

Published by and for the Institute of Musical Art, New York City, Frank Damrosch, director.

Vol. IV No. 6

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GRAZING

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Price 15¢

## THE RESIGNATION OF DR. GOETSCHIUS

Dr. Damrosch, the Trustees and Faculty of the Institute, gathered on Thursday evening, May 28th to pay homage to a great man. Unsuspectingly Dr. Goetschius came to attend a requested repetition of a portion of the Recital by students of the Composition Class. At the close of the program, our guest of honor was surprised by being addressed by Dr. Damrosch as follows:

"We have a young fellow on our faculty who claims to have arrived at years of discretion, when we all know that he is as frisky a lad as he ever was and just as full of the old Nick.

"However—he has decided to retire to a quiet pasture in New Hampshire, eat grass, and chew the cud of reminiscence of a glorious past, leaving us to labor in the sweat of our brows.

"Shall we submit tamely to such treatment? Alas, what can we do? A wilfu' mon maun hae his way.—

"But take care, Percy boy, you shall not throw us overboard and cast us in the scrap basket of oblivion.

"We understand that our trustees have appointed you a life member of the Faculty Council. That is a string by which we can hold you; but in addition we want to make sure that you will think of us every day of your life and, as much of your time will no doubt be spent at your desk, your colleagues are giving you these utensils to remind you of us who love, respect, and admire you, and who wish you and all your family happiness and prosperity.

"The seed you have sown and which has already developed into such a fine plant will continue to flourish maintaining the Goetschius spirit and the Goetschius ideals until long after you and I shall have gone to make music elsewhere."

Dr. Damrosch uncovered the handsome desk set, (bronze with a Chinese design,) which was engraved with the words:

## TO PERCY GOETSCHIUS

*With the friendship and admiration of his colleagues at the Institute of Musical Art.*

Dr. Goetschius responded as follows:

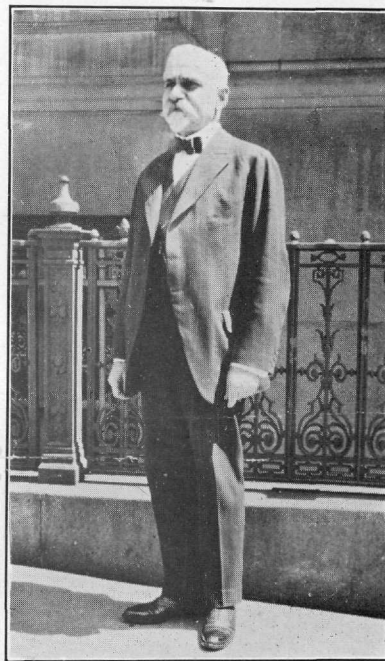
"How can I thank you all adequately, for this kind and generous manifestation?

"In the class room, when teaching our boys and girls some of the principles of good musical Form, we lay stress upon the law of variety and contrast; for that is the law of life itself. So, as the eternal pendulum swings, we pass from a condition of joy to one of sorrow, and then back again. I have had twenty years of very great joy in this school, and must now pass to the real sorrow of parting; but that will soon be followed by a period of happiness again, filled with most pleasant memories of what I have known and done and enjoyed here.

"I feel that I owe you all a debt of gratitude. I owe it to my pupils for their unwavering loyalty, and their ofttimes very necessary patience with a testy old teacher.

"My heartfelt thanks are due, also, to the members of our Faculty, past and present; they have always shown such sympathy and such genuine recognition and cooperation.

"And to our dear Director I owe a great debt of gratitude, as indeed we all do. I wonder, sometimes, if we all quite realize just what we owe to Brother Frank! It is well enough for each one of us teachers to be signally efficient, each an expert in his or her branch of instruction; it is fine to have gained facility and the ability to do great things; but of what use is it, if we have no oppor-



Dr. Damrosch  
"to whom we all owe fervent gratitude."

tunity of applying our skill? Like a student in some horticultural school, who has become fully equipped, a true expert, in all matters of gardening—what good will it be to him or others if he has no garden to work in? We must have a place to work—and there is one here tonight who has been instrumental in creating a place wherein we can make use of the efficiency that we surely possess, and of which we are justly proud; this is what our dear Director has done for us, and for which we all owe him our fervent gratitude.

