious work than Gruenberg's "The Emperor Jones," which has been heard here and which more than one critic has pronounced the most successful opera written in America. Mr. Van Grove, who since his Chicago opera days has been associated with Max Reinhardt and has been active in Hollywood, will give us what he terms the "lyric theatre," in other words opera studied particularly from the dramatic point of view.

Boston Globe  
2/3/37

## BOSTON OPERA HOUSE "Jack and the Beanstalk" "Pagliacci"

"Jack and the Beanstalk," a one-act opera with text by John Erskine and music by Louis Gruenberg, was presented for the first time in Boston last night under auspices of the Boston branch of the Federal Music Project. It formed a double bill with the "Pagliacci" of Leoncavallo. This bill will be offered through the week, with a children's matinee on Saturday.

First performance in 1931 at the Juilliard School of Music in New York (of which Mr. Erskine is head), "Jack and the Beanstalk" is specified by its creators as "an opera for the childlike."

Mr. Erskine's text bristles with the gentle wit that has become known far and wide through his other literary endeavors. But few of his amusing lines were distinctly enunciated last night. Mr. Gruenberg's music is for the most part in a post-Debussy style, though from the time that the Giant makes his

appearance, there is increased dissonance and rhythmic complexity.

The old fairy tale is embellished with philosophical reflections from the Giant who stole the gold, the hen and the harp, and from the Cow which was exchanged for the handful of beans from which the fabulous beanstalk grew.

Though attractively simple in appearance, the stage settings are numerous and require frequent change. Some of these changes were made expeditiously in full view of the audience. The production was prepared by Isaac Van Grove, who conducted. This was, according to

Boston Transcript  
2/3/37

## Opera from WPA

### Eugene Gruenberg's "Jack and the Beanstalk" for First Time in Boston

By Moses Smith

After an interval of several months the Federal Music Project resumed its operatic activities at the Opera House last night with the first Boston presentation of "Jack and the Beanstalk," the music by Louis Gruenberg, the book by John Erskine. The other half of the scheduled double bill was "Pagliacci." Both presentations were in English.

The joint creation of the Messrs. Gruenberg and Erskine is a fantastic comedy-opera, modelled roughly on the familiar nursery tale. It is called "an opera for the child-like." If last night's performance was faithful—which it did not seem to be entirely—the present writer is not of the select circle of child-like, or the author and composer did not fully realize their purpose.

The libretto, so far as one could make it out through the indistinct singing and enunciation of the performers, contained a goodly number of lines couched in Mr. Erskine's familiar brand of humor and fantasy and allegory. They seemed a bit heavy to this attestant; but a considerable part of a considerable audience was evidently of a different opinion. Even here, too, it should be said that much of the laughter was for the amusing situations and antics of the singing-actors, rather than for the lines; and some of it was for unintentional humor.

The fact is that, no matter how highly one may regard Mr. Erskine's ironic vein, it is essen-

tially unsuited to the operatic stage, which wants broad effects. Nor has Mr. Gruenberg been so successful here as one might reasonably have expected from the composer of "The Emperor Jones." That work, it will be recalled, was marked by a forceful and original style. In the present work Mr. Gruenberg's skill in employing the orchestral instruments is again discernible. In a general way, also, he writes music suggestive of a given situation or character or emotion.

But the music lacks individuality. Time and again the composer leans—no doubt unintentionally—on his knowledge of orchestral and operatic literature. A hustle-bustle beginning of a scene—and we hear "Petrouchka." Stravinsky's teacher is called on, too, as is attested by reminiscences from the "Spanish Caprice." To say that the score is derivative or eclectic is to put the thing mildly. On the other hand, it is an eminently competent score. Nor does it lack flashes of melody and, now and then, a fine orchestral stroke—as in the cacophony at the end of the scene when the Giant falls.

For a child-like opera, the work requires ample resources in staging, and these resources were not available last night. Perhaps allowance should be made for an opening night. There are fourteen scenes in a single long act. And although there is not a similar number of sets, the change of scene was usually accomplished by moving the sets round, frequently be-

fore the eyes of the spectator, since the stage was not completely darkened. This sort of thing must either be a tour de force or it must be amateurish. Last night it was most frequently amateurish. The essential speed in changing was not present. Consequently the opera, after a long start, dragged itself out until half past ten, a time when working members of the press begin to become restive about deadlines. Consequently, some members of the audience, like the present writer, had to take "Pagliacci" on faith, without waiting to see and hear its presentation.

The singing last night was not distinguished. Most of the voices were too light—or the theater was too large for such an opera. The indistinctness of the enunciation has already been mentioned. This condition persisted through most of the sections (of which there were many) that were spoken, although there were exceptions. The orchestral portion of the score was much better managed under the able direction of Isaac Van Grove, who, as director of the local WPA opera project, was given credit for the staging as well. Making his conductorial debut in Boston, Mr. Van Grove proved to be a discerning and resourceful musician.

The list of principals of "Jack and the Beanstalk" (and of "Pagliacci" as well) in the program was punctuated with numerous alternates. It was thus difficult to make out who was actually singing on stage. The part of Jack was evidently sung by Eugene Conley, although the name of Olive di Napoli appeared as an alternate. The Mother was either Mae Murray or Eleanor Steber—probably the former. The part of the Cow, to which was assigned most of the "gags," was done by Walter Hall and Gordon Jenkins. Edmond Boucher or Gynla Denes was the Giant. And Joan Ruth or Valerie Carleton—probably the former—was the Princess.

## Boston Post 2/4/37 Dr. Kopp Guest Conductor of Federal Opera Tonight

Dr. Leo Kopp of New York, associate musical director for Max Reinhardt's current success, "The Eternal Road," will be guest conductor of the local federal music project's operatic performances at the Boston Opera House tonight and tomorrow night.

Although in no way connected with the federal music project or the Works Progress Administration, Dr. Kopp's interest in the project's performances of "Jack and the Beanstalk" and "Pagliacci" was so great that he consented to take the baton for two presentations. Former conductor of the Chicago Civic Opera Company, Dr. Kopp is also well known as a protegee of the late Egon Voliak. Dr. Kopp is a Hungarian by birth, but received his musical education and background in Germany, where he distinguished himself as an operatic conductor. One of his noteworthy assignments was the conducting of Stravinsky's "Firebirds." Dr. Kopp has been associated with Isaac Van Grove, present director of the federal opera, in many of the latter's directorial assignments.

## Worcester Telegram 2/7/37

A promise to "take the fake out of opera" finds opera goers looking with expectancy to the Works Progress Administration's forthcoming productions of "Pagliacci," ad "Jack in the Beanstalk," to be presented at the opera house early next month.

Isaac Van Grove, former conductor of the Chicago Civic and Grand Opera Companies, who will direct the productions here, and William Haddon, state director, disclosed their intention.

With the parts being sung in foreign tongues, they said, many singers crack jokes, skip bars, leave out high notes, substitute their own words, and even make jokes at the expense of the audience.

Van Grove and Haddon are fixing that—the WPA operas will be sung in English.

record, his first appearance in Boston.

Jack is normally the hero of the story, but the versatile Cow seemed to be the center of attention last night.

The program gave alternate casts. Those first announced for the opening night were Eugene Conley as Jack, Edmond Boucher as the Giant, Mae Murray as the Mother, and Joan Ruth as the Princess. The Cow was "impersonated" by Walter Hall and Gordon Jenkins.

The cast for "Pagliacci" also was printed in this form. First announcement stated the leading singers as Kurt Schorr, Ben Redden, Sascha Alexandrova, Kurt Schorr, Wesley Copplestone and Richmond Minton. A Buckingham Simson conducted.

It was only through the voluntary offer to ad of another W. P. A. worker that Kurt Schorr, member of the Federal Music Project, was able to sing "Antonio" in "Pagliacci."

Schorr's wife is ill with double pneumonia and he gave notice that he would have to stay with her as he could not afford a night nurse on his W. P. A. salary. Miss Alice Sullivan, a registered nurse stationed on a sewing project, heard of the situation and offered to tend the sick wife while Schorr sang his role. C. W. D.



Boston Post  
2/7/37

## Is It Opera or Is It Musical Comedy?

BY WARREN STOREY SMITH

A CORRESPONDENT protests that Gruenberg's "Jack and the Beanstalk," produced this past week by WPA forces at the Boston Opera House, should not have been reviewed as "opera," but as musical comedy. It is all a matter of definition. The Erskine-Gruenberg opus is allied to the German Singspiel as it survived in "Fidelio" and "Der Freischuetz" or to French opera comique as exemplified by "Carmen" before Guiraud supplied music for the recitatives. In musical comedy or operetta the characters occasionally burst into song; in the Singspiel they now and then drop into speech.

The subject matter is not important in making the classification. Fairy-tale operas such as "Hansel and Gretel," Massenet's "Cendrillon," Rossini's "Cenerentola" or Aubert's "Le Forêt Bleue" are operas quite as much as are "Il Trovatore" or "Faust."

Chicago News  
2/8/37

## Opera Ball Tonight to Be Gala Affair

Song Stars, Composer,  
to Be Among Guests  
of Honor.

IN A gala mixture of dining, dancing, speechmaking and entertainment tonight some 250 supporters of opera in Chicago are making their first friendly gesture toward next season's music. Edith Mason, who has sung so many operas to Chicago audiences; Louis Gruenberg, composer of "Jack and the Beanstalk"; Rudolph Reuter, the Felix Borowskis and Reinold Werrenrath will be special guests at the party, officially entitled the Opera Ball, at the Palmer house.

Mr. Werrenrath will have toastmaster duties for the evening, and a crowd of friends of music among the younger generation will be there, disguised as opera heroines, to help the celebration move smoothly. Frances Jeffery has assembled the group, which will have a big table of its own for dining with escorts and husbands.

Brookline  
Chronicle 2/11/37

The students of the music appreciation class of the Minna Schwartz Studio of Music were introduced to opera last Saturday afternoon, when they went in a body to see the performance of "Jack and the Beanstalk" at the Boston Opera House.

Musica/Leader  
2/13/37

The Chicago Musical College regretfully announces the departure of Louis Gruenberg, composer of "Emperor Jones" and "Jack and the Beanstalk," which received its premiere this season by the Chicago City Opera Company under the baton of Rudolph Ganz. Mr. Gruenberg is going to Hollywood. The best wishes of everyone accompany Mr. Gruenberg and his family.

Mr. Gruenberg is succeeded as Chairman of the Theory Department by Max Wald, the American composer who returned from Europe some months ago. Mr. Wald began teaching Feb. 8.

Chicago Tribune  
2/14/37

## 100 NORTH SIDERS HELP MAP ROTARY BIRTHDAY PARTY

International to Mark 32d  
Anniversary.

More than 100 north side residents are actively participating in planning the Midwest Rotary International banquet, to be held Monday evening, Feb. 22, at the Lake Shore Athletic club, 850 Lake Shore drive. The international organization will be commemorating its thirty-second anniversary.

The anniversary celebration will be attended by Rotary members from Illinois, Michigan, Wisconsin, and Indiana. Special guests of honor will be Rotary's international president, Will R. Manier Jr. and Mrs. Manier of Nashville, Tenn.

Paul Harris to Attend.

President Manier will deliver an address on the "Rotary in a Chaotic World." Paul P. Harris, the Chicagoan who founded Rotary, and Silverster Schiele, one of the three friends of the founder who were invited to attend the initial meeting of the first Rotary club in Chicago on Feb. 23, 1905, will also be present.

Among the evening's entertainers will be Miss Janice Porter, formerly of Dallas, Tex., who made her operatic debut in Chicago last year with the Chicago City Opera company in "Jack and the Beanstalk." Mrs. Josephine Altman Case and Mrs. Helen Hawk Carlisle will entertain with songs of Mexico and Miss Marian Keeney and Douglas MacMillan will appear in French, Cuban and American dances. Miss Helen Honan, impersonator, will complete the entertainment program.

Chicago News  
2/20/37

Louis Gruenberg, composer of "Emperor Jones" and "Jack and the Beanstalk," has resigned his post at Chicago Musical college and is now in Hollywood. He is succeeded by Max Wald, whose "Sentimental Promenades" and "Retrospectives" have been performed under Frederick Stock's direction.

### Rudolph Ganz' Activities

Though president of the Chicago Musical College, Rudolph Ganz is active as conductor, piano soloist, lecturer as well as teacher. He conducted the Erskine-Gruenberg opera, "Jack and the Beanstalk" with the Chicago City Opera Company in November and December. During November Mr. Ganz gave three lectures on modern music at junior high schools in Chicago.

Chicago Herald-Examiner 2/25/37

## MATYAS Will Sing CARMEN

A NEW CARMEN will be heard with the Chicago City Opera in Saturday night's popular-priced performance. She is Maria Matyas, now of the Metropolitan Opera, but for the past four years a member of the resident company.

Four hundred performances of the role of Haensel in Humper-



MARIA MATYAS

She's a new Carmen.

dinck's "Hansel and Gretel," plus her creation of the role of "Jack and the Beanstalk" in its premiere, have earned her the title "most famous boy in opera."

Carmen will not be her first role in skirts, however. She is a Suzuki, as Edith Mason and Hilda Burke, two famous Butterflies, have testified.

Musica/America  
2/25/37

Among the Federal Music Projects recently undertaken has been the presentation of Gruenberg's "Jack and the Beanstalk" and Leoncavallo's "Pagliacci," both in English. The Composers' Forum Laboratory continues its commendable task of presenting programs of works for the most part unheard elsewhere. Herbert Boardman and Edward Walker Jenkins, a blind composer, have been the most recent young men sponsored by the Laboratory; and while Mr. Boardman's music displayed the composer's technical knowledge of his craft, Mr. Jenkins' works betrayed the more interesting kernel of intrinsic worth.

In Symphony Hall Kirsten Flagstad sang to a capacity house.

GRACE MAY STUTSMAN

Toledo Times  
3/14/37

## Grand Opera Given in Boston by WPA

With "Carmen" and a revival of Eugen d'Albert's "Die Tote Augen" the federal music project in Boston will give its fourth week of grand opera beginning March 15. The famous old Majestic theater, one of Boston's best known playhouses, has been taken over by the federal music and theater projects. The Boston WPA music forces now have a repertoire of "Hansel and Gretel," "The Flying Dutchman," "Madame Butterfly," "Pagliacci," Gruenberg's "Jack and the Beanstalk" and the two operas scheduled for performance this month.

Musica/America  
2/10/37

## New England Boston

By WILLIAM HADDON

State Director for Massachusetts THE Federal Music Project in Boston has during the past seven months performed for audiences totalling over 658,000 listeners, many of whom have never had such opportunities before.



George Foster  
Regional Administrative Assistant

Our purpose is not only to create better musicians but also to provide a future for these artists. For two of our units, the State Symphony and the Commonwealth Symphonic Band, routes are being booked in communities where good music is seldom, if ever, heard. We are here fostering an appetite for good music, creating audiences, and assuring units a livelihood for the future. As an added attraction the

(Continued from page 163) Symphony will present a cycle of Beethoven symphonies in Copley Theatre, Boston. A monthly world-wide broadcast, over short wave station WIXAL, is also in the scope of this orchestra; Dr. Nikolai Sokoloff, national director, conducted the initial performance.

A symphony orchestra composed completely of women functions as an organization with an individuality which makes it particularly eligible for private employment. The same holds true for an excellent symphonic swing-band which is ready to step into private industry.

The opera orchestra and chorus are the most ambitious of our efforts, with audiences totalling over 10,000 per week, with "Madame Butterfly," "Hansel and Gretel," "Die Tote Augen," "The Flying Dutchman," "Jack and the Beanstalk," and "Pagliacci" in its repertoire. It has not only brought the art of grand opera to the common people, who accepted with delight, but it has begun a movement by the people to create as well as enjoy this art. Oratorios are also food for this opera chorus; recent performances included Cesar Franck's "Beatitudes," Horatio Parker's "Hora Novissima," and Brahms's "Requiem".

Musica/Courier  
2/13/37

### JACK AND THE BEANSTALK SONG

The local Federal Music Project, offered an opera season at the Boston Opera House from February 2 through 6. The bill for each of the six performances consisted of Jack and the Beanstalk and Pagliacci. They were conducted at first by Isaac van Grove, director of the local opera project, and later in the week by a guest, Leo Kopp of New York.

The joint effort of Louis Gruenberg and John Erskine had not previously been presented hereabouts. At the opening night's performance, the fairly elaborate staging required was naturally not yet in smooth running condition. The orchestra, on the other hand, was directed expertly by Mr. Van Grove, who was making his local conductorial debut. The singers, for the most part, had voices which sang the music acceptably. Eugene Conley was a credible Jack; Edmond Boucher a suitably terrifying Giant; and Joan Ruth the Old Woman-Princess. Among the other principal singers for the double bill (alternates appeared at some of the performances) were Eleanor Steber, Walter Hall, Gordon Jenkins, Ben Redden, Midhat Serbagi, Sascha Alexandrova, Olive di Napoli, Kurt Schorr, Norman Geoffrian and Richmond H. Minton.



# Jack & The Beanstalk

105

Boston Transcript Musical Courier  
3/9/37 3/13/37

## WPA Gives Many American Works

Four hundred compositions by American composers now residing in the United States were given public performance in February by units of the Works Progress Administration's Federal Music Project.

In Chicago Irwin Fischer's Fantasy "Marco Polo" was given its first performance by the Illinois Symphony Orchestra on Feb. 21. In Milwaukee a symphony by John Leight and a symphonic poem by Edna Pietsch were given premiere performances by the Wisconsin Symphony Orchestra. In San Bernardino a program was devoted to the works of Negro composers, including William Grant Still, Harry Thacker Burleigh, J. R. Johnson, Nathaniel Dett and Ada Williams.

Boston—Louis Gruenberg's opera "Jack and the Beanstalk" (six performances); "Four Pictures in Miniature" by Ferdinand Fassnacht; Henry Hadley's "San Francisco Suite" and George Chadwick's "Lochinvar."

Music Clubs Magazine  
1-2/1937

On Chicago programs were seen: John Carpenter's Soothin' Song; Bainbridge Crist's Would You Go So Soon?; Vincent O'Brien's The Fairy Tree; Robert Whitney (Society of American Musicians) arrangement of Feona McLeod's Songs for Piano and String Quintet, and Symphony; Philip Warner's Thumbnail Sketches of Chicago: Impressions of the Steel Mills, The Stockyard Fire, Sunday on the Gold Coast, A Supper Club, Children's Island, for Orchestra; Louis Gruenberg's Jack and the Beanstalk (at the Civic Opera House); Eleanor Everest Freer's The Brownings Go to Italy (opera), Cante Noel (at Salon Français in Boston), Marion Bauer's Sun Splendour (at the Women's Club in Atlanta); and Josephine Forsyth's Lord's Prayer (in Detroit, Racine, St. Paul, and Cleveland), and Comin' Home (in Detroit).

Musical Courier  
4/3/37

Louis Gruenberg of New York and recently of Chicago, is now living in Santa

Monica, a suburb of Los Angeles, where he is writing an experimental radio opera without scenes or acts and depending purely upon sounds, for the Columbia Broadcasting Corporation. Six performances of his Jack and the Beanstalk were given in February in Boston, and two in Chicago in January. Mr. Gruenberg was guest of honor on March 30 at a Philharmonic Orchestra Morning Musicales, and he will also be guest of honor on April 6 at a meeting of the Los Angeles Music Teachers' Association.

## Chicago City Opera Offers Carmen and Double Bill

Edward Collins in Recital—Reuter Heard with Philharmonic Quartet  
—Dolies Frantz Soloist with Symphony Orchestra

CHICAGO.—The Chicago City Opera Company's popular price season of week-end performances will be continued far into the spring providing the public response is sufficient to encourage the management to pursue its new policy of presenting popular operas at prices within the reach of all opera-lovers. Carmen, given on February 27, brought Maria Matyas into the limelight again. Featured during the past season as Jack in the Gruenberg-Erskine Jack and the Beanstalk, the young mezzo showed intelligence in her delineation and singing of that role in which she rose to stardom over night. As the heroine in the Bizet opera she strengthened the good opinion formulated previously as to her cleverness and complete understanding of the stage. Her Gypsy girl is conceived on different lines than her predecessors, for hers is not the haughty and flirtatious Carmen but a rather calculating woman whose shrewdness and designs are manifested at her first encounter with Don Jose and carried to the bitter end. The others of the cast were Pasquale Ferrara, Nino Ruisi, Hazel Sanborn, Ada Paggi, Conrad Mayo, Valerie Glowacki, Giuseppe Cavadore, Lodovico Oliviero, and Ben Landsman. Dino Bigalli conducted with zest and vivacity.