"And then—I do not know what to say to our Board of Trustees. They have always manifested such a noble, generous, helpful attitude, have always shown true sympathy and encouragement. Well, what is the use of talking! I thank you *all* from the bottom of my heart. I shall never forget you. I am grateful, and proud too, for your permission that I may consider myself always a part of the Institute and its Faculty Council. I trust you will call upon me if an emergency should arise. *I hope it will!*"



## IN TRIBUTE TO DR. GOETSCHIOUS

*By Former Students, Now Teaching Theory  
at the Institute.*

It was my great privilege to do all but one year of my theoretic study with Dr. Goetschius. Since then I have come to teach Theory and have attempted to develop correlated subjects, and I now realize how much the association with this master musician and human teacher has meant in the shaping of my work.

Few people appreciate until they have read most of the standard texts on Harmony what Dr. Goetschius has done for theoretic study in this country. He has built up the most logical, comprehensive and exhaustive method of Harmony and Melody Writing in the English language. His Counterpoint is most practical and his books on free composition are invaluable for their systematic development and examples for analysis.

It was a pleasure to attend a class of Dr. Goetschius, for one was sure to profit and be entertained by the playing and criticism of the work of the other pupils, if not of one's own. No matter what the day or hour, Dr. Goetschius was cheerful and ready with a "line" of ejaculations which made you forget that the subject could be dry, or that he had been teaching many hours. This last winter, while visiting a class in counterpoint, I found him quite as enthusiastic and keen as he was ten years ago.

Then there was his playing and analysis of the classics and his own compositions. It seems, as I listen to the Brahms' Symphonies, that no one can fully understand and appreciate their great beauty who has not heard Dr. Goetschius play and talk about them.

Once a pupil, always a pupil of Dr. Goetschius, as his interest in you and your work did not cease with your lessons. And more than this, you have a real friend!

—George A. Wedge

Dr. Goetschius has been a never failing source of knowledge, wisdom, and enthusiasm in his profession, and of helpfulness, kindness and inspiration in his presence among us. We will miss him actually, but he is leaving us a real and constant heritage—the feeling of his personality—his definiteness, his balance, his keenness.

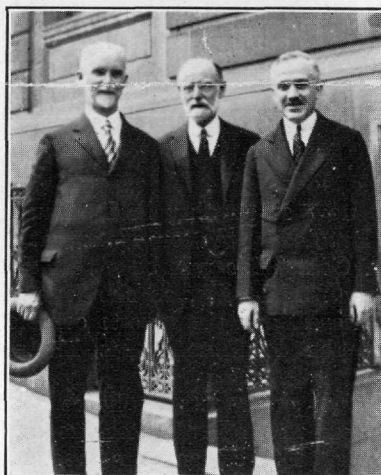
To me as his pupil, Dr. Goetschius' most endearing trait was, and as I now know, one of his most remarkable gifts as a teacher is, that he who we well knew was steeped and immersed in all there was to be known about the subject of the moment, gave us the impression of studying with us, and shared with us the eagerness of trying and the delight of accomplishing.

Such an influence never can be lost because it has become part of us; and so we will have him always even as he leaves us and turns toward the new life awaiting him.

—Helen Whiley

The hours spent with "Daddy" Goetschius are among the happiest memories of my students days at the Institute. For three years in the upper theory grades, it was my privilege to be guided by his master hand. He always showed a genuinely affectionate interest in his pupils, ever encouraging us and exerting tender, patient care to build greater things upon whatever small seed of good he might perceive in our humble efforts.

Despite the profundity of his musical wisdom, he has an undying spark of youth, enthusiasm and humor which made him seem a part of the class, instead of the teacher. Who can ever forget his inimitable similes? Who of us can regard a coda other than "the tail to the dog"?



*A Theory Triumvirate  
Richardson-Goetschius-Wedge*

Among my most treasured recollections are his clear, concise analyses of the works of the masters.

His lovable personality endeared him to all who came in contact with him and will make his spirit dwell always among us. The priceless fund of his knowledge so ably imparted is left as our heritage to follow the trail he blazed at the Institute. May he enjoy his leisure and frequently return for the warm welcome which will always await him in his Institute home.

—Dorothy Crowthers.

*By Students of the VI and VII Grades of  
Composition*

We indeed regret the retirement of our dear Daddy Goetschius whom we more than love and praise. (The last of the great masters).

I consider myself very fortunate to have been his pupil all of my student years at the Institute. He has truly been the greatest inspiration of my life.

—*Angel del Busto.*

\* \* \*

There have been great pedagogues. There have been great personalities. But there has rarely been such a blend of both. Dr. Goetschius has been thus blessed.