Chicago Tribune 3/14/37

## FAMOUS TOMBOY OF OPERA

Maria Matyas, Chicago City Opera company mezzo who is to play Siebel in next Saturday night's "Faust," has probably taken more male roles than any other woman singer in America. Her repertoire includes Frederick ("Mignon"), Hansel ("Hansel and Gretel"), the shepherd ("Tannhauser"), and Jack ("Jack and the Beanstalk"). Also several feminine parts, notably Carmen.



## Club's Music Section to Pay Louis Gruenberg Honor at Tea

Honoring Louis Gruenberg, composer, a tea will be held by the Women's Division of the Hollywood Chamber of Commerce Friday from 3 to 5 p.m. in the chamber's auditorium, Gladys Littell, chairman of the music section, announced today.

The composer, best known for his opera, "Emperor Jones," will discuss modern music. Among his other compositions are his symphonic poem, "Hill of Green," with which he won the New York symphony prize; "Enchanted Island," which won the Columbia prize, and the opera, "Jack and the Beanstalk," for which he was honored by the Julliard Foundation.

"We are especially anxious that these musical events be enjoyed by everyone in the community who desires to come," Mrs. Littell said. "Naturally, there will be no charge and all are welcome."

Musical Digest  
4/1937

## WPA Projects

Federal Opera is thriving in Florida where twelve operas were staged during the autumn, and a repertoire of ten operas was drawn from for weekly performances at Bayfront Park, Miami. There have been state-wide tours

of grand opera units and Florida is not the only locality which has had the benefit of WPA opera.

There were Federal presentations of "Jack and the Beanstalk" and "Pagliacci" in Boston at the Boston Opera House on February 2 and 6 with Isaac Van Grove conducting, and light and chamber opera productions continue in New York and other cities.



Musical Courier 4/24/37

## Chicago Musical College to Hold Summer Master School

Annual Sessions Include Participation by Prominent Instructors—New Courses and Festival Concert Series Are Features

CHICAGO.—On June 23 the Chicago Musical College inaugurates a series of concerts and recitals in commemoration of the seventy-fifth anniversary of its founding by Dr. Florenz Ziegfeld. The festival series begins with a concert by the faculty and alumni at Orchestra Hall.

The student association of the Chicago Musical College sponsors a reunion of alumni and former students of the college on June 24, arranged by George Graham, secretary of the association. The student association is also arranging a series of lectures to be given by prominent members of the faculty and alumni.

The Summer Master School recital series begins on July 1 and continues throughout the first term and will include thirty concerts and recitals. Among the features planned are solo performances by faculty and master class students in piano, violin, cello, voice; class piano demonstrations; lecture recitals; a new series of illustrated lectures on musicology; two-piano recitals; organ recitals; chamber music; lectures on modern music; and a series of excerpts from operas.

### DEPARTMENT OF MUSICOLOGY

During the winter months the administration of the college has been developing plans for a department of musicology, which is to start operations at the summer master school under the chairmanship of Dr. Hans Herman Rosenwald, Doctor of Philosophy from Heidelberg University, Germany. Courses include history of music; the piano, its music and composers presented by illustrated lectures. Max Wald, American composer and chairman of the theory department, offers a course on modern music, its form and harmonic devices. Dr. Rosenwald presents a course on the music of today, its idioms and styles of contemporary music. The department will offer a course in Musica Sacra, a development of Catholic church music from the medieval period. The Kyrie will be discussed and studied. The Gregorian chant discussed with attention to the Flemish School, Josquin, Orlando de Lasso and Palestrina. There is also a course for vocal students in German Lied by Dr. Rosenwald.

Franklin Madsen of Brigham Young University offers musicology and aesthetics and Dr. Erich Sorantin aesthetics of music. William Braid White, acoustical engineer and

author of text books, is to lecture on acoustics of music.

### NEW COURSES

Alexander Raab, Hungarian-American pedagogue and teacher, will return to the college presenting an initial Mid-western course at the first term of the Summer School of the Moor Double Keyboard piano. John Carre, American composer and pianist, and author of the textbook The Psychology of Piano Teaching, lectures for piano teachers. To meet the demand for two piano playing, a course will be given by Silvio Scionti, duo-piano artist and Isabel Laughlin, who has been heard in concerts with him throughout the South and West.

The Summer Master School also announces for the first time a course in adult pedagogy for teachers which is a special normal course in the new field of teaching adult beginners to play the piano under the direction of Jean Clinton, who has been engaged in this work for more than six years in New York and Chicago.

In the field of voice, Lazar S. Samoiloff returns to the college for the summer. In addition to his private lessons and coaching, he offers a course to voice students in concert, church and opera repertoire.

Isaac Van Grove comes for the summer master school from the East, where he recently conducted and directed Louis Gruenberg's grand opera, Jack and the Beanstalk and Max Reinhardt's The Eternal Road.

and explained the purpose of the memorial fund.

The last symphonic program on April 14, of the Federal Symphony, might be termed Schönberg night, since the entire program was devoted to his compositions and those of several of his students. Gerald Strang conducted the first half of the evening, the program being devoted to 'American Life', a jazz scherzo, by Adolph Weiss; 'Nocturne' by Oscar Levant, the Second Movement from a suite for chamber orchestra by Mr. Strang, and Passacaglia, Op. 1, by Anton von Webern. Schönberg led the orchestra through a recent performance of his recently

heard symphonic poem, 'Pelléas and Mélisande', in the second part of the concert. Strang's music possesses some really enjoyable moments. Muted strings in open harmony are effectively employed to evoke color moods.

A radical change in the plans of the Federal music project again brings opera to the fore as the chief objective. Gastone Usigli, county supervisor, and his assistant, Jacques Samossoud, are at present bending every effort in preparation of programs for a May festival, that will include excerpts from 'Aida' and 'The Mastersingers'. The list also includes Taylor's 'The King's Henchman', and Louis Gruenberg's 'Jack and the Bean Stalk'. Symphony concerts are now planned as fortnightly events.

Auber's 'Fra Diavolo', presented in an English version by an all Negro cast, proved to be an interesting and successful experiment of the project. The chorus, trained by Carlyle Scott, provided some thrilling singing in the Mason Opera House presentation, led by Dr. Alois Reiser, and provides a staunch background for the cast of principals.

HAL D. CRAIN

Dallas Times Herald 4/27/37  
TO SING WITH BING



JANICE PORTER.

Non-professionally she is Eudoxia Bradford of Dallas. As a well-known mezzo, she is to be guest on the Bing Crosby program over NBC, Thursday, May 6. She is a KRDL alumna, having been featured over The Times Herald station before going to Chicago last summer. The picture shows her in a costume of "Jack and the Beanstalk," in which she appeared as a member of the Chicago City Opera Company.

San Francisco News 5/8/37

## Classic Novel Is Made Opera

Louis Gruenberg, one of the six prominent American composers commissioned by Columbia last fall to write original music for the microphone, has just completed the libretto and a portion of the score for a new radio opera which will be a startling departure from operatic tradition. Gruenberg's radio opera is based on W. H. Hudson's classic novel, "Green Mansions." The unique work will receive its world premiere on Columbia's "Everybody's Music" series this summer. Howard Barlow will conduct.

Basing his work on W. H. Hudson's novel, "Green Mansions," the composer of "Emperor Jones" and "Jack and the Bean Stalk" has wedded musical genius with electrical and acoustical science to produce a sound fantasy of jungle life in South America.

Musica / America 5/22/37

Gastone Usigli, director of the Los Angeles Federal Music Project, and his assistant, Jacques Samossoud, conductor of the Chicago City Opera, have arranged a series of operas for this summer, to be sung in English and conducted alternately by these two musicians, using the Federal Project Concert Orchestra at all performances. Deems Taylor's King's Henchman will be produced June 25; followed by Aida on July 10; Gruenberg's Jack and the Beanstalk and Hansel and Gretel in July; Lohengrin in August; Boris Godunoff and Romeo and Juliet, in September. All performances will take place in the Greek Theatre in Griffith Park. Each opera will again be produced in The Bowl at Santa Barbara and in the Municipal Auditorium at Pasadena. The principal roles will be taken by solo singers in the Project and the regular Project Chorus.

Pacific Coast Musician 6/5/37

The Federal Music Project is planning ambitious things in the way of opera for Los Angeles and Santa Barbara this summer. Deems Taylor's "The King's Henchman" is scheduled for performance in Los Angeles (its first in the West) at Philharmonic Auditorium, June 25, Jacques Samossoud conducting. Then will follow, according to plans, "Aida," "Lohengrin," "Boris Godunoff," Gruenberg's "Jack and the Beanstalk" and "Hansel and Gretel," with Usigli and Samossoud sharing directing honors. The Santa Barbara performances will be for a Sunday night series at the Open Air Bowl.

Boston Transcript 7/24/37

Opera in either staged or concert form is being presented in a dozen cities by the Federal Music Project during the latter

part of this summer. Among the undertakings are Gruenberg's "Jack and the Beanstalk," "The King's Henchman," by Deems Taylor, and other operas in Southern California; and, in Portland, Ore., Pergolesi's "La Serva Padrona," Mozart's "Figaro" and "Il Matrimonio Segreto" by Cimarosa.

N.Y. Herald-Tribune 8/27/37

## Louis Gruenberg Wins Lake Placid Club Prize

### Quintet for Piano and Strings Has First Hearing Here

A quintet for piano and strings by Louis Gruenberg has been chosen for the \$1,000 prize awarded by the Lake Placid Club, at Lake Placid, N. Y., for a chamber music work by an American composer. It was announced yesterday afternoon when the quintet had its first performance in the N. B. C. Music Guild broadcast program. The players were Jane Cortland, pianist, and the N. B. C. String Quartet. Mrs. Edgar Stillman-Kelley, chairman of the committee for this competition, spoke briefly.

The quintet is in three movements, of which only the first two were played yesterday, owing to the time limit of the half-hour broadcast. It has no formal key designation, but may be said to center around the key of E minor. The first concert performance will be given on Sunday, September 5, at the Lake Placid Club. The judges who chose the Gruenberg work from among more than forty entries were Frederick Jacobi and Samuel Gardner, composers, and Modeste Alloo, conductor.

Mr. Gruenberg, who is now in California, was born in Russia in 1893 and was brought here when two years old. He is one of America's best known contemporary composers and has written music in many forms, including the opera "The Emperor Jones," based on Eugene O'Neill's play of this title, produced at the Metropolitan Opera House on January 7, 1933. An earlier opera, "Jack and the Beanstalk," with text by John Erskine, was presented by the Juilliard School in the fall of 1931. Among his orchestral works are "The Hill of Dreams," which won a prize offered by the New York Symphony Society in 1919; a symphony introduced here by the Boston Symphony Orchestra, a "Jazz Suite," Op. 28 and a symphonic poem "The Enchanted Isle."



# Jack & the Beanstalk

107

Chicago Herald-Examiner 7/11/37

Musical Courier 9/1/37

Mus. America 12/25/39

## CASE OF MARIA MATYAS.

Of the personalities who make up the great company of executive artists in the field of music the singers still stand first and there seems to be a kindly fate that helps every great voice to a hearing.

Take the case of Maria Matyas, yesterday only a popular and respected local artist. By a fortunate combination of circumstances and influence she got her chance with the Metropolitan Opera last May.

Now comes a dramatic and exciting development. George Putnam, husband of the lovely and courageous Amelia Earhart, did not hear Miss Matyas with the Metropolitan, but he saw her pictures, which happened to be good, and read her notices, which were fine.

## HER TALENTS REVEALED.

Believing that she possesses a personality that would screen well, he sent for her. The interview disclosed the possession of a lovely speaking voice. He discovered that she was sturdily slim and attractive; that she walked, not like an opera singer, but like a dancer.

He learned that she had been trained to act under Vladimir Rosing, whose ideas about the lyric drama are revolutionary. He examined the record of her 500 performances of the role of Hansel, her creation of the name part in the Erskine-Gruenberg opera, "Jack and the Beanstalk", and her sensational success as Carmen.

## HEADED FOR SCREEN.

So in August Miss Matyas will journey to California to sing an informal recital in Mr. Putnam's home—he has not yet heard her and has a treat in store—and to be launched by him on the screen.

If the tests are good, and they should be, we may not enjoy so much of her fine art with the Chicago City Opera next season. Or if a real movie-radio career develops, as it should, we may see her much oftener and more importantly, while the far larger public of the filmed drama becomes acquainted with one of the most beautiful voices of the generation.

N.Y. Times 7/25/37

## DOZEN CITIES TO HEAR OPERA UNDER WPA

'Aida,' 'Lohengrin' and 'Jack and the Beanstalk' Will Be Given on the West Coast

Activities of the Federal Music Project throughout the country the next few weeks include the presentation of operas in a dozen cities, it was announced yesterday by Ellen S. Woodward, WPA assistant administrator in charge of women's and professional subjects.

In Los Angeles, Pasadena and Santa Barbara, Calif., Verdi's "Aida," Wagner's "Lohengrin" and Louis Gruenberg's "Jack and the Beanstalk" will follow the recent production of Deems Taylor's "The King's Henchman" in those communities. Tomorrow, in San Diego, "The Gay Grenadiers," a musical romance set in Mexico in the days of the Emperor Maximilian, opens for a week's presentation. This work, which had a long run in Los Angeles, was written by Warner Van Valkenburg, a Los Angeles project worker, and Vern Elliott.



(Photo by Williams Studio.)

## ELEANOR STEBER

Eleanor Steber, Soprano, Active in Opera and Concert

Eleanor Steber, soprano, was born in Wheeling, W. Va., twenty-two years ago. Although she began her musical career as a pianist and made her debut at sixteen, Miss Steber's vocal talent was discovered while she was studying at the Sherman School of Dramatic Art, and she was advised to cultivate her singing voice.

Coming to the New England Conservatory, Boston, in 1931, Miss Steber studied piano with Charles Dence and voice with W. L. Whitney. Throughout her years at the conservatory, Miss Steber won scholarships, and was graduated with the highest honors in voice in 1936.

Since then, the soprano has made many

appearances in light opera, oratorio and over the radio. She sang Senta in The Flying Dutchman at the Boston Opera House last September, and in January she was a soloist in Parker's Hora Novissima. Under the baton of Isaac Van Grove she sang the Mother in Gruenberg's Jack and the Beanstalk. On July 29 she sang the solo soprano role in Haydn's Creation at the Tremont Temple, Boston. August 2, she was presented over WEEL with the Fox Fur Trappers, one of New England's largest commercial broadcasts.

Pacific Coast Musician 11/2/37

## Federal Music Project

■ ■ ONE well may question whether Mr. Average Citizen of Los Angeles realizes the extent of the activities of our local Federal Music Project and what it all means in the matter of entertainment, education and culture to the community. The Project's symphony orchestra, starting early in 1936 as a mixture of good and not-so-good players—a rather unpromising non-descript aggregation,—through the process of gradual replacement of undesirable material with musicians of ability and experience, and under excellent direction, has developed into a symphonic body whose admirable playing has won the esteem of critics and a discriminating public. Especially marked has been this improvement since it more recently was put under the direction of a single conductor—Project Director Gastone Usigli—instead of multiple conductors, as formerly was the case. This orchestra has performed 41 compositions by American composers, of which 35 were first performances in Los Angeles. It has given the first performances anywhere of twenty orchestra works and it gave the first hearing in America of three foreign compositions.

This season, commencing late this month, the orchestra will give twelve symphony concerts (possibly in the Hollywood High School Auditorium). The admission price to these performances is small.

Besides the symphony orchestra, the Project employs approximately 325 musicians in bands and smaller orchestras, whose services are given gratis to charitable institutions, civic, service, and fraternal organizations and the like, under proper sponsorship. Then there is the Hallelujah Chorus numbering three score singers, a popular singing ensemble; also other groups.

The Project's opera unit successfully achieved ambitious undertakings last season in its productions of "Aida" and "The King's Henchman." In these the ensembles of chorus, principals and orchestra (which included no non-relief persons) scored warm commendation from critics and public. "Boris Godounow" was staged at Philharmonic Auditorium, Thursday night of this week. Other operas planned for production this season are "Hansel and Gretel," "Lohengrin," and possibly Gruenberg's "Jack and the Beanstalk."

Music News 10/7/37

## JANICE PORTER SINGS AT ST. LUKE'S

Janice Porter, popular soprano of radio and operatic fame, has recently been engaged as soprano soloist at St. Luke's Pro-Cathedral in Evanston, Illinois.

Miss Porter is heard regularly as soloist with Henry Weber's Orchestra on the WGN-Mutual network. Her debut as the mother in last season's production of "Jack and the Beanstalk" was so successful that she has been re-engaged by the Chicago City Opera Company for several roles this season.

She is also looking forward to a busy season on the concert platform.

## Junior Programs Opera Group Gives 'Hansel und Gretel' in Scarsdale

The Junior Programs, Inc., Opera Company gave a performance of Humperdinck's "Hansel und Gretel" at Scarsdale, N. Y., on Dec. 9, in the High School Auditorium. Cecile Sherman sang Gretel; Marion Selee, Hansel; Tom Williams, the role of the father; Marjorie Livingstone, those of the Dew Fairy and Sandman; and Mary Bell

doubled as the Mother and the Witch. Following several weeks of rehearsal on the Erskine-Gruenberg opera "Jack and the Beanstalk", they will embark in January on a winter and Spring tour which will take them to the Pacific Coast and back. Saul Lancourt is the director of the company.

Baltimore American 2/4/40

## Opera Cast To Present Fairy Tale

• The Child Study Association is completing arrangements for a performance of "Jack and the Beanstalk" by the Junior Programs Opera Company, to be given at the Lyric Theatre at 3 o'clock P. M., February 22.

The version of the old fairy tale has been written by John Erskine to the tuneful melodies of Louis Gruenberg. The performance follows the traditional story.

Critics have acclaimed the opera, which was first produced in New York city last year by the Juilliard School, as the most distinctive native American opera yet composed, stressing its light touch and tunefulness.

The opera will be sung here by members of the Junior Programs Opera Company, which is composed of professional singers. They have been heard in Baltimore in "The Bumble Bee Prince" and "Hansel und Gretel."

N.Y. Herald-Tribune 2/4/40

## Junior Programs

### Erskine-Gruenberg Opera Will Be Revived Saturday

Louis Gruenberg's opera "Jack and the Beanstalk" will have its first public performance in its revised form in the Junior Program opera company's matinee next Saturday at the Brooklyn Academy of Music. Alma Milstead will reappear as Jack, which she sang in the first production of the work by the Juilliard School of Music in December, 1931. Cecile Sherman, also of the original Juilliard cast, will sing Jack's mother, with Cecile Sherman as the Princess, Tom Emlyn Williams as the Cow, Howard Laramy as the Giant and Albert Gifford as the Jester. Jack Radunski, pianist, will play the instrumental accompaniment.

The cuts and changes in the original score have been made under the supervision of Mr. Gruenberg and of John Erskine, who wrote the humorous and occasionally philosophic libretto. The production is staged by Saul Lancourt, and Kenneth McClelland has designed the settings. Isaac Van Grove and Margaret Carlisle have assisted in the musical preparations.



Baltimore Sun  
2/11/40

## Child Opera Coming To The Lyric

THE American opera for children, "Jack and the Beanstalk," with verses by John Erskine set to melodies by Louis Gruenberg, will be presented by Junior Programs, Inc., on the Lyric Theater's stage at 3 P.M. Thursday, February 22. The production is being sponsored by the Baltimore district of the Child Study Association of America.

One of the principal figures of the production is a wise and sardonic old cow, letting forth, in a voice changing rapidly from barytone to basso profundo, cynical comment on the weakness of the human mind, the silliness of romance and the tragedy of age. When Jack of giant-killing fame and his poor old mother have to sell her in the market, the cow sets up a harmonious howl.

When Jack attempts to interest her in the excitement of the market-place, she glowers and protests in basso-profundo-barytone, balks all the way and scolds Jack soundly for forgetting the days when he served her well. When Jack makes his trade it is the cow who is smart enough to insist on being sold for a bag of beans which an old wretch claimed would return the treasures of Jack's departed father. The composite voice of the wise old cow is the result of the combined efforts of Tom Williams, disguised as her fore quarters, and of Ford Ogden, as her hind quarters.

A non-profit organization with headquarters in New York, Junior Productions, Inc., travels throughout the country, presenting plays, operas and ballets especially adapted for children.

Baltimore Sun  
2/18/40

### Children's Play

A special Washington's Birthday treat for junior theatergoers will be offered by the Child Study Association at the Lyric at 3 P.M. Thursday.

An operatic version of "Jack and the Beanstalk" will be presented by the Junior Programs Opera Company.

This is the group which sang "Hansel and Gretel" here last year. The new version of the favorite fairy tale was written by John Erskine and the score provided by Louis Gruenberg, who composed, among other things, the score for Eugene O'Neill's "The Emperor Jones."

The size of the Lyric sometimes has been a formidable obstacle for companies accustomed to acting and singing in smaller houses. In the case of "Jack and the Beanstalk," this will be offset by the judicious placing of microphones on the stage connected to loudspeakers at strategic points.

According to advance reports, Mr. Erskine, who has a neat satirical touch in his writing, undertook to retell the story of "Jack and the Beanstalk" so as to please both the children and their adult escorts. Without sacrifice of action, the prospectus of the Child Study Association affirms, the author has added overtones of sly humor and philosophy to the narrative.

Binghamton, N.Y. Sun  
2/15/40

JOHN ERSKINE BURSTS INTO OPERA:

## 'Jack and Beanstalk' Told From New Angle

By LETTY LYNN

Probably it won't make a lot of difference to the wide-eyed youngsters who attend Children's Theater Council shows—but their discriminating mamas will notice that the libretto of "Jack and the Beanstalk," famous folk tale in operatic version, has a dash of that indefinable something-or-other termed "savoir faire," glamor, or what have you.

That's because John Erskine, debunker extraordinary, is the man who wrote the libretto. His facile pen—known for its ability to strip anyone or anything to the core—is the one that turned out the words for the opera.

"Jack and the Beanstalk," by the way, will be given here three times—twice on Friday and once on Monday. Morning performance Friday is at 9:30 and afternoon at 2:30 o'clock, both to be given in the auditorium of North High School. Monday's show is scheduled for 3 o'clock at West Junior High School.

It was to be expected that when John Erskine undertook to write his first opera libretto there would be some upsetting of apple-carts in operatic tradition. He did such a fine job debunking Helen of Troy and the saintly Sir Galahad! John is a nonconformist of the first water.

### All Hallowed Rules of Opera-Writing Tossed Neatly Out of the Window

When he wrote "Jack and the Beanstalk," they tell us, he cheerfully threw all hallowed rules of the game out of the window. He describes it as a "fairy opera for the child-like."

Erskine's libretto, based on the well-known adventures of Jack who climbed a magic beanstalk to do battle with a giant and win a princess, is distinguished by its analogies to real life, and especially American character. Gaily satirical, the tale is handled by the librettist in a spirit of pure comedy verging on burlesque, quite different from what most people have come to expect in an opera.

Mr. Erskine explains that he was guided by three theories he has come to acquire on how an opera should be written, when several patrons of the Juilliard School of Music, of which he is director of activities, commissioned Louis Gruenberg to compose the music and himself the libretto.

### Here Are Erskine's Three Theories That Upset the Apple Cart

"Whether or not Mr. Gruenberg agreed with certain convictions of mine as to what constitutes a good libretto, he was willing that I should try to follow my theories," Mr. Erskine relates.

"The first theory is that a libretto should be entertaining and it should be a comedy. The tradition goes the other way; most operas survive, if at all, in spite of gloomy and dull stories, but I have never understood why music should take on such a handicap.

"The second theory is that a libretto should be based on a plot already familiar to the audience. The pleasure of recognition belongs to the art. The satisfaction of curiosity belongs, perhaps to journalism or to anything else which furnishes information, but wherever it belongs, it is rarely found in an opera performance. There, if you don't know the story before the curtain rises, the singers are no likely to let you in on the secret.

"The third theory is that a libretto should be the barest outline of an unadorned structure, and the words should be chosen not for their own sake, but to support the music. If a libretto were self-sufficient poetry, to add music would be an impertinence," quoth the amazing Mr. Erskine.

At any rate, while most Children's Theater performances are colorful, attractive dramas which give youngsters an insight into a lovely world they didn't know before, "Jack in the Beanstalk" promises to be even more. It will be their first dose of satire.

Baltimore Sun  
2/20/40

## MODERN OPERA SCHEDULED

A modern American opera, "Jack and the Beanstalk," will be presented Thursday at 3 P.M. at the Lyric under the sponsorship of the Child Study Association.

Music for the opera was composed by Louis Gruenberg, composer of the musical score for "The Emperor Jones," and the libretto was done by John Erskine.

The entire production is being staged under the direction of Saul Lancourt. Isaac Van Grove and Margaret Carlisle are in charge of the musical direction.

Mus. Leader  
2/10/40

## New "Jack and Beanstalk"

A new version of the John Erskine-Louis Gruenberg opera, "Jack and the Beanstalk," produced by Junior Programs, Inc., will have its premiere performance Feb. 10, at the Brooklyn Academy of Music. Alma Milstead will have the role of Jack, which she sang in the opera's world premiere at the Juilliard School eight years ago.

Baltimore Sun  
2/21/40

## Child Study Group

AN AMERICAN opera, "Jack and the Beanstalk," will be presented tomorrow afternoon at the Lyric under sponsorship of the Child Study Association. It is the first time this children's production has been given here.

Libretto is by the novelist John Erskine and music is by Louis Gruenberg. Junior Programs, Inc., a non-commercial enterprise specializing in entertainment for young people, will perform the opera with a cast largely made up of the original company which appeared in the world premiere in New York.

DURING THE last three years Junior Programs has been producing operas,

ballets, drama and music designed to be appreciated and understood by children and young people.

Its first operas, Humperdinck's "Hansel and Gretel" and Rimsky-Korsakoff's "The Bumble Bee Prince," have been seen by audiences of more than 500,000. The Lyric performance will begin at 3 o'clock.

THE OPERA is in three acts. Scenes in the first act are at the farm, the fair and again at the farm. In the second act the five scenes include the road to the giant's castle, the giant's kitchen, the road, the kitchen and the road again.

For the final act the setting is the farm. Scenery was designed by Kenneth MacClelland and the costumes by Christine. The production is under the direction of Saul Lancourt, and Isaac Van Grove and Margaret Carlisle have charge of the music.

INCLUDED in the cast are the Jester, Jack, his Mother, the Cow (forequarters and hindquarters), the Tanner, Butcher, Village Girl, the Voice of the Harp, the Enchanted Princess and the Giant.

The singers, for the most part, are those which were heard here last year in "Hansel and Gretel."

MRS. DOROTHY L. McFADDEN, speaking of the production, said: "It was always our aim to produce a thoroughly American opera for children. For the purpose of Junior Programs is not only to give children opportunity to acquire a taste for the best in music and the arts, but also to encourage American artistic expression."

"In our newest opera, 'Jack and the Beanstalk,' we feel we are making a beginning in this direction. For here is a practical exemplification of our own country's progress in the operatic art. It represents a definite departure from the European tradition of opera. It is original and distinctively American, and at the same time comparable in quality with the best in comic opera coming from abroad.

"We have made an effort to encourage native singers, educated and trained for their musical careers in American music schools. There is no lack of talent either in writing or performance in our own land."



# Jack & the Beanstalk

109

Baltimore Sun 2/23/40

## Opera For Children

A WALT DISNEY film come to life was the opera "Jack and the Beanstalk" given yesterday afternoon for an audience of children that filled the Lyric Theater. The work, with music by Louis Gruenberg and libretto by John Erskine, was produced by Junior Programs, Inc., of New York, and sponsored here by the Child Study Association.

When Albert Gifford as the Jester stepped before the curtain to sing a prologue in clear, ringing tones, he set the merry whirl of the opera going with a spirit and superior vocalism that were characteristic of the entire cast. Marion Selee as the Mother sang with cello-rich quality, and Cecile Sherman revealed a full, fresh voice in her role as the Enchanted Princess. Convincing, too, was Alma Milstead, who played the part of Jack, although her voice had less power and freedom of production.

A distinctive vocal and dramatic characterization was that of Howard Laramy as the tooth-brushing Giant, an artful combination of jitterbug and Charles Laughton's Henry VII.

MR. ERSKINE and Mr. Gruenberg have contrived at least one character that deserves the immortality of Ferdinand and Dopey. This is a somewhat cynical Cow, with more than a little of Pooh-Bah in her makeup. Tom Williams, as the forequarters, gave a rollicking, sly interpretation of the part, in the antics of which he was aided by Ford Ogden as the hind-quarters.

Mr. Gruenberg's spicy score has some full-bodied tunes and a clever harmonic structure reflecting Revel, Richard Strauss and others, including even Cole Porter. The tricky music

Fairmount West  
Virginian 3/6/40  
THEATER BUREAU TO  
BRING OPERA HERE

An American opera, "Jack and the Beanstalk," designed for juvenile audiences, will be brought here Thursday by the Children's Theater bureau. It will be presented in the West High school auditorium. The words were written by the novelist, John Erskine, and the music by Louis Gruenberg.

The opera is carried out in the spirit of comedy, and is said to be comparable to the best in comic opera. Reviewers have described it as the best operatic composing ever done by an American. The purpose of the bureau is to give children an opportunity to acquire a taste for good music and the arts, and to encourage artistic expression.

Mus. Courier  
3/15/40

The Child Study Association sponsored a performance at the Lyric on Washington's birthday of the Erskine-Gruenberg Jack and the Beanstalk, which was presented skillfully by a group of young artists to piano accompaniment. The sets were attractive and the youthful audience was captivated by the legendary tale.

GUSTAV KLEMM.

was performed expertly, with clarity and color, by Jacques Radunski, pianist.

Fairmount, W. Va.  
Times 3/8/40

## OPERA CONCLUDES BUREAU'S SEASON

The Fairmount Children's Theater bureau closed its 1939-40 season yesterday in the West High auditorium with the presentation of an original American opera, "Jack and the Beanstalk," with music by Louis Gruenberg and the libretto by John Erskine.

Despite the fact that it was in an unfamiliar medium—almost the entire performance was sung, as in grand opera—yesterday's presentation was received tumultuously by the youthful audience, and most of the adults present enjoyed it thoroughly also.

The settings for the piece were unusually bright and pleasing, and the many clever mechanical contrivances—including the goose that laid the golden egg and the magic harp—immediately captured the children's interest.

The performance itself was presented in a pleasing manner by a highly talented cast. It was a Junior Programs, Inc., production.

Mus. Digest  
3/19/40

## JUNIOR PROGRAMS PRODUCTION

Junior Programs, Inc. offered a new version of the John Erskine-Louis Gruenberg opera, "Jack and the Beanstalk," at the Brooklyn Academy of Music before a large audience of children. Alma Milstead was Jack; Cecile Sherman, the Princess; Marion Selee, Jack's Mother; Tom Williams, the Cow; Howard Laramy, the Giant; and Albert Gifford, the Jester. Jack Radunski accompanied. The work was staged by Saul Lancourt and Isaac Van Grove, and Margaret Carlisle assisted in coaching and settings.

Middletown Conn. Press 11/9/40  
COUNTY PARENTS AND  
TEACHERS GIVE OPERA

"Jack and the Beanstalk" to be Presented Tuesday.

The opera, "Jack and the Beanstalk," which is to be presented by the Middlesex County Council of Parents and Teachers in the Middletown High school auditorium on Tuesday afternoon at 3:45 o'clock, has one of the most outstanding musical scores yet to be composed by Louis Gruenberg, who also wrote the music in the opera version of Eugene O'Neill's "The Emperor Jones." Gruenberg has contributed many compositions in a long list of well-known orchestral and chamber music works and is considered one of Hollywood's finest music score writers, many of his original compositions being heard on the radio.

The "Jack and the Beanstalk" opera is a production of Junior Programs, Inc., providing cultural entertainment for children throughout the country.

N.Y. Herald-Tribune 6/16/40

## Scope of Junior Group Concerts Doubles in Year

### Organization Announces Two New Productions for the Coming Season

Nearly doubling the scope of its operations in a single year, Junior Programs, Inc., sent companies of adult professionals throughout the United States performing opera, ballet, drama and concerts before audiences totaling approximately 1,000,000 juveniles during the season 1939-40 just completed, it was announced today in the organization's annual report.

Prepared by Mrs. Dorothy L. McFadden, founder-director of the non-commercial movement to make professional stage entertainment available to children at admissions averaging 10 to 25 cents, the report was read and approved at a meeting of the board of directors in the national headquarters offices of Junior Programs, Inc., at 37 West Fifty-seventh Street. Mrs. G. Kingsley Noble, chairman of the board, presided.

Reviewing the accomplishments of American children's theater in recent years, Mrs. McFadden declared in her report that it had surpassed that in other countries without the assistance of government subsidy. With local sponsorship by schools and social and civic groups of all kinds—parent-teacher associations, women's clubs, Rotary, Kiwanis, Lions, chambers of commerce, music clubs, Junior Leagues and others—Junior Programs, Inc., companies performed to youngsters in communities of every size and type in the nation. Modern stage equipment and lighting and effects adaptable to every size and type of stage and auditorium were set up 558 times. Twenty communities served were under 5,000 population, thirty-eight were 5,000 to 10,000, thirty-nine were 10,000 to 25,000, fifty-two were 25,000 to 50,000, twenty-two were 50,000 to 100,000, and thirty-six were cities of over 100,000. Record attendance at a single performance was over 7,000 children in the University Field House at Tuscaloosa, Ala., at the ballet "Pinochio." It was described as the hugest event of its kind in the South by the local sponsors, a chapter of the American Association of University Women.

Members of the Junior Programs Opera Company, booked for the longest tour of any professional opera company in the country, played more than thirty solid weeks from October through May and gave 136 performances in 1939-40, as against 49 the previous year. The repertoire included Humperdinck's "Hansel and Gretel," Rimsky-Korsakov's "The Bumble Bee Prince" and "Jack and the Beanstalk," by John Erskine and Louis Gruenberg.

Smaller entertainments by individual concert artists, film lecturers and others approved by Junior Programs' advisory committees of leading educators, child psychologists and other specialists totaled 245 performances in 1939-40, an increase of 61 over the previous season.

N.Y. Times 10/19/40

The Junior Programs Opera Company is now in rehearsal for its longest tour to date. This season the organization will give eighty performances of Louis Gruenberg's "Jack and the Beanstalk" and twenty-five performances of Rimsky-Korsakov's "The Bumble Bee Prince."

Bridgeport Telegram 8/30/40

## Teachers Will Hear Dorothy McFadden

An assembly of about 900 local teachers will hear Mrs. Dorothy L. McFadden of New York speak on the cultural training of youth on Tuesday morning, Sept. 3 in the auditorium of Central high school. Mrs. McFadden is the founder and head of a national movement bringing professional opera, ballet and other arts and sciences to more than a million American children annually. She will be presented by the Bridgeport Junior Programs Bureau.

The opening event of the programs bureau this season will be two performances of the ballet "Robin Hood" on October 1 and 2. The opera "Jack and the Beanstalk" with libretto by John Erskine and music by Louis Gruenberg, and a scientific show on the history and development of aviation by the Carnegie Foundation endowed Franklin Institute of Philadelphia, are planned for later in the season.

Mrs. McFadden speaking here on September 3 under the auspices of the backers' association and the Junior Programs' bureau will review briefly the development of professional entertainment for children in the United States and the efforts Junior Programs are making to foster ideals of democracy through this medium.

Junior Programs Inc. is an endowed non-commercial movement whose troupes of professional artists tour the country giving performances to children at low admissions. The group comprises volunteer workers from nine active civic and social units including the Junior League, College club, Parent-Teachers associations, Girl Scout Council, Y.W.C.A., Junior Guild, Junior Council, Wednesday Afternoon Musical club and the backers' association.

Mus. America  
10/25/40

## JUNIOR PROGRAMS LISTS SEVENTH SEASON PLANS

'Jack and the Beanstalk' and 'Bumble Bee Prince' to Be Heard on Coast to Coast Tour of Company

Eighty performances of the John Erskine-Louis Gruenberg opera, "Jack and the Beanstalk," and twenty-five performances of the Rimsky-Korsakov "Bumble Bee Prince" will be included in the coast-to-coast tour of the Junior Programs Opera Company this season.

The company went into rehearsal on Oct. 14 in preparation for its seventh season. It is directed by Saul Lancourt. Besides Mr. Lancourt there have remained with it from the beginning Cecile Sherman, Alma Milstead and Marion Selee, sopranos, and Tom Williams and Howard Laramy, baritones. Newcomers who will start their second season with the company are Albert Gifford, tenor, Jacques Radunski, piano accompanist, and Ford Ogden, premier danseur. Kenneth MacClelland, scenic designer and stage manager, is starting his fourth year with the company.



Pittsfield Eagle  
10/25/40

## Children's Opera Is American

"Jack and the  
Beanstalk" Will Be  
Given Nov. 1

The children (and adults) of Pittsfield will have an opportunity to hear a real American opera when Children's Programs, Inc., present "Jack and the Beanstalk" at the Pittsfield High School Nov. 1 at 3.45. The performance will be the first of three programs that the local Junior League and Teachers' Association will sponsor this season.

The cast is largely made up of the original company which performed at the world premiere of the opera in New York City. The music was praised at the time by a metropolitan critic as "the best piece of operatic composing ever done by an American." With music by Louis Gruenberg and libretto by the novelist, John Erskine, it is the third opera to be produced by Junior Programs, a non-commercial organization promoting cultural entertainment for children. The other two pieces, Humperdinck's "Hansel and Gretel" and Rimsky-Korsakoff's "The Bumble Bee Prince," have been seen by audiences of more than a million children and grown-ups.

The opera is distinctly American. The composer, brought to New York City at the age of two, received his education in the public schools. In his teens he became a concert pianist, studying piano under the famous Busoni in Europe and making his official debut with the Berlin Philharmonic Orchestra, after which he toured the continent as soloist with the leading symphony orchestras.

New Bedford  
Mercury 11/11/40

There are overflow comments on another of the two important dramatic engagements of Thursday. Albert J. Stoessel was a neighbor at the Junior Programs opera, Gruenberg's "Jack and the Beanstalk," at the High School in the late afternoon. He came particularly to see Albert Gifford, he explained, as he already knew the opera from attending the premiere performance at the Juilliard School where his son, Albert Stoessel, is director of graduate opera and orchestra departments.

When the then youthful violinist, Albert Stoessel, was assisting artist on a Caruso concert tour, Louis Gruenberg was piano accompanist. Thus Stoessel of the Juilliard came to make a first production for his concert associate. Later, the opera ran two weeks on Broadway, with a 60 piece orchestra, at holiday season. Its predominant recitative in carrying on the story is graphically composed and bridges the gap for young folks between the more accustomed spoken word and full opera song.

Mus. Leader  
11/9/40

## Junior Programs Opera Company

With eighty performances of the John Erskine-Louis Gruenberg opera "Jack and the Beanstalk" booked on a coast-to-coast tour, not including twenty-five engagements for the Rimsky-Korsakoff opera "The Bumble Bee Prince," the Junior Programs Opera Company began rehearsals Oct. 14 in preparation for its seventh season as a permanent professional opera unit, it was announced by Mrs. Dorothy L. McFadden, Junior Programs, Inc., director.

Wash. Pa. Reporter  
10/28/40

## ARMS CLUB TO PRESENT OPERA

"Jack and Beanstalk" At  
H. S. Auditorium, After-  
noon, November 18

The Arms Club of this City has been responsible for a number of children's entertainments during the past few years and it has been their custom to sponsor, among others, productions of the Junior Programs, a nationally known non-commercial organization furnishing educational entertainment for children. In the spring of the present year the Club sponsored "Hansel & Gretel," and the performance was so splendidly received that arrangements were immediately made for the appearance Monday, November 18, of the opera, "Jack and the Beanstalk." It will be presented in the Washington High School Auditorium.

The production here will be that for which John Erskine, the famous novelist and the author of many best sellers, wrote the libretto, and Louis Gruenberg, who is perhaps best known for his composition, "Emperor Jones," wrote the music. With two exceptions, the entire cast will be the original that presented the opera in its world premiere in New York, when it was referred to as the best operatic composing ever done by an American. Alma Milstead, famous artist, who created the role of Jack, will be heard in the title role here.

This production is not sponsored for the purpose of raising money, but simply to provide educational entertainment for the children of the community. There will be only one performance, and that is scheduled for 2:30 o'clock in the afternoon, and a very nominal price has been set for the admission to cover the expenses incident to the opera.

An entirely different cast will present "Jack and the Beanstalk" in the High School auditorium Saturday, November 18, under auspices of the Washington Medical Society Auxiliary. This production will be given by the Children's Theater of Pittsburgh.

Pittsfield Eagle  
11/2/40

## "Jack and the Beanstalk" Most Popular of Plays

One of the largest child audiences in the history of Pittsfield saw "Jack and the Beanstalk," the opera that Junior Programs, Inc., presented at the Pittsfield High School yesterday. The auditorium, seating 1400, was nearly filled by children ranging in age from 2 to 70! The opera was the first of three entertainments to be sponsored this season by the Pittsfield Junior League and Teachers Association.

With music by Louis Gruenberg and words by John Erskine, the story followed the fairy tale closely. It had all the features for which children love it—the beanstalk, the giant, the talking cow, the hen laying golden eggs, singing harp and fairy princess. Although many of the audience were very young, there was little restlessness. They laughed at the talking cow and there were tears when it was about to be sold. Although for a sizable portion of the audience it was their first play, only a few were willing to leave before the end.

New Bedford  
Mercury 11/8/40

## Junior Programs Bring Gay Opera

Gruenberg and Erskine's  
Jack and the Beanstalk  
Of Dramatic Breadth

A happier choice for post-election frazzled minds than "Jack and the Beanstalk" could not have come to us here for this Junior Programs opera, patronized by a group of mothers under the chairmanship of Mrs. Curtis C. Tripp is splendid dramatic fare—enthralling for the children and holding interest in its every moment for the wise grown-ups who attended at the High School yesterday afternoon. We had practically the same actors and singers last season in "The Bumblebee Prince" and came to like them for their fine gait and wholesome good spirits, both on and off the stage.

Kenneth MacClelland's Russian settings last year were much more authentic to style than many appreciated. For this opera story of the lad who insists in selling the family cow for money to buy food, gets a handful of beans instead from a princess disguised as an old crone, climbs the lushgrowing beanstalk to the house of the nearsighted giant who has robbed him of his patrimony, this same scenic designer, stage manager and general announcer has imagined broadly and dramatically.

There is a dramatic breadth in the entire production. The music by Louis Gruenberg is brilliantly descriptive; John Erskine's text has clarity, charm and the literary touch to be expected of this transcriber of classic tales. Serving admirably at the one instrument of accompaniment, a piano, is Jack Radunsky, a Juilliard School pupil of Ernest Hutcheson. Behind every impersonation of the characters is felt the capable hand in direction of Saul Lancourt.

In this connection it may be stated that our sincere congratulations go to Albert Gifford of Fairhaven who seems to have found his niche in this type of company. Mr. Gifford is carrying an interpolated role, that of a jester, but one unquestionably contributive to the understanding of the plot and dialogue. It has been well seen to that important turns in the story are presented in two ways that a young audience may readily understand.

The local tenor capered and sang before the curtain, his strong voice easily penetrating a babel of child shoutings. He danced a country round with Cecile Sherman, who came on first as a pretty peasant maid, later as the Princess and a crone. Like all the cast, Mr. Gifford pleased by his good diction. His tenor was also that heard from the Giant's singing harp that Jack so cleverly steals.

This lad was manfully done by Alma Milstead who spoke out roundly like a boy, and yet slipped into a lyric to the harp in smooth, warm voice. Miss Sherman, recalled with admiration from the lamented American Opera Company had one lyric number which she delivered with easily soaring, pure, brilliant yet richly furnished tone. Her acting has grace, spirit and comic fire at demand, enabling her to slip in and out from Princess to old dame with equal verity.

Marian Selee (Mrs. Tom Williams) played Jack's mother—a wistfully lovely young matron whose lines lament that "It is hard to stay beautiful when one is old, and hard to be a lady when one is poor."

It was Miss Selee's husband, Tom Williams (brother of the Rhys Williams you may have seen with Maurice Evans), who made the forelegs of the family cow. Both Mr. Williams and Howard Laramy (the giant) are delightful people to meet.

Hackensack Bergen  
Record 11/13/40

## P.T. TO SPONSOR CHILDREN'S SHOWS

Junior Programs Will Give 4 Entertainments This Winter

Mrs. Alice F. Windsor, field representative for Junior Programs, Inc., will be in Ridgewood and Ho-Ho-Kus Thursday to speak at all elementary schools publicizing the series of four Saturday matinees to be staged at Ridgewood High School auditorium, starting November 30.

Ridgewood Council of the P.T.A., which has sponsored entertainment series for schoolchildren for several years, has engaged Junior Programs for the second consecutive season.

A puppet production of Dickens's "Christmas Carol" by the Funday Marionettes will be given November 30 instead of in December, as originally announced.

Junior Programs Opera Company, which opened its new season in New York yesterday with a production of Rimsky-Korsakoff's "Bumble Bee Prince" (given before an audience of 600 at Ridgewood last year), will return to the local high school January 11 to give Louis Gruenberg's opera, "Jack and the Beanstalk", based on a text by John Erskine.

To date the members of the company, all native born and American trained, have booked more than 30 engagements of the former opera, now in its third season, and more than 80 of the Gruenberg work. Their director, Saul Lancourt, is also associated with Chautauqua operas and the annual Worcester Music Festival.

When the cow (with hind legs by Ford Ogden who danced the Bumblebee last year) was tugged in by her halter, it seemed hardly believable that so abundant a personality as Mr. Williams could so humbly shrink into the rib-showing hide of the domestic milk dispenser. But this was a very intelligent cow who insisted on her disposal to the crone instead of to the butcher. "The cow and I decided," explained Jack to his mother. It was bovine acumen that redeemed the family fortunes.

What a giant! the gorgeous, striding fellow assumed by the genial Mr. Laramy. With his lift of 14 inches weighing 20 pounds, the near-sighted miser stood 7½ feet in his boots. And a sweet, contented soul he was found to be, prating of the quiet of his home "standing by my own fireside." Had we forgotten the election? Mr. Erskine's lines go back over five years and may have been with no more ironic sting than colored the entire scene, but the dripping Mr. Laramy laughed a giant laugh when challenged.

The long scene of Jack's repitifering was brightened by the appearance of the hen that layed an egg to the giant's urging and by the singing harp set out, all gold, on a scarlet cloth bordered with gold—a wondrous tale wondrously dramatized.

And so, Jack became a gallant young prince and married the fair princess; mother turned back into a beautiful lady and the cow came in garlanded with flowers. The excited audience of all ages must surely look forward to welcoming the gentlemen of her anatomy with all the others of the Jack story when next they come in "Robin Hood."



# Jack & the Beanstalk

111

NY Times  
11/10/40

## OPERA FOR YOUNGSTERS

OPERA in this country to the average citizen means the Metropolitan or perhaps the opera companies of Chicago or San Francisco. He does not realize that there are smaller operatic ventures every year, some of which succeed and some of which do not. And one of the smaller ventures which he knows least about and yet which has been one of the most consistently successful is the Junior Programs Opera Company, which will open its new season here tomorrow with a production of Rimsky-Korsakoff's "Bumble Bee Prince" at the Riviera Theatre, Broadway and Ninety-seventh Street.

This company, which does its operas in English and plays primarily to children, has been playing the country for seven years and boasts that, although three of its former associates have gone to the Metropolitan, its original personnel has remained practically intact. It was launched under the aegis of the National Music League in 1933 and was taken over three years later by Junior Programs, Inc., a non-commercial organization which now has three production units in the field providing opera, ballet, drama, concerts and other cultural entertainments for children.

The company, which is made up entirely of adult professionals, is directed by its original director, Saul Lancourt, who is also associated with Chautauqua operas and the Annual Worcester Music Festival. Other members who have been with it from the start are Cecile Sherman, Alma Milstead and Marion Selee, sopranos, and Tom Williams and Howard Laramy, baritones. Kenneth McClelland, the scenic designer and stage manager, is starting his fourth year with the company and Albert Gifford, tenor, Jacques Radunski, piano accompanist, and Ford Ogden, dancer, are starting their second.

The members of the company are all native born and American-trained. After their performance tomorrow they will pile into automobiles, with their scenery, costumes and equipment following in a truck, and start on a thirty-week tour of the country which will last until the end of May.

They will take two productions with them, the Rimsky-Korsakoff work, and Louis Gruenberg's opera "Jack and the Beanstalk" based on a text by John Erskine. To date they have booked more than thirty engagements of the former, now in its third season, and more than eighty of the Gruenberg work. They will play in the Eastern States during December.

Reading Times  
11/22/40

## Teachers Sponsor Another Opera

### 'Jack and Beanstalk' To Be Presented Dec. 10

An opera by John Erskine and Louis Gruenberg, "Jack and the Beanstalk," will be presented by the Junior Programs Opera Company under the auspices of the Reading Teachers' Association in Reading High School on the afternoon of December 10.

The presentation will be the second of a series sponsored by the association as a cultural education project for younger children of the city.

The opera was introduced last year in a number of Eastern communities, and this season it will be taken on a tour of the West. The opera is thoroughly American, having been written by Americans and boasting an all-American cast.

#### Third of Series

"Jack and the Beanstalk," based on the fairy tale, is the third opera presented by Junior Programs. Its predecessors were "Hansel and Gretel" and "The Bumble Bee Prince." The music for the third opera was written by Gruenberg, and libretto by Erskine. It is described as a practical example of this country's progress in the operatic art.

Erskine's libretto tells the story of a lad who climbed a magic beanstalk to do battle with a giant and win a princess. The tale is handled by the librettist in a spirit of comedy verging on burlesque.

Elizabeth Journal  
11/28/40

## OPERA AT BATTIN ON DECEMBER 11

Sponsored by New Teacher-Citizen Committee.

The opera, "Jack and the Beanstalk," will be presented at Battin High School December 11 by Junior Programs, a non-profit musical organization, under auspices of the newly-formed committee on musical programs for young people. The committee, composed of educators and citizens, met yesterday at the home of the chairman, Mrs. Henry Kreh, Jr., 612 Westminster avenue, to discuss arrangements for the presentation.

Tickets for the performance will be distributed to the different schools today and those unsold will be recalled December 5. Although the opera is designed for the entertainment of young people, it is popular with adults and the committee expects a large number of the latter to attend the performance at Battin High School. Louis Gruenberg, who wrote the opera, "Emperor Jones," composed the music and John Erskine, famous author and pianist, wrote the libretto. The committee describes the score as melodious and appealing. The libretto closely follows the well-known fairy tale, "Jack and the Beanstalk."

Findlay, O. Republican Courier  
11/28/40

## Boys and Girls Thrilled At Fairy Tale Opera Here

### "Jack and the Beanstalk" Plays to Capacity Audience Wednesday

A potpourri of nursery nonsense, witty philosophy and music which charmed the children and pleased the most critical, made up the operetta "Jack and the Beanstalk," presented by Junior Programs, Inc., to an audience of 1,700 persons in the high school auditorium Tuesday afternoon.

Members of the Federation of Women's Clubs which sponsored the concert here, realized as they watched the fascinated eyes of the children and the rapt attention they gave to the entertainment that their efforts in bringing John Erskine's operetta to Findlay were highly rewarded.

#### Filled Up

The auditorium was taxed to capacity and many adults stood up. Because the entertainment was primarily for the children they were given the preference of seats. From the topmost row of the gallery to the very first row in the auditorium every seat held a charmed listener. Although in most instances a teacher or principal sat with his or her group of children, discipline was not necessary, and the teachers soon were lost in the beauty of the production and the artistry of the presentation.

The wit of John Erskine, who wrote the libretto for the opera was not lost in the singing, for each artist enunciated with such clarity that every word was understood. The excellent acoustics of the auditorium aided both singers and audience.

Costumes and scenic effects

were clever in their portrayal of the fanciful settings of this fairy-tale opera.

So animated was the cow that it was difficult to realize he really was two persons, with Tom Williams ably portraying the voice and headquarters and Ford Ogden the hindquarters.

#### Jester Is Funny

Albert Gifford, as the jester, kept the youngsters entertained between scenes.

Miss Alma Milstead, as Jack, was a favorite of the cast, playing her part with a grace and nimbleness, and singing her numbers in clear soprano voice. Miss Marion Selee played the part of Jack's mother, whose worries over the foolishness of her son are well known to children.

The giant, played by Howard Laramy, won his juvenile audience at once and gave them many exciting thrills in his search for an attempt to capture Jack. The enchanted princess, taken by Miss Cecile Sherman, was the embodiment of childhood's fairy princesses.

Not a small part of the fantasy was the musical harp which sang and played, untouched by human hand, and the hen, which actually laid golden eggs before the eyes of its audience. All members of the cast were artists.

The audience, particularly the children, applauded loudly. Their pleasure was obvious as they squirmed in their seats with excitement and delight, and leaned forward to watch, enthralled, while the story unfolded.

#### They Plan Show

The Federation president, Mrs. D. Earl Child, and the committee in charge of the affair, were given much praise yesterday for their efforts in bringing the entertainment here. The entertainment was not given for profit, but rather for the cultural benefit of the children of the community. Only a nominal admission was charged.

## Junior Programs Opera Company Touring

Junior Programs, Inc., Dorothy McFadden, director, is booked for 80 performances of the John Erskine-Louis Gruenberg opera, Jack and the Beanstalk, on a coast-to-coast tour this season. There are also 25 bookings for Rimsky-Korsakoff's The Bumble Bee Prince. In its seven years' existence, over a million children and young people have witnessed this opera company's performances in English. Saul Lancourt is production director.

Leading roles in the opera will be sung by Alma Milstead, Marion Selee, Cecile Sherman, Albert Gifford, Howard Laramy and Tom Williams, all of whom have been associated with Junior Programs for several years. Saul Lancourt is production director. Junior Programs presented the opera, "Pinocchio," in Elizabeth two years ago and it was well received by children and adults.

Hackensack Bergen Record  
11/9/41

## Jack's Beanstalk Stars In Saturday Ridgewood Opera

Its first opera by contemporary Americans, "Jack and the Beanstalk," will be presented by Junior Programs Inc. at the children's matinee Saturday at Ridgewood High School, under sponsorship of the Federated Council of P.-T. A.'s.

For John Erskine's libretto, the music was composed by Louis Gruenberg, composer of the opera from Eugene O'Neill's "The Emperor Jones."

The Ridgewood matinee will start at 2:30 P. M., with P.-T. A. members and students assisting as ushers for the performance. Mrs. H. Douglas Stier, 202 Mountain Avenue, is in charge.



Elizabeth Journal Mus. Digest  
12/12/40

## BEANSTALK TALE DELIGHTS CROWD

Jack's Prowess Pleasingly  
Told in Operetta.

The well-loved story of "Jack and the Beanstalk" was re-told in music and song in the opera of the same name presented yesterday afternoon at Battin High School by Junior Programs, Inc., before an enthusiastic audience of 1,100 school children and adults. The program was under the auspices of the newly-formed committee on musical programs for young people.

Melodious modern music by Louis Gruenberg, composer of the opera "Emperor Jones," a delightful libretto written by John Erskine, noted author, and attractive costumes and stage settings marked the performance. The singers, all experienced in enacting children's operas, gave pleasing performances. The role of "Jack" was sung by Alma Milstead, soprano, attractive in a red and gold costume. His mother was enacted by Marion Selee, contralto. Cecile Sherman, soprano, played a dual role, that of the old woman who bought Jack's cow, and of an attractive princess.

Wearing a costume which brought murmurs of appreciation from the children in the audience, Howard Laramy, baritone, sang the role of the "Giant." He wore specially constructed boots which added fourteen inches to his height and a huge mask and head-dress. The costume made him appear to be seven and one-half feet tall. One of the hits of the opera was Jack's cow, played by Tom E. Williams, baritone, and Ford Ogden. The cow's speaking and singing role was taken by Mr. Williams.

The story of the opera was told by a gaily costumed jester, played by Albert Gifford, tenor. He appeared between the scenes and summarized the ensuing action. The opera was presented in two acts and six scenes. The opening scene was Jack's home. The ramshackle house, the stable and the front yard were depicted. The second scene was the entrance to a country fair and the third and sixth scenes, Jack's home. The fourth was the top of the magic beanstalk and the fifth, the Giant's kitchen.

The opera closely followed the old fairy-tale in which Jack recovers the treasure which had been stolen from his dead father by the Giant. Selling the family cow for a handful of magic beans, Jack bears the recriminations of his mother. When the beans are planted, a magic beanstalk springs up. Climbing it, Jack finds himself in the land of the Giant and after many adventures, he recovers the treasure, including a magic hen and a magic harp, kills the Giant and returns to his mother.

Jack Radunski served as piano accompanist. Saul Lancourt is production director and William Kish electrician and assistant director. Kenneth MacClelland designed the scenery. In the intermission, Dr. Thomas Wilson, supervisor of music in the city's schools, introduced Mrs. Henry Kreh, Jr., chairman of the committee in charge of arrangements, and Mrs. Percy Windsor, of Junior Programs. The latter described the activities of the organization, a non-profit group designed to promote music appreciation among young people.

The opera was a complete sell-out with several hundred calls for tickets remaining unsatisfied, the committee announced. Tentative plans have been made to present similar programs during the coming year. Battin High School faculty members assisted as ushers.

Opera for Young America

Several new operatic techniques designed to increase interest in opera among children and young people have been successfully evolved and perfected by the Junior Programs Opera Company. In the first place, all operas are in English; and in order to hold the attention of youthful auditors a faster tempo than usual is sustained in the action throughout. The "show's the thing" and performers are selected and trained not only for voice, but for acting and dancing as well. The success of this formula has been reflected in steadily rising audience totals each season.

The Junior Programs Opera Company began its tours seven years ago under the aegis of the National Music League. When Junior Programs, Inc., came into being in 1936, under the direction of Mrs. Dorothy L. McFadden, that organization took over the company and has consistently expanded its scope of activities. The current coast-to-coast tour, the group's longest to date, calls for no less than eighty performances of a single opera, the John Erskine-Louis Gruenberg "Jack and the Beanstalk." This record is claimed by Junior Programs to exceed by two and a half times the bookings on a single operatic production of any other professional opera company in one season. (Closest runner-up, according to Junior Programs, is the San Carlo Opera Company with a reported high of thirty-five performances of "Madame Butterfly" in a single season.)

Permanence is another factor operating to the advantage of Junior Programs opera productions. Directed by Saul Lancourt, the company has suffered few changes in personnel from season to season. Along with Director Lancourt there have remained with it from the beginning Cecile Sherman, Alma Milstead and Marion Selee, sopranos, and Tom Williams and Howard Laramy, baritones. Kenneth MacClelland, scenic designer and stage manager, is in his fourth year with the group. Albert Gifford, tenor, Jacques Radunski, accompanist, and Ford Og-

N.Y. Herald-Tribune 2/23/41  
Junior Programs

### Campaign Opens to Maintain Work on Present Scale

In order to be able to continue its activities next season at their present scale, Junior Programs, Inc., has opened a campaign, which continues through Monday, March 3, with a goal of \$31,205. Failure to obtain the necessary funds would mean that two of the organization's companies would have to be disbanded, and only one of them could tour in 1941-'42. Benefit programs are being held in many communities throughout the country by local Junior Programs sponsoring committees.

Last season, 558 performances for children and young people were presented in 220 towns in thirty-five states. Productions on tour this season include those of the Gruenberg-Erskine opera, "Jack and the Beanstalk," "Robin Hood," an English ballet, and "The Emperor's Treasure Chest," a Brazilian play. Further information is obtainable from the Junior Programs office at 37 West Fifty-seventh Street.

Sacramento Bee  
2/8/41

## Jack Again Will Climb Beanstalk In Opera Here

New York Company Will Re-  
enact Tale Under Auspices  
Of Charity League

A fairy opera for the childlike is the way John Erskine, the librettist, describes Jack and the Beanstalk, which will be presented by a company of New York professionals Wednesday afternoon, March 5th, at 4 o'clock in the Sacramento High School auditorium. The production is under the management of Junior Programs, Inc., and is sponsored here by the Charity League.

It was to be expected that when John Erskine undertook to write his first opera libretto, there would be some upsetting of apple-carts in operatic tradition. The gifted and versatile author, musician and composer who genially debunked the revered Helen of Troy and saintly Sir Galahad in best selling novels, is a non-conformist of the first water, and when he wrote the libretto for the American opera Jack and the Beanstalk, he cheerfully threw all the hallowed rules of the game out of the window.

Erskine's libretto, based on the well known adventures of Jack who climbed a magic beanstalk to do battle with a giant and win a princess, is distinguished by its analogies to real life, and especially American character. Gaily satirical, the tale is handled by the librettist in a spirit of pure comedy verging on burlesque, quite different from what most people have come to expect in an opera. Its appeal is for children and young people.

Mus. America  
2/10/41

### NEW BEDFORD MUSIC

Civic Music Association Lists Series of  
Events—National Symphony  
Will Be Heard

NEW BEDFORD, MASS., Feb. 2.—The Civic Music Association Concert Course will conclude on March 3 with a concert by Lina Pagliughi, coloratura soprano, at the New Bedford High School Auditorium. On Feb. 6 the National Symphony conducted by Hans Kindler is to appear for the third time in New Bedford. The Don Cossack Chorus and Dancers appeared in the series earlier in the season.

The New Bedford Parent Teachers Association presented the Junior Opera Association in Gruenberg's "Jack and the Beanstalk" recently. On Dec. 9 the Fall River Woman's Club presented Alice Howland, soprano, and Edna Saltmarsh, pianist, in recital.

Eugene, Ore.  
Register-Guard 2/23/41  
Junior Programs  
Give 'Jack and  
Beanstalk,' Mar. 10

One of the big events of the year in the Junior Programs, Inc. entertainments will be the presentation of the operetta, "Jack and the Beanstalk," at the Eugene high school the afternoon of March 10, the performance to be given at 2:30 o'clock. This event is for all school children of the city, presented by Eugene schools and the local committee of the Junior Programs, Inc.

"Jack and the Beanstalk" is brought here by the Junior Programs Opera company, Saul Lancourt directing the production, with the musical direction under Isaac Van Grove and Margaret Carlisle. Jacques Radunski is pianist for the show.

The cast for the operetta is the one giving this show throughout the country, Alma Milstead taking the role of Jack. Characters in the operetta include the jester; Jack; Jack's mother; the cow, both the forequarters and the hind-quarters; a tanner; a butcher; a village girl; the voice of the harp; the enchanted princess; and the giant, Howard Laramy taking the part of the giant.

Scenery is designed and executed by the Junior Programs Opera company, as well as all costumes and other stage equipment.

In the east, "Jack and the Beanstalk" has been described as "the best piece of operatic composing ever done by an American."

This is the first year the operetta has toured the west. Music for the operetta is arranged by Louis Gruenberg and the libretto by John Erskine.

Berkeley, Cal.  
 Gazette 2/26/41

### CHILDREN'S THEATER PLANS AMERICAN OPERA

Continuing its campaign for the finest in children's music and stage entertainment, the East Bay Children's Theater Association will present "Jack and the Beanstalk" Saturday at the City Club Theater, 1428 Alice St., Oakland. Performances will be given at 10 a.m. and 2:30 p.m.

A thoroughly American opera with composer, librettist and cast all native American, the libretto is by the well-known novelist, John Erskine, and the music by Louis Gruenberg.

Outstanding in the cast is Marion Selee, who has sung leading roles with the San Carlo, American and French-Italian Opera Companies. Her recent recitals in Town Hall, New York, were enthusiastically received. Alma Milstead, also in the cast, is no stranger to music lovers, who will remember her singing on the radio.



# Jack & the Beanstalk

113

Eugene, Ore. News 2/23/41

Monterey, Cal. Peninsula Herald 2/25/41

## All-American Opera Cast Will Play 'Jack and the Beanstalk' March 1

An American opera thoroughly native in spirit, with composer, librettist and cast all-American in origin, education, training and career, is the newest opera in the Junior Programs repertoire. Titled "Jack and the Beanstalk," with libretto by the well-known novelist John Erskine, and music by Louis Gruenberg, it will be performed at 2:30 p. m. at Eugene High School under the sponsorship of The Eugene schools and local committee of Junior Programs, Inc., is the non-commercial enterprise providing selected and approved entertainment for young people throughout the country.

The cast is largely made up of the original company who performed at the world premiere of the opera in New York city. Critically acclaimed at the time by the seasoned metropolitan music reviewers as "the best piece of operatic composing ever done by an American," the opera's addition to the Junior Programs repertoire marks the attainment of a goal of many years' standing by the non-commercial group.

During the past five years Junior Programs has been inculcating in children and young people an understanding and appreciation of opera, ballet, good music and drama. Its first two operas, Humperdinck's "Hansel and Gretel," and Rimsky-Korsakoff's "The Bumble Bee Prince," have been seen by audiences of more than a million. The former is the oldest children's opera classic in existence, having been performed for the first time in Weimar in 1893 with Richard Strauss conducting. Mrs. Dorothy L. McFadden had "The Bumble Bee Prince" adapted into English only three years ago after a long search for a new opera suitable for children to add to the Junior Programs repertoire.

"But it was always our aim to produce a thoroughly American opera for children," Mrs.

McFadden relates. "For the purpose of Junior Programs is not only to give children an opportunity to acquire a taste for the best in music and the arts, but also to encourage American artistic expression."

"In our newest opera, 'Jack and the Beanstalk,' we feel we are making a beginning in this direction. For here is a practical exemplification of our own country's progress in the operatic art. It represents a definite departure from the European tradition of opera. It is original and distinctly American, and at the same time comparable in quality with the best in comic opera coming from abroad."

"We have also made an effort to encourage native singers, educated and trained for their musical careers in American music schools. There is no lack of talent either in writing or performance in our own land."

Junior Programs now serves the entire country from coast to coast, and many new thousands of children and young people will be given this year their first opportunity to see and hear actual opera performances especially written and produced for juvenile audiences.

The organization is looking for still another American opera to add to its repertoire, according to Mrs. McFadden.

spread the idea of Junior Programs and bring culture and entertainment to millions of children who have never even heard of an operahouse before.

In the high school auditorium of Pacific Grove, these talented players will present a performance that it is to be hoped will become an institution to be looked forward to each season. There are many other operas and ballets in the repertoire of this group, all written by outstanding and artistic experts and receiving careful and worthwhile interpretations at the hands of these singers and technicians. No stars are announced, the story and the play being of the first importance in the minds of the producers, but it is to be noted that three young singers in the original performances are now at the Metropolitan in New York and fine voices are always available for Junior Programs when needed.

The advance notices are so overwhelmingly complimentary that it is hard to select single items for publication. Columns and columns have been clipped from the New York Times, Good Housekeeping and the Reader's Digest telling of Mrs. Dorothy McFadden

## Children's Opera Coming to P. G. School March 3

Since "Hansel and Gretel" first greeted the ears of the world in the nineties, Children's Opera has been a hobby of many great musicians and producers. Nothing more beneficial to culture has been invented than this type of entertainment.

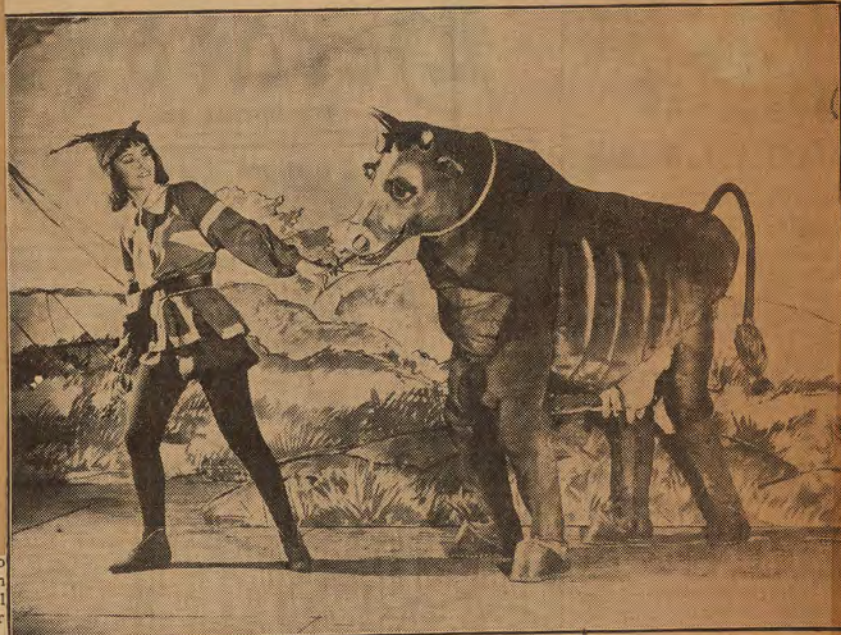
So far superior to motion pictures and the usual style of amusement served out to the little ones has it proved, that now a real professional company can tour the United States and Canada with success and give performances of

such classics as the above, or "Robin Hood," "Jack and the Beanstalk" (Gruenberg), "The Bumble-bee Prince" (Rimsky-Korsakoff) "Pinnocchio", and "Mid-summer Night's Dream" in our schools and auditoriums.

The high school in Pacific Grove will be crowded with eager and delighted children next Monday night when the P.-T. A. and the Directors of Community Concerts present a junior program company in our midst. The opera will be Jack and the Beanstalk, that old fairy-tale now rewritten by no less a personage than John Erskine and with music from Gruenberg's pen that has received the highest praise from Olin Downes and

other music critics of the press. These companies carry their entire equipment in trucks and cars and can put on a complete production in any community. With the large stage and lighting of the Grove auditorium a brilliant and beautiful performance is assured. The singers, though not starred, are of high quality both in voice and acting ability.

Monterey Peninsula Herald 2/28/41  
"Jack" and His Frisky Cow Coming to P. G.



"Jack and the Beanstalk," a Junior Programs production, will be presented in the Pacific Grove high school auditorium next Monday evening. Alma Milstead plays Jack, who is pictured here leading the cow, a frisky animal who is motivated by Tom Williams and Ford Ogden. Advance ticket sales for Monday night's opera indicate that Mother and Dad are taking Junior to see the famous production, for adult tickets sold outnumber the sale of children's tickets. Junior Programs, Inc., is a non-profit enterprise that has received national publicity in its efforts to bring cultural entertainment to children of the country.

## Monterey Peninsula Herald 2/26/41 Jack and His Frisky Beanstalk Will Be Given Here Monday

An amazing venture, but one that will prove eminently successful, is to receive a local demonstration next Monday evening, "Jack and the Beanstalk" a real opera by John Erskine and Louis Gruenberg was written for children and has had a most happy reception in the Eastern field. This year the professional company and their entire staff of assistants have undertaken a tour of the West to

and her idea to present opera for the children throughout the schools of the East. Starting seven years or more ago this project has grown to national proportions. It will be possible now for the Monterey Peninsula communities to judge for themselves of the qualities they have read about. Every child on the Peninsula and many grownups will be impatient to see "Jack and the Beanstalk". Tickets are on sale at the offices of the schools; also at Staniford's in Carmel, Abinante Music Store in Monterey, and Dyke's Pharmacy in Pacific Grove.



Chico, Cal. Record  
2/28/41

## Opera Will Be Given In Chico

The opera, *Jack and the Beanstalk*, which is to be presented on the stage of the College Auditorium, Tuesday, will feature the music of John Erskin and the professional acting ability of the Junior Programs, Inc. It was announced yesterday by Superintendent of Schools F. F. Martin.

Martin pointed out that the production is being presented by the elementary school principals in Chico from an educational standpoint.

"The opera will embody all the finest traits of stage acting and stage setting," he said.

The entire student body of the elementary schools in this area have been invited to attend the production, Martin announced, and a minimum school day has been declared for the event.

Alma Milstead, widely known radio star who sang with Reinald Werrenrath during the Camel Hour concert series, has been featured in the opera.

Martin announced that the company is making an appearance in Chico at cost. He said the admission fee is 15 cents for children and 20 cents for adults.

A mechanical giraffe, known throughout the nation as the Joop, will perform between acts.

Sacramento Bee 3/1/41

## She Didn't Want To Go To Market



She looks like a cow—considerably—but she talks and sings like a human being in the fairy opera, *Jack and the Beanstalk*, which Junior Programs, Inc., will present at 4 o'clock

Wednesday afternoon in the Sacramento High School auditorium for the entertainment of Sacramento youngsters. The Charity League is sponsoring the performance.

Salem, Ore. Statesman 3/2/41

## Children to Hear Opera Especially Sung for The Very Young

The baritone best known to America's younger set of opera goers, Tom Williams, will sing the role of the cow in the opera *Jack and the Beanstalk* when it is performed here by the Junior Programs Opera company March 11 at Salem senior high. The production is sponsored by the PTA and will be given in the afternoon and evening.

Williams is a veritable reincarnation of the Pied Piper of Hamelin to nearly a million children of all ages throughout the country who have cheered his enactment of many roles in Junior Programs' repertoire of children's opera.

A jolly rotund character of hearty mien and manner, Tom Williams has a rare gift for comedy parts, which makes his characterization in the forthcoming presentation by the Junior Programs Opera company particularly delightful.

In opera for children, acting is as important as singing, since the dramatic development of the plot must capture audience interest to an equal degree with the music. Williams has distinguished himself as one of the great opera singers of the day in the realm of professional opera for the young.

The music of John Erskin's opera *"Jack and the Beanstalk,"* to be performed under the sponsorship of the Parent Teachers association, was composed by one of the most celebrated of America's serious modern composers.

He is Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's *"The Emperor Jones"* as well as for a long list of well-known orchestral and chamber music works. He is also one of Hollywood's finest music score writers, and his original compositions are widely heard on the radio. The *"Jack and the Beanstalk"* opera is a production of Junior Programs, Inc., non-commercial enterprise providing cultural entertainment for children throughout the country.

When this opera was given its world premiere in New York City, a metropolitan critic said of the music for it that "the orchestral score is the best piece of operatic composing ever done by an American."

Vallejo Horn. Times-Herald 3/1/41

## 'Jack and Beanstalk' Opera Will Be at P. G. Monday

"Jack and the Beanstalk," real opera written for children by John Erskine and Louis Gruenberg, will be presented in the Pacific Grove high school auditorium Monday evening by a professional company.

Advance notices are overwhelmingly complimentary of this company which is making a tour of the West to spread the idea of junior programs and bring culture and entertainment to millions of children.

The peninsula community is hoping to make an institution of similar performances to be looked forward to each season and asks the cooperation of Salinas parents. No stars are announced for *"Jack and the Beanstalk,"* the story being of first importance in the minds of the producers. Starting several years ago, Mrs. Dorothy McFadden's idea to present opera for children throughout the schools of the East has grown to

national proportions. It will now be possible for the Salinas and Monterey peninsula communities to judge for themselves.

Oakland Post-Inquirer 2/27/41  
Tale of 'Jack, Beanstalk' Set

The town's little ones are again agog with excitement over the coming *"Jack and the Beanstalk"* production, to take place Saturday, March 1, at the City Club theater, 1428 Alice street, under direction of the Children's Theater association.

As always, there are to be two productions, one at 10 o'clock and the other at 2:30, and a mile of before and after luncheons have been planned by the mamas of children attending the play.

The libretto by the well-known novelist, John Erskine, and music by Louis Gruenberg make for a delightful entertainment for both younger and older contingents.

Mrs. Gray Minor, Mrs. Frederick Greenlee, Mrs. Harmon Bell, Mrs. William Oliver, Miss Elizabeth Oliver, Mrs. Robert McIvor, Mrs. William Engs, Mrs. David Gregory, Mrs. Frederick Confer, Mrs. John Hodgson, Mrs. Morton Beebe, Mrs. Donald Bonar and Mrs. Stewart Kierulff are some of society set at the head of the theater organization.

Sacramento Bee 3/4/41

## Jack And Beanstalk, Erskine Opera, Will Be Given In Capital

The opera *Jack and the Beanstalk*, by John Erskine, will be presented at 4 P. M. tomorrow in the Sacramento High School auditorium, under the sponsorship of the Charity League.

The cast, composed largely of the original company which performed the world premiere of the opera in New York City, is under the management of the Junior Programs, Inc.

The story is that of Jack, the little boy in the fairy tale, who planted a magic seed which grew into a beanstalk so tall it pierced the clouds. With the aid of the

Vallejo, Cal. Horn. Times-Herald 3/3/41  
*'Jack and the Beanstalk' to Be Presented*

A few years ago a group of parents and teachers, believing that standard theatrical and operatic productions of a high order should be made available for school and community benefit, organized a movement in a New Jersey town. The plan met with immediate success and led to calls for like productions throughout the East.

Soon a non-profit organization was formed to handle the many business aspects of the movement. Many illustrious personages of music and the stage have become leaders and advisers.

The first western tour is now in progress and Crockett is so fortunate as to have two performances scheduled at the High School Auditorium on Thursday, March 6th.

In the afternoon the opera *"Jack and the Beanstalk"* will be presented, at which the admission charge will be ten cents for children and twenty-five cents for adults. In the evening the opera *"Tsar Sultan,"* more especially suited to adults, will be presented when general admission prices will be twenty-five cents and reserved seats forty cents.

Oakland Tribune 2/27/41

## Children's Assn.

## To Give 'Jack And Beanstalk'

On Saturday, at the City Club Theater, 1428 Alice Street, the East-bay Children's Theater Association will sponsor a junior programs production, *"Jack and the Beanstalk."*

Two performances are scheduled—one at 10 a.m. and the other at 2:30 p.m.

Joop, the giraffe, the official mascot of Junior Programs, Inc., is the embodiment of perfect behavior, a creature who never utters a sound, and by the mere wiggling of his ears conveys a message of silence and etiquette. A replica of Joop, with a neck five feet long, will peer forth from between the curtains before the show begins and, if necessary, between acts.

A Joop button, bearing an image of this quadruped idea of the correct thing to do, will be given to each youthful member of the audience, thus making him an official member of the Joop Club.

beanstalk, Jack overcomes a giant and wins a princess.

The music, written by Louise Gruenberg, will be played by Jacques Radunski, the concert pianist.



Monterey Peninsula  
3/4/41

## Junior Opera Draws Crowd Of Over 1,000

Enthusiastic Throng  
Sees "Jack and the  
Beanstalk" at P. G.

By ELIZABETH LESLIE

An enthusiastic audience of more than a thousand children and adults gathered from all parts of the Peninsula, from Salinas, Watsonville and the surrounding country greeted the Junior Programs Opera company in the Pacific Grove high school last evening when they presented "Jack and the Beanstalk."

"Joop, the Giraffe" in replica, assisted by Stage Manager McClelland, had a remarkable effect upon the audience; one could not ask for a more attentive or a more quiet group, considering the numbers there, from the opening of the curtains until the close of the performance.

Alma Milstead, as Jack, was an agile acrobat as well as lovely singer and actor. Marion Selee, his Mother, and Cecile Sherman, the Enchanted Princess, delighted all with their singing and dramatic ability.

### COW STARS

Tom Williams and Ford Ogden, Forequarters and Hindquarters of The Cow, received the big laughs, for their tap dancing with Jack, while singing a duet.

Children, obviously entranced with the whole performance, heeded the Jester's command that they stay awake during the intermissions and the coming generation will certainly be a well behaved audience, if last night's group was a fair sample. We hope that Jester Albert Gifford's admonitions carry on. His singing, as the Harp, was one of the mysteries that still have the youthful audience puzzled.

Even those children who covered one eye, so that they wouldn't see all of the Giant at one time, were thrilled with the presentation of Howard Laramy, who made an astoundingly realistic appearance for a giant. He richly deserved all the laughs he received.

### MOVES SWIFTLY

The whole opera moved very rapidly, eight scenes in an hour and a half. Pacific Grove high school boys who assisted in scene shifts undoubtedly had a fine professional workout, since there was almost no lapse at all between scenes. The scenery was most effective and very colorful. It is perhaps difficult for the average person, who has been used to the lavish Hollywood productions to realize the limitations of productions giving legitimate performances, as to scenery, cast, orchestration and available means. We feel that Junior Programs did an excellent job, getting remarkable effects, with many lovely operatic moments, which were thoroughly enjoyed by all.

Jacques Radunski, the pianist, carried the opera through with splendid support and pleased the

Chico, Cal.  
Record 3/5/41

## Pupils Crowd Auditorium to Attend Opera

Jack And Beanstalk Is  
Competently Given  
At College

The Chico State College Auditorium was jammed far beyond capacity for the opera, Jack and the Beanstalk yesterday afternoon, and beyond any safe capacity for anytime as balcony aisles and steps were packed solid with school children.

The highly entertaining dramatization of the story everybody knows began when the head and neck of a giraffe was thrust through the curtains, and upon being questioned by the master of ceremonies replied silently by versatile use of its expressive ears.

### JESTER TELLS OF STORY—

The Jester then appeared and told something of the story which then unfolded charmingly with a few additional touches which gave added fillup to the lines.

Jack's mother lamented the loss of the family gold, stolen by a wicked giant; and the only thing possible if they wished to keep on eating was to sell the family cow. The audience sympathized with this situation as the cow was a very special creature which talked, sang and danced.

However the cow was sold for a handful of beans, which as everyone knew, grew instantly to stalks strong as trees. Up one of the stalks Jack climbed to adventures with the wicked giant.

### GIANT ENGAGING CHAP—

The giant proved to be an engaging chap part of the time. He had a hen which laid golden eggs, a harp which talked, sang and played and the sack of gold which never diminished no matter how much was spent. All these Jack stole after an adventurous interlude which had the audience in stitches, so great was the suspense. Jack and the giant did a little dance. Jack sang. The giant chased Jack.

All in good time Jack was back on earth with his mother, bringing her the hen, the harp and the gold, all of which lawfully belonged to Jack's father before the giant laid his cruel hands upon them.

### MEETS PRINCESS—

The plot and the play came to a satisfactory end with the giant's

audience with his playing during the interludes.

Monterey peninsula juveniles and those young in spirit will be looking forward to another production by Junior Programs.

Mr. and Mrs. Clyde F. Dyke and their committee are turning over all funds above necessary expenses for a piano fund for the Pacific Grove high school.

Sacramento Bee 3/6/41

## Operetta Pleases Children; Adult Critics Find Flaws

By MILA LANDIS

There were two viewpoints about yesterday's performance by Junior Programs of New York of the operetta, Jack and the Beanstalk, in the Sacramento High School auditorium. There was that of the hundreds of children who in pleasure at seeing a familiar tale brought to life applauded enthusiastically at the close of each scene. And then there was that of the few adults in the audience who found the singing shrill and the acting for the most part not very lifelike.

### Children Liked It

From the moment a droll giraffe thrust his long neck through the curtain and waggled comical ears at them, the children were intrigued. They liked the grotesque cow which cavorted about the stage, they were fascinated by the clumsy giant as he clumped about in high leather boots and they held their breath when he all but opened the cask in which Jack lay hidden.

For the children, too, the gay costumes held appeal for the eye, and the stage settings, simple as they were, stimulated the imagination. Especially effective was the scene of the giant's castle with its masculine untidiness and air of bachelor freedom.

### Grownups Criticize

But then of course there was also the viewpoint of the grownups who heard the operetta. To them only two of the cast performed their roles effectively. One was Howard Laramy as a bluff, genial if blood-thirsty giant with his humorously intoned "Fee, fi, fo, fum." The other was Albert Gifford as the jester who between acts entertained with bits of drollery. But Marion Selee as Jack's mother sang ineffectively, Alma Milstead as Jack gave a rather amateurish interpretation of the part as did Cecile Sherman as the princess. Tom Williams and Ford Ogden furnished merriment as the fore and hind-quarters of the cow, but the voice of the singer seemed lost in the capacious throat of the animal. At the piano Jacques Radunski was a one man orchestra in his accompaniment for the performance.

### Music Disappointing

On the whole the music was disappointing, being mostly on the recitative order, while catchy tunes would seem more likely to appeal to young hearers. And the satire in the lines of the dialogue, which beforehand had seemed to hold interest for the adult hearer, was lost through poor enunciation.

But all of this adult criticism has to be taken in the nature of a minority report, since the juveniles for whom the operetta was meant no doubt today are discussing it enthusiastically.

The performance here was given under the sponsorship of the Charity

League, which to judge from the waiting line in front of yesterday's box office, must have found it a profitable venture.

Vallejo Morn. Times-Herald 3/6/41

## Productions For Crockett Set For Today

CROCKETT—This community will view two operas today at the John Swett Union High School Auditorium. "Jack and the Beanstalk," which will be shown in the afternoon, is an hilarious adaptation of the old fable by the cynical John Erskine and "Tsar Saltan," the evening performance is an Anglicized version of a Russian opera first played before the children of the Tsar.

In "Jack and the Beanstalk," Erskine has taken the heroic part away from youthful Jack and invested it in a dilapidated old cow, who constant advice to Jack flows from a store of wisdom which has increased as her milk supply has decreased. The Erskine humor has been set to music by Louis Gruenberg, and not the least of the entertainment arises from the vocal gymnastics of the cow, who cavorts in basso-profundo and baritone.

"Tsar Saltan" was first written for the Tsar's children and the libretto was later composed by Rimsky-Korsakoff who had become enchanted with the tale of the two sisters, one beautiful and one ugly.

The latter opera, which will be sung entirely in English, contains such well known scores as "The Flight of the Bumble Bee," and many other lesser known works.

The afternoon performance, Jack and the Beanstalk, will be shown at 3 o'clock and "Tsar Saltan" begins at 8 p. m.

Mrs. America  
3/10/41

### Gruenberg Work Given

Louis Gruenberg's "Jack and the Beanstalk" was sung recently in Hollywood for guests of the Philharmonic Women's Committee, headed by Mrs. Cecil Frankel, under the sponsorship of the Junior Chamber of Commerce.

demise and the old lady, who all the time was a lovely princess, rewarded Jack further by becoming his bride.

Jack and the Beanstalk was presented by Junior Programs of New York City. The libretto is by John Erskine and music by Louis Gruenberg. The entire production was under Saul Lancourt's direction and the cast was competent in every respect.



Salem Capital Journal 3/6/41

## John Erskine Explains How He Wrote Opera

It was to be expected that when John Erskine undertook to write his first opera libretto, there would be some upsetting of applecart in operatic tradition. The gifted and versatile author, musician, and composer who genially debunked the reverend Helen of Troy and saintly Sir Galahad in best-selling novels, is a non-conformist of the first water, and when he wrote the libretto for the American opera "Jack and the Beanstalk," he cheerfully threw all the hallowed rules of the game out of the window.

He describes it as a "fairy opera for the child-like," and in keeping with this spirit, "Jack and the Beanstalk" will be performed on March 11 in Salem before an audience of children and young people at Salem high school. The performance is sponsored by the Salem Parent-Teacher associations by arrangement with the non-commercial organization, Junior Programs, Inc., producer of selected cultural entertainment for the young.

Erskine's libretto, based on the well-known adventures of Jack who climbed a magic beanstalk to do battle with a giant and win a princess, is distinguished by its analogies to real life, and especially American character. Gaily satirical, the tale is handled by the librettist in a spirit of pure comedy verging on burlesque, quite different from what most people have come to expect in an opera.

Mr. Erskine explains that he was guided by three theories he has come to acquire on how an opera should be written, when several patrons of the Juilliard School of Music, of which he is director of activities, commissioned Louis Gruenberg to compose the music for an opera and himself the libretto.

"Whether or not Mr. Gruenberg agreed with certain convictions of mine as to what constitutes a good libretto, he was willing that I should try to follow my theories," Mr. Erskine relates.

Sacramento Union 3/6/41

## Operetta, 'Jack and Beanstalk,' Jumps From Fairies to WPA

By ELEANOR PITTS BUCHANAN

NOT since the cow jumped over the moon has a bossy known such prominence or achieved helpful old cow in "Jack and the Beanstalk," presented yesterday afternoon in the Sacramento high school auditorium by Junior Programs, Inc., under sponsorship of the Charity league.

Versatile to the point of singing and speaking, this four-legged animal of fortune could likewise skip about in such danceable fashion as to completely overjoy the crowded house of youngsters.

### Story in Modern Words

Following the story of the fairy tale, the operetta tells in modern words of the selling of the cow in order to feed Jack and his mother and the receiving of beans that sprout instantly, when thrown to the ground, and grow out of sight into the clouds.

Jack is to retrieve his father's lost fortune and the enchanted princess helps him.

From a musical standpoint the operetta lacked melody or singable tunes. But when narrating a story as in this case the music acts as a background to accompany the actors' words.

### Role Superbly Fitted

Cecile Sherman, as the enchanted princess, had a quality of voice that suited superbly her type of role, and the giant, by Howard Laramy, though seldom singing (most always blustering) was, fortunately for him, the only actor one could clearly understand at all times.

Alma Milstead, as Jack, had the buoyancy and pep needed for her part, but was not always clearly understood, and the jester, appearing before the curtain between scene shifts, had not only a likeable voice but an engaging manner with the audience.

### Modern Cracks

Unusual though laughable, many lines read by the giant spoiled the visionary quality of the make-believe world. Modern cracks about our WPA coming from the mighty monster and the absurd remarks a la Bert Wheeler detracted in great degree from the illusion of an enchanted atmosphere, which the opera worked so hard to create. Jacques Radunski, pianist accompanying the opera, was perfect.

"The performance was perfect," exclaimed a critic in Charleston, West Virginia, and another noted that "it was enjoyed by all age groups." "The attention of the children was held throughout, the stage sets were unusually beautiful," reported Montclair, New Jersey, and "delightful from beginning to end."

Salem, Ore. Statesman 3/9/41

## Children's Opera to Be Sponsored by PTA On Tuesday

A wise old cow, well versed in the foibles of mankind will startle the audience on Tuesday, when the Parent-Teacher association sponsors the children's opera, "Jack and the Beanstalk" in afternoon and evening performances at Salem high school auditorium. The opera is being presented by Junior Programs Inc., a non-commercial enterprise, providing selected cultural entertainment for young people. Tickets for adults and children for the afternoon show are still available.

The ribby old cow is highly articulate and musically expressive. When Jack, of giant-killing fame and his poor old mother, beset by poverty, have to sell her in the market, she immediately sets up a harmonious howl. A lesser cow might have ambled off placidly, but the cow created by John Erskine has spirit.

When Jack tries to interest her in the excitement of the market place, she glowers and protests in basso-profundo-baritone, a most remarkable protest. She balks all the way, scolds Jack soundly for forgetting the days when he had used her for a charger or for plowing when it would always spoil the butter. And when Jack makes his trade, it is the cow who is smart enough to insist on being sold for a handful of beans which an old witch claimed would return the treasures of Jack's departed father. It takes the du-singing cow too to appraise the fierce looking giant for his true worth as a bag of wind. And it is the cow who gives voice to a few leavening sentiments of disillusion at the wedding ceremonies when Jack wins his princess.

Junior Programs began seven years ago when a group of New Jersey mothers agreed with Dorothy McFadden that, instead of waiting for an occasional and expensive trip to a concert or a play in New York, they would bring the best in entertainment to their own and other children.

In its first season the parents' committee presented an opera, a symphony orchestra, a famous singer, a ballet and a play. The response was instant and eager, and there were audiences of 2000 children at each of the first eight entertainments.

From that small beginning the Junior Programs organization has grown to the status of a producing enterprise, creating professional stage entertainment of all kinds. It has given performances to more than three million children in 220 different communities. Since Junior Programs, Inc., is a non-commercial enterprise, the charge to any community covers only the fees to artists and their traveling expenses. The programs are sponsored locally by the Parent-Teachers association for the second consecutive year.

was the description of the production in Mt. Lebanon, Pennsylvania. This year is the first this production will tour in the west. Completely refurbished and freshened after its initial presentation in a limited number of eastern communities during the past season, it is being awaited with interest as one of the finest of American operas by many who have read of its successful performances in New York and other eastern music centers.

Salem Capital Journal 3/12/41

## Junior Programs, Inc. Give Fine Performance.

The Salem Parent-Teacher association again sponsored performances by Junior Programs, Inc., in Salem yesterday afternoon and evening at Salem high school auditorium and won the enthusiastic applause of children and their parents alike. Well over 2000 children and adults witnessed the charmingly presented "Jack and the Beanstalk" and were carried away with the fantastical story of Jack's way to fame and fortune after he had sold the cow for a handful of beans, which eventually brought Jack the riches he yearned to possess.

Junior Programs, Inc., has done much to bring to life the fairy tales ever-popular with children and adults alike. Presentation in an artistic manner and the roles taken by competent performers have done much to create new interest in programs for children. At the close of last night's showing youngsters and oldsters were already talking about next year's children's opera, which they hoped would be given in Salem.

Members of the Salem P.T.A. should be congratulated upon the success of their venture in sponsoring Junior Programs, Inc., and those who unfortunately missed "Jack and the Beanstalk," should plan to attend next season's offering. Junior Programs, Inc., has a high standard, an intellectual appeal and a whimsical charm in its productions which deserve high rating.

Tacoma, Wash. News-Tribune 3/10/41

## Giant Built For Opera At Temple

The most difficult job encountered by Joseph Burger, a boot-maker who specializes in making shoes to add height and dignity to self-conscious short people, was when he was asked to raise Howard Laramy, good looking baritone of the Junior Programs opera company, to giant size. Laramy stands about five feet ten in his oxfords, but when he clumps the boards at the Temple theater Saturday next in size 25 boots, enacting the giant in the John Erskine-Louis Gruenberg opera, "Jack and the Beanstalk," he will tower nearly seven and a half feet. Shoulder and chest pads, leg o'mutton sleeves and puffed trousers will broaden him proportionately, and he'll appear quite as natural and normal a giant as any in a circus side-show.

The cast is largely made up of the original company who performed at the world premiere of the opera in New York City. Among the artists are Cecile Sherman, tiny blond soprano, best known to the public for her singing on the Rudy Valle radio program; Howard Laramy, who was a leading baritone with the American Opera company and the New York Opera Company; Albert Gifford, leading tenor with the Chautauqua Opera company in New York for the past four seasons; Tom Williams, baritone who has often been soloist with the Boston Symphony in "pop" concerts; Marion Selee, whose contralto voice has won her leading roles with the San Carlo, American, and French-Italian opera companies; and Alma Milstead, popular NBC artist who is best known as a soloist on the Camel Hour. Jacques Radunski, accomplished "swing" pianist, will provide the musical background.

Astoria, Ore. Budget 3/11/41

## Opera Hailed By Eastern Music Critics

Eastern music critics have admired the talented singers of the Junior Programs opera company with new garlands for their performance in the organization's newest operatic production, "Jack and the Beanstalk," by John Erskine and Louis Gruenberg. A performance will be seen by local children at the high school auditorium on Friday.

Described as "the best piece of operatic composing ever done by an American" in Musical Courier, the opera won enthusiastic appraisal also from the eminent music critic of the New York Herald-Tribune, Francis Perkins, as well as from Olin Downes of the New York Times. The former wrote that "the performance, aided by engaging scenery in the vein suggested by the libretto, took a spirited course. The loquacious cow, with Tom Williams in its vocal forequarters made the greatest contribution to the risibility of the work."

"The performance was perfect," exclaimed a critic in Charleston, West Virginia, and another noted that "it was enjoyed by all age groups." "The attention of the children was held throughout, the stage sets were unusually beautiful," reported Montclair, New Jersey, and "delightful from beginning to end."



# Jack and the Beanstalk

117

## Olympia, Wash. Olympian 3/18/41 Adults, Children Enjoy Performance Of Jack and Beanstalk Monday Night

Maybe it's a good thing Junior Programs are not to be held regularly during the evenings . . . for after Monday evening's performance of Jack and the Beanstalk in the High School Auditorium, chances are the adults might crowd out the Juniors at future plays. Not that the Juniors failed to enjoy Jack and the Beanstalk . . . on the contrary, the audience was a silent, quivering mass of attention. But the adults found an exciting and convincing performance too, so much so that many mothers are going to find their children only too pleasant an excuse for future attendance at these plays.

Here was an opera with little spoken dialogue . . . yet the children had no difficulty in understanding the story. Even the adults had no need for a libretto, despite years of training in the theory that an opera is not an opera unless it is not understandable.

### Adults Enthusiastic

Written by Louis Gruenberg, composer of the grand opera Emperor Jones, with libretto by John Erskine, equally famous novelist, the performance not only had excellent music but also clever lines and just enough slapstick to appeal to the juvenile audience.

Among the many adults attending Monday's performance was Miss Alice Muench, who said afterward,

"No one could imagine that for less than the price of a moving picture, a really first class performance by a traveling company from New York of an unusually well written modern little opera could be heard right in Olympia without even the trouble and expense of traveling for this rare treat."

Both singers and the pianist gave fine performances, with the pianist doing an outstanding bit of work. Here again Miss Muench was enthusiastic.

### Pianist Fine

"A young New York pianist performed a stupendous feat by actually reproducing on the worn out piano in the High School auditorium, the entire orchestral score in such a manner that one was not even tempted to deplore the fact

that there was no orchestra and no conductor."

Mrs. Arthur B. Langlie, attending with Jimmy and Carrie Ellen, who rushed to get a seat in the front row close to the piano, was pleased with the performance also.

"It was a fine play for the children," she said afterward, and as a matter of fact, she seemed to enjoy it herself.

Mrs. Frank Crewdson was another Olympia music lover who attended and was enthusiastic about the program.

Third of this year's series of Junior Programs is scheduled for April and will be once more entirely different from the two already given. The Emperor's Treasure Chest, first in the series, was a modern play on South America. To follow the opera fairy-tale has been chosen a ballet based on the well loved book Robin Hood. This performance will be presented in the afternoon, so it looks as if a good many adults will have to do without.

fundo and baritone, and the giant towering nearly seven and a half feet clumping across the stage in his size 25 boots. Shoulder and chest pads, leg o'mutton sleeves and puffed trousers will broaden him proportionately, and he'll appear as natural and normal a giant as any in a circus side-show.

Critically acclaimed by seasoned metropolitan music reviewers as "the best piece of operatic composing ever done by an American, Jack and the Beanstalk includes in its cast the same personalities which presented Rimsky Korsakoff's, "Bumble Bee Prince," the first of the junior programs to appear in Yakima last year.

During the past five years, junior programs has aimed to give children an opportunity to acquire a taste for the best in music and the arts as well as to encourage American artistic expression. Junior Programs now serves the entire country from coast to coast, and many new thousands of children and young people will be given their first opportunity to see and hear actual opera performances especially written and produced by juvenile audiences.

## Baker, Ore. Democrat-Herald 3/21/41 Baker's Public Schools Sponsor American Opera

Seattle Times  
3/23/41

## Fairy - Story Opera Coming For Children

"Not by bread alone"—it is not enough that we should try to feed, clothe and house our children.

There are other things vitally essential to them. The spirit of democracy does not thrive in an atmosphere of only the physical and material.

"Children must have opportunities for cultural training in appreciation of the arts to the end that their thoughts can be directed to constructiveness rather than destructiveness."

"The future of our country—the future of the arts of the world—now lies in the hands of our children."

That is the answer that Junior Programs, Inc., the organization that devotes itself to giving fine entertainment to children, gives to those critics who would curtail such activities as "unessential" in these days of war and national stress. "A world of hate and horror makes joy and beauty doubly important."

### Program Announced

It is indeed joy and beauty that the opera, "Jack and the Beanstalk," will bring to Seattle children when it is presented at the Music Hall Theatre, March 29, under the auspices of Seattle Junior Programs. The colorful sets and costumes, the splendid artists, the engaging story, the delightfully simple and melodious music have given young audiences all over the country a new conception of this form of stage entertainment. The more than a million children who have seen "Jack and the Beanstalk" will never grow up with the idea that "opera is a bore." They will know that opera can be thrilling, even amusing, and that a good story is only enhanced by the fact it is set to good music.

When "Jack and the Beanstalk" had its highly successful New York premiere a metropolitan critic said of it "the score is the best piece of operatic composing ever done by an American. It has brightness, melody, descriptive power, instrumental expertness and brilliant coloring." The composer who received this high praise is Louis Gruenberg. With many musical triumphs to his credit he is perhaps best known for his music for the opera version of Eugene O'Neill's "Emperor Jones" in which Lawrence Tibbett starred at The Metropolitan.

### Erskine Wrote Libretto

The libretto for "Jack" was written by John Erskine. Erskine's libretto like his novels does not conform to all the hallowed rules. Gaily satirical, the old story of Jack, who climbed the magic beanstalk to do battle with a giant and win a princess, is handled by the librettist in a spirit of pure comedy,

THE music of John Erskine's opera "Jack and the Beanstalk," to be performed on March 31 at 8 p. m. in the junior high school auditorium under the auspices of the Baker public schools, was composed by the most celebrated of America's serious modern composers. He is Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's "The Emperor Jones" as well as for a long list of well-known orchestral and chamber music works. He is also one of Hollywood's finest music score writers, and his original compositions are widely heard on the radio.

When this opera was given its world premiere in New York City, a metropolitan critic said of the music for it that "The orchestral score is the best piece of operatic composing ever done by an American. It has brightness, melody, descriptive power and of course, that instrumental expertness and brilliant coloring which have come to be expected from the Gruenberg muse."

"Jack and the Beanstalk" opera is a production of Junior Programs, Inc., non-commercial enterprise providing cultural entertainment for children throughout the country. The organization was founded by Mrs. Dorothy McFadden of Maplewood, New Jersey, so that good music could be presented for the benefit of the children of the nation.

Since its institution several years ago, some outstanding operas for children have been produced. At the present time the opera company is on a tour of the northwest. The stop in Baker was arranged on a scheduled "jump" from Seattle to Salt Lake City.

Monroe, Wisc. En. Times  
3/31/41

## CHILDREN'S OPERA TO BE GIVEN HERE

Theater Section Of P. T. A.  
Bringing Actor's Group  
April 17

Joining in a national movement to bring high class music and stage entertainment to American children and youth, the Monroe parent-teacher association will present the opera, "Jack in the Beanstalk," by Junior Programs, Inc., New York, in the high school auditorium the afternoon of April 17.

"Jack in the Beanstalk" is described an American opera, thoroughly native in spirit, with composer, librettist and cast all American in origin, education, training and character. The libretto is written by the well-known novelist, John Erskine, and the music by Louis Gruenberg. Junior Programs, Inc., is a non-commercial enterprise providing selected and approved entertainment for young people.

verging on burlesque, quite different from what most people have come to expect from an opera. And true to his "debunking" traditions, Erskine has made his giant not a fearsome creature, to give children nightmares, but rather a foolish, big bluff, a "bag of wind" whom brave Jack deflates to the great joy of the young audiences.

Yakima, Wash.  
Herald 3/23/41

## AMERICAN OPERA PLANNED FRIDAY

Original and distinctly American, the opera, "Jack and the Beanstalk," will be presented to Yakima audiences on the stage of the Yakima High school auditorium in two performances Friday. Under the sponsorship of Rosalma club, this newest of Junior Program's Inc. shows, is comparable in quality to the best in comic opera coming from abroad.

The story, well-known to both children and adults, will feature the wise old cow exhibiting a most unusual voice-box in action compounded of rapidly changing basso-pro-



Yakima, Wash. Republic 3/26/41  
Operatic Talents Take Bovine Form



Tom Williams, who will be the vocalizing forequarters of the wise and sardonic old cow in "Jack and the Beanstalk," the opera which will entertain city and valley school children Friday morning and afternoon in Yakima Senior High school. Sponsored by Rosalma club, the opera is produced by Junior Programs, Inc. The hind quarters of the cow will be "played" by Ford Ogden. The result is a basso-profundo-baritone.

Wenatchee, Wash. Daily World 3/29/41  
**Jack and His Bean Stalk Come Alive in Opera**

Opera, American, and brought down to earth for the consumption of a juvenile audience, went over "big" Thursday afternoon when "Jack and the Beanstalk," Junior Programs' second offering here, played to a packed house of children and adults in the high school auditorium.

Every performer is an artist in his own right, and with his interpretations of the famous fairy story characters carrying a definite appeal to children of all ages, this presentation received a more responsive applause than the first offering, "Run, Peddler, Run."

John Erskine, who wrote the libretto for the opera, worked on the assumption it should be entertaining and a comedy and that it should be based on a plot already familiar to the audience; that the words should be chosen mainly to support the music, not for their own sake—a theory that seemed to have worked for "Jack" most satisfactorily.

The sets are most attractive because of their simplicity and color. The music, colorful and dramatic, carries a delightful lilt all through the score, while each member of the cast brings his particular character to life. And, best of all, the words, whether coming from Jack, his mother, the wise old cow, or the fairy princess, are all understandable.

We recommend opera in English for everyone!

Wenatchee, Wash. Daily World 3/26/41  
**'Jack and the Beanstalk' Are Coming to Town**

Jr. Programs' Second Offering Here Is American Opera

A wise and sardonic old cow, well-versed in the foibles of mankind, will startle the music-lovers, old and young of our city on Thursday, March 27, by exhibiting a most unusual voice-box in action compounded of rapidly changing basso-profundo and baritone. Cynical comment on the weakness of the human mind, the silliness of romance, and the tragedy of age, in verses by John Erskine set to lilting melodies by Louis Gruenberg, will issue forth from the bovine monstrosity with astonishing effects.

This unusual cow has one of the principal roles in the American opera, "Jack and the Beanstalk," which will be performed here before an audience of young people under the sponsorship of the local A.A.U.W. and City Council of P.T.A. The production, featuring in its cast some of the original members who appeared at the world premiere of the opera in New York City, is by Junior Programs, Inc., non-commercial enterprise providing selected and approved cultural entertainment for young people.

What a Cow!

A ribby old cow too old for milk, she is highly articulate and musically expressive. When Jack of Giant-killing fame and his poor old mother, beset by poverty, have to sell her in the market, she immediately sets up a harmonious howl. A lesser cow might have ambled off placidly, but the Erskine cow, like the Erskine Helen of Troy, has spirit.

When Jack tries to interest her in the excitement of the marketplace, she glowers and protests in basso-profundo-baritone, a really remarkable protest. She balks all the way, scolds Jack soundly for forgetting the days when he had used her for a charger or for plowing when it would always spoil the butter. And when Jack makes his trade, it is the cow who is smart enough to insist on being sold for a handful of beans, which an old witch claimed would return the treasures of Jack's departed father. It takes the duo-singing cow too to appraise the fierce-looking giant for his true worth as a bag of wind. And it is the cow who gives voice to a few leavening sentiments of disillusion at the wedding ceremonies when Jack wins his princess.

With the wisdom of age, she counsels moderation in all things, and deliberation rather than haste in the perennial chase for the pot of gold at the end of the rainbow, which is probably empty anyhow, for, as she sings with her double voice, "Everything comes of waiting. The grass in the meadow Never grows faster. For wishing; and more than haste, It's meditation that makes milk."

The tickets are all sold.

Camden Post 4/5/40

## WOMEN-AND WHAT THEY ARE DOING

Camden A. A. U. W. to Sponsor Erskine Opera for Children; Mrs. A. G. Pratt Directing Arrangements; Camden Club to Hold Annual Tree Planting

By M. IRENE FROST

The Camden County Branch, American Association of University Women have joined a nation-wide movement to bring the finest of music and entertainment by professional talent to American children and youth and on May 15, will present Dr. John Erskine's opera, "Jack and the Beanstalk." It will be staged in the auditorium of the Haddonfield Memorial High School, by the Junior Programs, Inc., non-commercial enterprise which is taking culture to children the country over.

Cooperation of educators, music and women's clubs, parent-teacher groups and even some welfare groups have been enlisted for the event by the general chairman, Mrs. A. Gomersall Pratt, of Haddonfield, who heads the Child Study Group of the A.A.U.W. Her co-chairman is Mrs. Morse Garwood, also of Haddonfield.

Outstanding artists will appear in the opera, music for which has been written by the eminent modern composer Louis Gruenberg. Dr. Erskine's libretto is based on the well-known adventures of Jack who climbed a magic beanstalk in the old, old fairy story so well-loved by children.

While the performance is to be open to the public, it is the aim of the A.A.U.W. that the audience shall be composed principally of children. Tickets are being made available throughout this vicinity under the direction of Mrs. Randall H. Decker, Jr., of Haddonfield, in Camden county, and Mrs. Charles P. Ven Gelder, of Woodbury, in Gloucester county.

Seattle Times  
3/31/41

## Opera Given For 4,000 Young Folk

You may thrill to the memories of a trek across the African veldt, of a luxury-liner cruise to the Caribbean, or gay, romantic Rio, or of an unforgettable air trip to Hawaii, but there are four thousand Seattle children who can top all your travel experience. They can tell you how they traveled, via beanstalk, up, up, up into Fairyland. Oh, it's a most thrilling kind of travel, beanstalk climbing, especially when one's destination is a land where dwells the beautiful princess, where magic harps play and sing at one's bidding, where obliging hens lay golden eggs.

Of course, in the Junior Programs production of "Jack and the Beanstalk," in operatic treatment, at the Music Hall Theatre Saturday it was the lonesome Jack who did all these things, but to each one of those four thousand children who followed it all with rapt and starry-eyed attention these adventures became his very own.

Albert Lea, Minn. Tribune 4/8/41  
**Adventures of Jack Unfolded In Opera**

"Jack and the Beanstalk" To Be Given By Junior Programs

"Jack and the Beanstalk," an American opera, based on the well-known adventures of Jack who climbed a magic beanstalk to do battle with a giant and win a princess, will be presented on April 16 at 2:30 o'clock in the high school auditorium.

This "fairy opera" was written by the well-known John Erskine and he has placed entertaining comedy as the first object to be attained.

One special feature is the wise and sardonic old cow, well versed in the weakness of mankind. She will startle music lovers with her basso profundo and baritone. When Jack of Giant-killing fame and his poor mother have to sell her on the market she sets up a harmonious howl. When Jack makes his trade, it is the cow who is smart enough to insist on being sold for a handful of beans which an old witch claimed would return the treasures of Jack's departed father.

The cast is largely made up of the original company who performed at the premiere of the opera in New York City. The program is produced by Junior Programs which in recent years presented the operas "Hansel and Gretel" and "The Bumble Bee Prince" which were seen by audiences of more than a million people.

Waterloo, Ia. Courier 3/30/41  
**Junior Programs Operetta Will Be Given by League**

Eastern music critics have adorned the talented singers of the Junior Programs Opera company with new garlands for their performances in the organization's newest operatic production, "Jack and the Beanstalk" by John Erskine and Louis Gruenberg, which will be staged in Waterloo on the evening of April 14 under the sponsorship of the Junior Service League.

Acclaimed as "the best piece of operatic composing ever done by an American," the opera will be the third and last presentation in the league's 1940-41 children theatre series, and will be given in East High school auditorium.

The cast is largely made up of the original company who performed at the world premiere of the opera in New York City. Its addition to the Junior Programs repertoire marks the attainment of a goal of many years' standing by the non-commercial group. During the past five years the group has been inculcating in children and young people an understanding and appreciation of opera, ballet, good music and drama. Its first two operas, "Hansel and Gretel" and "The Bumble Bee Prince," have been seen by more than a million patrons.

"Jack and the Beanstalk" is a definite departure from the European tradition of opera, and is a practical exemplification of our own country's progress in the operatic art, for it is original and distinctively American. At the same time, it is comparable in quality with the best in comic opera coming from abroad.

This is the first year this production has toured the west.



# Jack & the Beanstalk

119

## Albert Lea, Minn. Tribune Music of Celebrated Composer

Is to Be Heard  
In "Jack and the  
Beanstalk"

The music of John Erskine's opera "Jack and the Beanstalk" to be performed on Wednesday, April 16, at 2:30 p.m. under the sponsorship of the Albert Lea Schools, was composed by one of the most celebrated of America's modern composers. He is Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's "The Emperor Jones" as well as for a long list of well-known orchestral and chamber music works.

When this opera was given in New York City, a metropolitan critic said of the music "the orchestral score is the best piece of operatic composing ever done by an American. It has brightness, melody, descriptive power and, of course, that instrumental expertness and brilliant coloring characteristic of Gruenberg."

The story is gaily satirical in a spirit of pure comedy, quite different from what most people have come to expect in an opera.

Program: "Jack and the Beanstalk."

Music, Louis Gruenberg .....

..... Libretto—John Erskine

### CAST

(In Order of Appearance)

The Jester, .....Albert Gifford

Jack, .....Alma Milstead

His Mother, .....Marion Selee

The Cow, (forequarters) .....

.....Tom Williams

(Hindquarters) Ford Ogden

A Tanner, .....Howard Laramy

A Butcher, .....Marion Selee

A Village Girl, .....Cecile Sherman

Voice of the Harp, .....Albert Gifford

The Enchanted Princess, .....

.....Cecile Sherman

The Giant, .....Howard Laramy

### Act I

Scene 1—The Farm.

Scene 2—The Fair.

Scene 3—The Farm.

### Act II

Scene 1—The Road to the Giant's Castle.

Scene 2—The Giant's Kitchen.

Scene 3—The Road.

Scene 4—The Kitchen.

### Act III.

The Farm.

## JACK CLIMBS THAT BEANSTALK--REALLY

Children Giggle, Gasp, Clap  
At Opera Interpretation  
Of Fairytale

Yesterday afternoon a fairytale came true. And if audience response is a gauge of the success of the performance of "Jack and the Beanstalk," the P. T. A.-sponsored opera may be set down as a triumph, for the more than 600 children in attendance began their applause as the lights were first dimmed. They giggled rapturously with the jester and at the awkward cow whose knees wobbled at the thought of the butcher. They gasped with terror as the unkempt, gray-haired, brown-cloaked hag poked at Jack with her crooked stick and ordered him around in her squeaky, cracked voice. They applauded with relief when the hag proved to be the beautiful enchanted princess.

Yes, the storybook characters stepped from between the pages of folklore and brought to life an always-loved tale. The program was presented by Junior Programs, Inc., of New York City, on their first western tour. It was brought to Monroe children—and 200 adults—by the children's theater committee of the parent-teacher association. And 94 youngsters also attended as the guests of the Kiwanis and Lions clubs and the P. T. A.

### Scenery Delightful

The scenery, too, was delightfully conceived—Jack's mother's tumbledown shack with its crooked chimney and unpatched thatching, the ramshackle stall from which the cow contributed her humorous tidbits to the opening scene, the interior of the giant's kitchen with everything built to scale to his size. Three things, perhaps, most intrigued the youthful audience. The first was the sight of a big green beanstalk growing right out of the stage and shooting up towards the giant's castle in front of the very eyes of the spectators. Nor was it a flimsy piece of paper, for Jack immediately set out to climb on it finally disappearing from view as the curtain came down. The second was the Obedient Hen, an ingenious creature who flapped her wings, cocked her head and without much ado, and at the command of the giant, promptly laid an egg on the stage table—and not once, but twice!

The audience was thrilled, too, by the harp that seemingly sang by itself. But then, of course, it was a magic harp, according to the fairy story.

### Costumes True To Books

And helping to make those "ohs" and "ahs" more enthusiastic were the deftly-styled costumes. The princess tallied with every description of what a storybook princess should be, from the tiny sparkling crown in her golden curls to the flowing, high-waisted gown of blue chiffon. Even Jack and his mother shed their rags in the final scene to emerge resplendent in satin and silk and golden slippers. The giant, too, was clad in a doublet of green and boots that could well have passed for the boots of seven-league fame.

The praise which had been the performers prior to their appearance in Monroe yesterday was more than deserved. For every member of the cast did an excellent job not only of singing but also of the acting. So natural was their enactment of the storybook roles, that even the adults in the audience were, for the space of a few hours, carried once again back into the enchanted never-never land of childhood when the characters from a fairytale sometimes seem more real than the neighbors living across the street.

Danville, Ill. 4/20/41  
Commercial News

JOINING in a national movement to bring the finest professional music and stage entertainment to American children and youth, the American Association of University Women of Danville announce the presentation of Louis Gruenberg's opera, "Jack and the Beanstalk."

Production will be presented Saturday, May 10, in the Danville High School Auditorium by Junior Programs, Inc., a national non-commercial organization, which brings selected professional entertainment to youngsters throughout the country.

### Outstanding Opera

The opera, which was written for adults as well as children, was founded five years ago by Mrs. Dorothy McFadden, and has been given before a million children annually since that time.

Official mascot of this fairy opera is "Joop" the giraffe, who never utters a sound, but by the mere wiggling of his ears, conveys a message of silence and etiquette to the children. Joop with a neck five feet long will peer from between curtains before the show begins and if necessary between acts.

The libretto for this American opera is based on the well-known adventures of Jack, who climbed a magic beanstalk to battle with a giant and win a princess.

The giant in the production is portrayed by baritone, Howard Laramy, who stands but five feet ten in his oxfords, but who clumps the stage boards in size 25 boots and towers his audience at seven and a half feet.

The cow has one of the principal roles in the opera, a ribby old animal too old for milk. When Jack of Giant-killing fame; and his poor old mother, beset by poverty, have to sell her in the market, she sets up a harmonious howl, musically expressive.

Decatur Herald  
4/20/41

## "Jack and the Beanstalk" Is Final Program

Torrential rains just at the time for the children's opera in the new high school gymnasium Saturday morning did not have any appreciable effect upon attendance. The children went anyhow, and traffic police on the corner kept them from running into trouble as they dodged the rain after leaving cars and busses.

The opera, "Jack and the Beanstalk," from John Erskine's libretto and with Louis Gruenberg music, was the last of three Junior Programs for school children on Saturday mornings this winter. The others were a play, "Run Peddler Run," and a ballet, "Midsummer Night's Dream." All were sponsored by Decatur Mothersingers.

"Jack and the Beanstalk" was exceedingly well given, in the opinion of all the adults who heard and saw it. The children had been prepared for the opera by being taught the Erskine version of the famous old fairy tale, and coached in the music. But even the children were not prepared for the delights of the giant, seven feet tall in his big boots, and the jester, a waggish fellow who came out between the acts to josh the children.

Piano accompaniment was excellent, all the voices of fine caliber, costumes and settings were simple and good. The new public address system in the big gymnasium brought every word and song clearly even to those on the back rows, and there was no difficulty in seeing the actors and the action from any place in the room.

Two Rivers, Wisc.  
Reporter 4/22/41

## "Jack and the Beanstalk" Will Be Final Show

For the last of its series of children's programs to be presented on Saturday of this week at the Lincoln High school in Manitowoc, the Junior Service League has chosen the children's opera, "Jack and the Beanstalk". This program will be presented in cooperation with the Board of Education.

"Jack and the Beanstalk" is an American opera thoroughly native in spirit, with composer, librettist and cast all-American in origin, education, training and career. The latest addition to the Junior Programs repertoire, the libretto is by the well known novelist John Erskine, and the music by Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's "The Emperor Jones."

Members of the original company who performed at the world premiere of the opera in New York City will largely make up the cast.

"Jack and the Beanstalk" will close the season's series of three performances by the Junior Service League. Tickets for children and adults are available at the door.

## 11 Players Enact Children's Opera At Two Schools

Cast in parts of "Jack and the Beanstalk," the Junior Programs opera to be given Friday evening and Saturday morning at Vocational auditorium and Saturday afternoon at Logan auditorium are 11 young men and women.

Characters are: The jester, Albert Gifford; Jack, Alma Mil-

stead; his mother, Marion Selee; the cow, forequarters, Tom Williams and hindquarters, Ford Ogden; a tanner, Howard Laramy; a butcher, Marion Selee; a village girl, Cecile Sherman; voice of the harp, Albert Gifford; the enchanted princess, Cecile Sherman; the giant, Howard Laramy.

Pianist is Jacques Radunski, the stage manager is Kenneth McClelland, and properties are in charge of Ford Ogden.

La Crosse, Wisc. Tribune 5/2/41



Manitowoc, Wis. Herald-Times 4/21/41

## "Jack And the Beanstalk" Will be Given on Saturday

Manitowoc children will see the third in the series of three programs sponsored by the Junior Service League in cooperation with the Board of Education on Saturday of this week at Lincoln high school auditorium when the opera, "Jack and the Beanstalk" will be presented.

"Jack and the Beanstalk" is an American opera thoroughly native in spirit, with composer, librettist and cast all-American in origin, education, training and career. It is the newest opera in the Junior Programs repertoire. The libretto is by the well-known novelist John Erskine, and music by Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's "The Emperor Jones" as well as for a long list of well-known orchestral and chamber music.

The cast is largely made up of the original company who performed at the world premiere of the

Manitowoc, Wis. Herald-Times 4/23/41

## Opera To End Junior Series

The opera "Jack and the Beanstalk", last in the series of three Junior Programs brought to Manitowoc this season by the Junior Service League with the cooperation of the Board of Education, will be presented Saturday afternoon at 3 o'clock at Lincoln auditorium.

The opera will conclude the season on which were presented a ballet, "Adventures of Puck," and a play, "Run, Peddler, Run."

The most difficult job encountered by Joseph Burger, a bootmaker who specializes in making shoes to add height and dignity to self-conscious short people, was when he was asked to raise Howard Laramy, good-looking baritone of the Junior Programs Opera Company, to giant size. Laramy stands about five foot ten in his oxfords, but when he clumps the boards at Lincoln High School in size 25 boots, enacting the giant in the John Erskine-Louis Gruenberg opera, "Jack and the Beanstalk", he will tower nearly seven and a half feet. Shoulder and chest pads, leg o'mutton sleeves and puffed trousers will broaden him proportionately, and he'll appear quite as natural and normal a giant as any in a circus side-show.

Mr. Burger, who designed and built the boots responsible for the remarkable transformation of Mr. Laramy, calls it the biggest job he ever did. The next biggest was when he built up Broderick Crawford for his part as the hulking Lennie in John Steinbeck's "Of Mice and Men" which played on Broadway and later was made into a Hollywood motion picture. But Mr. Burger now passes over the simple Lennie with a careless wave.

"We had to use the skins of three whole calves for Mr. Laramy's boots," he says. "They are perfectly proportioned to fit a man standing about seven feet six inches. They are the largest boots on record actually made to be worn by a man. Don't believe all those publicity stories about the size of Primo Carnera's feet or of the giant's feet in the Ringling Circus. Carnera never needed a size bigger than 17 or at most 18. The circus giant wears size 21. But Laramy, as the Giant, wears size 25."

It was no easy task to attain this spectacular result, and Mr. Burger recounts a tale of long hours of planning, careful execution of design, and a series of discouraging

opera in New York City. Critically acclaimed at the time by seasoned metropolitan music reviewers as the "best piece of operatic composing ever done by an American," the opera's addition to the Junior Programs repertoire marks the attainment of a goal of many years' standing by the non-commercial group.

"Jack and the Beanstalk" will close the season's series of three performances here by Junior Programs, Inc. Individual tickets for children and adults are available for this performance and may be obtained at the door or during the week in the schools.

Two Rivers, Wis. Reporter 4/25/41

## Children's Opera To Be Saturday In Last of Series

The last in the series of Junior Service League's children programs will be presented at the Lincoln high school in Manitowoc tomorrow afternoon at three o'clock, it was announced today. The children's opera "Jack and the Beanstalk" has been chosen for the final program and will be presented by the League in cooperation with the Board of Education.

"Jack and the Beanstalk" is an American opera thoroughly native in spirit, with composer, librettist and cast all-American in origin, education, training and career. The libretto is by the well known novelist John Erskine, and the music by Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's "The Emperor Jones."

Members of the original company who performed at the world premiere of the opera in New York will largely make up the cast.

failures. First he built huge wooden bases in the shape of actual boots, on top of these were fixed the shoes in which Laramy stands. The three calf skins were made to cover this wooden base and come over and above the top to reach high up on the thighs. Half a dozen times, as Laramy heavily trod about a rehearsal studio, the boots broke and the mock giant fell, once sprained his leg so that he was laid up for a week.

After each accident, Burger patiently undertook adjustments. The boots had to be made strong and accident proof. At last perfection was attained. Laramy now strides through his Giant role with comfort and confidence. And Burger is as proud as a little boy graduating from building houses out of alphabet blocks to a real empty lot shanty.

A tall young man of 27, Mr. Burger doesn't require any build-up himself. He is the scion of a bootmaking family going back generations. His grandfather was royal bootmaker to the Emperor Franz-Josef of Austria-Hungary, and used to make the fancy musical comedy boots for the Emperor's Hungarian Horse Guards. His father already had a selected clientele in this country when he came in 1890, and the son, who at first tried to get away from shoes, returned to the business as one of the few build-up specialists in the country.

## Manitowoc Erskine Opera Is Departure From Tradition

It was to be expected that when John Erskine undertook to write his first opera libretto, there would be some upsetting of applecart in operatic tradition. The gifted and versatile author, musician and composer who genially debunked the revered Helen of Troy and saintly Sir Galahad in best-selling novels, is a non-conformist of the first water, and when he wrote the libretto for the American opera "Jack and the Beanstalk" he cheerfully threw all the hallowed rules of the game out of the window.

He describes it as a "fairy opera for the child-like," and in keeping with this spirit, "Jack and the Beanstalk" will be performed on Saturday at 3 p. m. at Lincoln high school auditorium. The performance is sponsored by the Junior Service League in conjunction and cooperation with the local Board of Education by arrangement with Junior Programs, Inc.

Erskine's libretto, based on the well-known adventures of Jack who climbed a magic beanstalk to wage battle with a giant and win a princess, is distinguished by its analogies to real life, and especially American character. Gaily satirical the tale is handled by the librettist in a spirit of pure comedy, quite different from what most people have come to expect in an opera.

Mr. Erskine explains that he was guided by three theories he has come to acquire on how an opera should be written, when several patrons of the Juilliard School of Music, of which he is director of activities, commissioned Louis Gruenberg to compose the music for an opera and himself the libretto.

"Whether or not Mr. Gruenberg agreed with certain convictions of mine as to what constitutes a good libretto, he was willing that I should try to follow my theories," Mr. Erskine relates.

"The first theory is that a libretto should be entertaining and it should be a comedy. The tradition goes the other way; most operas survive, if at all, in spite of gloomy and dull stories, but I have never understood why music should take on such a handicap.

"The second theory is that a libretto should be based on a plot already familiar to the audience. The pleasure of recognition belongs to the art. The satisfaction of curiosity belongs, perhaps to journalism or to anything else which furnishes information, but wherever it belongs, it is rarely found in an opera performance. There if you don't know the story before the curtain rises, the singers are not likely to let you in on the secret.

"The third theory is that a libretto should be the barest outline, an unadorned structure, and the words should be chosen not for their own sake but to support the music. If a libretto were self-sufficient poetry, to add music would be an impertinence."

NY Times 5/4/41

As an example of the type of chamber opera which can be repeated frequently, Louis Gruenberg's "Jack and the Beanstalk," with libretto by John Erskine, has recently reached its seventieth performance in this country. Today it is difficult to find a large group of good works with English text which can be produced at small cost. It becomes necessary to create a repertory by using American dramatic and musical talent to develop a series of works for stage which can eventually be performed in small theatres, in Summer playhouses and at festivals.

Manitowoc Herald-Times 4/24/41  
La Crosse, Wis. Tribune 4/28/41

## Pied Piper Sings To Children



The baritone best known to America's younger set of opera goers, Tom Williams, (above) will sing the roll of the cow in the opera "Jack and the Beanstalk" when it is performed here by the Junior Programs Opera company Friday evening at 7:30 and Saturday morning at 9:30 at Vocational auditorium and Saturday afternoon at 3:30 at Logan auditorium. The production is sponsored by the AAUW.

Williams is a veritable reincarnation of the Pied Piper of Hamelin to nearly a million children of all ages throughout the country who have cheered his enactment of many roles in Junior Programs' repertoire of children's operas. A jolly rotund character of hearty mien and manner, possessed of a phenomenal baritone voice of unusual range, clear, rich and brilliant in quality, he makes use of it with the intelligent understanding of the mature artist.

Added to his fine musicianship is a rare gift for comedy parts, which makes his characterization in the forthcoming presentation by

the Junior Program opera company particularly delightful.

He is a Welshman by birth, having first seen the light of day in the unpronounceable town of Slydach-Cwm Tawe, South Wales. Following the acquisition of many prizes for his singing in the awe-some-sounding county of Ested-fodau, he came to the United States bent on a professional career as a concert singer. Trained by George Fergusson at the New England Conservatory of Music, he sang often with the Boston Symphony in pop concerts.

A concert and oratorio favorite in New York, he was selected for leading baritone roles with the Junior Programs opera company because of his rare combination of excellent voice and dramatic talent. In opera for children, acting is as important as singing, since the dramatic development of the plot must capture audience interest to an equal degree with the music. Williams has distinguished himself as one of the great singers of the day in the realm of professional opera for the young.

Waukegan, Ill. Post 4/28/41  
'Jack's Beanstalk' Colorfully Set Up

A beanstalk with enormous green leaves and orange pods growing right before them on the stage will amaze Waukegan children who attend "Jack's Beanstalk" to be presented by St. Mary's guild of Christ church at the parish house May 2 and 3. This will be the second production by the children's theater: project of the guild. Waukegan is one of the few towns of its size to have a children's theater.

French windows, cupboards and a fireplace have been designed especially for this play. New sound effects will include thunder and lightning. Colored lights and spot lights have been added.

The auditorium as well as the stage will be decorated. Murals with the children's favorite story guild of Christ church are being designed for the windows. Before the curtain goes up and during the intermission the youngsters may say "hello" to Little Black Sambo, Alice and the Red Queen, the fairy-godmother, Tweedle Dee and Tweedle Dum, the old Witch, Hansel and Gretel, Aladdin and an elf.

The members are striving for authenticity in stage settings, costuming and music.



# Jack & the Beanstalk

121

Danville, Ill. Commercial News 4/27/41  
Stars in Children's Opera



CECILE SHERMAN

## AAUW Is Presenting 'Jack and Beanstalk', Opera for Children

By ETHEL ZIMMERMAN  
Commercial-News Staff Writer

A petite blonde young woman who has entertained many thousands of children with her acting and singing, Cecile Sherman, soprano of Junior Programs Opera Company, will take the leading role in the opera, "Jack and the Beanstalk," to be presented in Danville Saturday. Performance will be given at 2 p. m. in Danville High School Auditorium under sponsorship of the American Association of University Women.

### With Rudy Vallee

Miss Sherman is a mimic of unusual attainments and is well-known to music circles for her singing on the Rudy Vallee radio program.

Her size is the only diminutive thing about her, for her career has carried from a church choir in Mobile, Ala., to leading roles with the New York Opera Comique and American Opera Company.

The opera is labelled as thoroughly American in spirit, with composer, librettist and cast, all-American in origin, education, training and career. Libretto is by the novelist John Erskine, and music is by Louis Gruenberg. Production is acclaimed as something new and different, and was performed at the world premiere of the opera in New York City.

### Purpose Explained

Purpose of the program is to produce and present a thoroughly American opera for children and to instill in juniors, understanding

and appreciation of opera, ballet, good music and drama.

This fairy opera for the child-like is about the Jack of giant-killing fame who traded his ribby old cow in the market place for a sack of beans. Beseet by poverty and disturbed by Jack's bargaining sense, Jack's poor old mother throws the beans out of the window and lo and behold, the morning after, a huge bean stalk has grown right up into the heavens. Climax of the production is when Jack finds his pot of gold at the end of the rainbow, and even an old hen who lays golden eggs.

The American opera was written for adults as well as children.

## JUNIOR PROGRAMS LIST BENEFIT CELEBRATIONS

### Organization Observes 1750th Opera Performance—Gladys Swarthout Is Chairman of Committee

The performance of Junior Programs's opera production of Louis Gruenberg's 'Jack and the Beanstalk' on May 16 in Trenton, N. J., will mark the 1750th performance given to young people's audiences by this five-year-old organization. At that time Junior Programs's opera company of professional adult artists will have sung 135 times in small towns and large cities from New York to Seattle and Boston to Miami and Texas in the last eight months of touring. Members of the opera company are Cecile Sherman, Alma Milstead, Marion Selee, Albert

Gifford, Howard Larramy, Tom Williams with Jacques Radunski as accompanist and Ford Ogden, dancer. Saul Lancourt has directed the company since its inception.

Gladys Swarthout was made general chairman of Junior Programs's national sponsoring committee, whose honorary chairman is Katharine Cornell, and among whose 100 members are Lawrence Tibbett, Helen Hayes, Richard Crooks, and many other well known artists.

The celebration of its 1750th performance is being observed throughout the country by the local sponsors of Junior Programs productions—Junior Leagues, Music Clubs, Women's Clubs, Parent Teacher Associations and others

by benefits and gifts solicited from groups and individuals toward Junior Programs special celebration fund. This fund, for which the goal of \$31,205 has been set, will be used to underwrite the costs of future operas and ballets for child audiences. One tour, a new musical version of 'The Adventures of Marco Polo' has already been underwritten and will be presented from coast to coast next Fall and Winter.

Mus. Leader 5/24/41

### Gladys Swarthout Honor Guest

On May 16, a luncheon in honor of Gladys Swarthout, Metropolitan Opera star, was given at the Women's City Club of New York by



GLADYS SWARTHOUT

Junior Programs, Inc., in celebration of their 1750th performance. The actual performance took place following the luncheon, in Trenton, N. J., where Miss Swarthout and the other guests drove to hear a performance of Louis Gruenberg's opera, "Jack and the Beanstalk," with libretto by John Erskine. Presented in the War Memorial Theatre under the sponsorship of the Trenton Junior League, the opera was heard by an audience which included almost two thousand children. Junior Programs, Inc., is a non-profit organization, founded five years ago, which presents opera, ballet, and drama for young audiences. Miss Swarthout is chairman of the National Sponsoring Committee, of which Katharine Cornell, well known actress, is honorary chairman.

Camden Courier 5/2/41

### Haddonfield to Hear Gruenberg's Opera

A.A.U.W. Sponsors 'Jack and the Beanstalk' for May 15

The music of John Erskine's opera "Jack and the Beanstalk," to be performed on May 15 at Haddonfield, under the sponsorship of Camden Co. A. A. U. W., was composed by one of the most celebrated of America's serious modern composers.

He is Louis Gruenberg, famous for the music in the opera version of Eugene O'Neill's "The Emperor Jones" as well as for a long list of well-known orchestral and chamber music works. He is also one of Hollywood's finest music score writers, and his original compositions are widely heard on the radio. The "Jack and the Beanstalk" opera is a production of Junior Programs, Inc., non-commercial enterprise providing cultural entertainment for children throughout the country.

When this opera was given its world premiere in New York City, a metropolitan critic said of the music for it that "the orchestral score is the best piece of operatic composing ever done by an American. It has brightness, melody, descriptive power and, of course, that instrumental expertness and brilliant coloring which have come to be expected from the Gruenberg muse."

It constituted another in a long series of triumphs for the composer, who began his career as a concert pianist and at the age of 28 abandoned a brilliant future in this field to devote himself entirely to writing music.



## Beginning Journey to Giant's Castle



• Waukegan News-Sun Photo

Making his ascent to the giant's castle by way of the magic beanstalk, Mrs. Lee Savage in the person of Jack is seen above. Mrs. Walter Gibbs, the mother, is imploring her son to return. The scene is from "Jack and the Beanstalk" which will be presented by St. Mary's guild of Christ Episcopal church in the Parish house as the second production its little theatre activities.

## "Jack and the Beanstalk" Will Be Given Tomorrow

Colorful Fairy Tale to Be Presented at Parish House Friday Evening, Saturday Afternoon, May 10 by St. Mary's Guild.

Carrying on the enviable reputation they established for themselves as producers and actors in "Beauty and the Beast" members of St. Mary's guild of Christ Episcopal church will present "Jack and the Beanstalk" as the second play in a little theater movement.

Costumes were designed by Mrs. George Morris Jr. and made by Mrs. Wilson Conzelman who also designed and made Bossy, the cow, which has a key role in the play. The latter is a masterpiece of ingenuity, gazing soulfully at the audience from long-lashed blue eyes and switching a tail coyly bedecked with a dainty orchid bow.

The beanstalk, brainchild of Mrs. Morris and Mrs. Lewis Clarke, is a fascinating creation of green leaves and large orange bean pods which grows right outside the window with the astounding rapidity befitting a magic thing.

### Murals Painted For Windows

Costuming in the production combines artifice and imagination. The roaring giant himself will appear in a leopard skin, which will show off to advantage his great bulging arm and leg muscles, and

is to be adorned with spiked armlets. His henchmen are correctly attired in short tunics and tights with helmets and gauntlets gold studded and carry amazingly realistic and sturdy halberds. Hip-length boots complete these costumes.

Jack, a red-headed youngster, will wear a tunic in two shades of green and yellow tights with an elfin skull cap and soft ankle high boots—the latter will come in handy when he begins his famous trip to the giant's castle. The mother is neat in a long dress of duobonnet made with full undersleeves of yellow and a matching fichu. As to be expected of such a poor woman, she is not without an apron.

Two little girls, Jill and Muffins, wear full skirted gowns with laced vests and short puffed sleeved blouses. Their wigs are really their crowning glories, however. Made of yarn, one yellow and one blue, they are braided into pigtails adorned with flowers and also feature fringes of bangs.

The above mentioned colorful figures and many others really bring to life the long-loved fairy tale and coupled with the realistic thunder and lightning produce

## "JACK AND THE BEANSTALK" OPERA WELL RECEIVED HERE THURSDAY

"Jack and the Beanstalk," opera presented by Junior Programs, Inc., non-commercial enterprise providing cultural entertainment for children throughout the country, in Memorial auditorium Thursday was the last of this season's series of attractions under the auspices of the Central Council of the Parent-Teachers association.

It is estimated that 2,400 witnessed the two performances of the opera here Thursday afternoon and evening.

The attractive adaptation was clearly and deftly presented and if audience responsiveness is a criterion of success, yesterday's school children's performance may be set down as a triumph.

### Purpose of Series

With the purpose of Junior Programs to give not only children an opportunity to acquire a taste for best in music and the arts, but also to encourage American artistic expression, in "Jack and the Beanstalk," the newest opera of Junior Programs, sponsors feel they are making a beginning in this direction. It is original and distinctly American, and at the same time comparable in quality with the best in comic opera coming from abroad, according to the sponsors.

The cast performed well, both from the standpoint of vocal and acting ability.

Youth in the audience were especially taken with the work of the cow (Tom Williams and Ford Ogden) which exhibited a most unusual voice-box in action compounded of rapidly changing basso-profundo and baritone. The cow, which has one of the principal roles in the entertainment, is highly articulate and musically expressive.

### Giant Attracts

The giant (Howard Laramy) also opened wide the eyes of the children in the audience as he stalked on the stage and they followed closely his movements throughout the play. It is interesting to know that the giant is five feet 10 inches in his ox-fords off stage but in his size 25 boots, he towers nearly seven and a half feet. In making the boots it was first necessary to build huge wooden shoes in which the actor stands. Three calf skins were used to cover the wooden base and come over and above the top to reach high up on the thighs.

Shoulder and chest pads, leg o'mutton sleeves and puffed trousers broaden him proportionately and he appears quite as natural and normal as a giant in a circus side-show.

a play which will delight Waukegan youngsters. The guild is to be highly complimented on the work it is doing in giving such delightful entertainment to local children (and their parents).

To give the Parish house the aspect of a children's theatre, murals will be placed in the windows serving to darken the room as well as to entertain the audience between acts. Mrs. Morris designed and painted the pictures which include Jack, the giant, Hansel and Gretel, and many others.

Mus. Amer. 5/10/41

Hundreds of children made an excited audience for the Junior Programs, Inc., presentation of "Jack and the Beanstalk" on March 29. A competent cast sang the simple music well and with excellent enunciation, so that none of the witty dialogue was lost. Alma Milstein, played Jack, and very well too; Marion Seale, the Mother; Cecile Sherman, the Princess; Howard Laramie, the very cruel Giant, Albert Gifford, a Jester. A clever, ill-fated Cow, was the work of Tom Williams and Ford Ogden. Jacques Rodunski supported the cast with piano accompaniments.

NAN D. BRONSON

Camden Courier

5/14/41

## CHILDREN'S OPERA TO BE GIVEN UNDER AUSPICES OF A.A.U.W.

Outstanding figures in opera and concert radio will appear in the Junior Programs presentation of the opera, "Jack and the Beanstalk," tomorrow at 3:30 in the Haddonfield Memorial High School. It is sponsored by the Child Study Group of the Camden County Branch of the American Association of University Women, which has received the co-operation of Parent-Teacher, cultural and other community groups. Mrs. A. Gomersall Pratt, of Haddonfield, is general chairman.

The libretto for the opera has been written by Dr. John Erskine and the music by the distinguished modern composer, Louis Gruenberg. Miss Alma Milstead, as Jack, will sing a leading soprano role with Miss Cecile Sherman, who will portray the Enchanted Princess. Both have had successful careers on the stage, in opera and radio. The Giant will be characterized by Howard Laramy, who will share baritone honors with Tom Williams as the cow.

Others taking part include Albert Gifford, as the jester, and Marion Seale, Jack's mother, and for the most part all will play dual roles to complete the cast. Jacques Radunski is the pianist.

The project has as its objective provision of cultural programs suitable for children and is being carried throughout the country by Junior Programs, a non-profit organization founded by a New Jersey mother while in search of appropriate entertainment for her own children.

Mus. Amer. 5/25/41

### Junior Programs Honors Swarthout

On May 16 the celebration of Junior Programs' 1750th performance for young audiences took place at a luncheon in honor of Gladys Swarthout of the Metropolitan Opera, given at the Women's City Club of New York in Radio City. Miss Swarthout, as chairman of the National Sponsoring Committee of which Katharine Cornell is honorary chairman, welcomed the artists of Junior Programs' opera company on their return from a tour which started last Oct. 1 and took them into thirty-nine states from coast to coast. After the luncheon Miss Swarthout, Frank Chapman, Mrs. G. Kingsley Noble, Mrs. Percy Windsor, Marjorie DiGarmo, Adah Campbell Hussey, Doro-

thy L. McFadden, Mrs. Carleton H. Palmer, and others, drove to Trenton, N. J., to attend the actual 1750th Junior Program, a performance of Louis Gruenberg's opera, "Jack and the Beanstalk" presented in the War Memorial Theater under the sponsorship of the Trenton Junior League.