He has led us gently from the pits of dark ignorance to the brightest realms of knowledge with incredible facility—an innovation in artistic pedagogy.

I join the school in its supreme gratitude to this dear man.

—*Lillian Fuchs.*

\* \* \*

The name "Daddy" Goetschius" will always symbolize to me the greatest purity and truest idealism in music. I am so thankful that I was able to complete the entire seven years of serious composition under his tutelage, that I shall never permit his beneficent influence to wane and shall always strive to worthily attain to the heights he pictured to me.

—*Claude Lapham*

\* \* \*

Frances is now sojourning in Bermuda on her honeymoon. But I want to assure you that the resignation of Dr. Goetschius will be a real cloud over Frances' newly found bliss, as she looks forward with intense interest and pleasure to completing her final year at the Institute under his masterful guidance.

From her own comments at home during the years of her study under Dr. Goetschius, her mother and I have learned to esteem him most highly, as Frances was forever singing his praises.

*Max Mayer—Father of Frances Mayer.*

\* \* \*

Just a word about our revered and dearly loved Daddy Goetschius. His great knowledge, which he so generously shares with all his pupils; his words and thoughts that always sank in deeply and helped in daily work with others; his loving care; his unlimited patience; his constant encouragement; just his way of teaching and his fine personality;—all these and many other undefinable impressions urge me to bow my head and solemnly pray that God may bless our Daddy Goetschius and help us in turn, even in our limited way, to carry on our teacher's torch of light now and forever.

—*Pauline Reznikoff.*

Permit me to express my deepest regret at the retirement of Dr. Goetschius from the faculty of the Institute. His fine personality and able instruction have been very beneficial to me and make his departure very regrettable.

—*Solomon Saunders.*

\* \* \*

It is with deep regret that I learn of the resignation of Dr. Goetschius and I wish to bear tribute to the many precious hours spent under his guidance.

His great ability as Theorist and Teacher coupled with his humor and ever present wit carried us over many a difficulty—his humanness and patient indulgence through many a discouragement. He sought for truth in his work and for truth in the souls of those about him—and not in vain, for with his teaching came ever a desire to carry on into life the great ideals and noble purposes he fostered.

This then I offer as my tribute to the love I bear to Dr. Goetschius—who may *resign* but who can never *leave* our memories!

—*Arthur Seeger.*

\* \* \*

I hear with deepest regret of dear Dr. Goetschius' resignation from our Institute. Always so painstaking and encouraging, he leaves a gap which will be felt by all who knew and were privileged to study with him. I have been constantly impressed by his earnest desire to help his students, never sparing any effort to bring out the best in them. In the class-room, he was a helping friend to whom we all looked for guidance. May he know the esteem in which we all hold him and the regret with which we see him leave!

—*Henry Sieger.*

\* \* \*

Dr. Goetschius is the only person who has ever been deeply interested in whatever musical ability I might have. Being a person who cannot work without encouragement, I feel that in losing him, I have lost my music as well. Does not that indicate better than anything else I could say, my warm regard for his teachings, his friendliness and his inspiration?

*Theodora Theobald Richardson*

\* \* \*

Dr. Goetschius told me one day that he wished he might have the strength to go on teaching for many more years—he loved his work so. And oh, how ardently did I wish that I might have the privilege of continuous study with this *great teacher*. Whatever success comes to me, I shall owe, in great part, to "Daddy" Goetschius. From my heart comes the hope that this wonderful teacher, this great, good man shall have his reward. His children of the classroom love him—memories—precious, precious memories.

—*Raymond Vickers.*



## COMMENCEMENT EXERCISES

of the Institute of Musical Art at Aeolian Hall,  
Wednesday evening, June 3rd

## PROGRAMME

- Festival Overture Leopold Damrosch  
*Orchestra of the Institute*
- Concerto in E flat for two pianos Mozart  
First movement: Allegro  
*Evelyn Finn and Frances Hall*
- Concerto for the Violoncello Haydn  
Allegro moderato  
*Julian Kahn*
- Adagio  
Allegro  
*Phyllis Kraeuter*
- "Tacea la notte" from *Il Trovatore* Verdi  
*Muriella Cianci*
- Second Symphonie Concertante for two violins Alard  
*Louis Kaufman and Milton Feher*
- Five Songs *a cappella* Brahms  
Der bucklichte Fiedler, Op. 93a, No. 1  
Es geht ein Wehen, Op. 62, No. 6  
Von alten Liebesliedern, Op. 62, No. 2  
All' meine Herzgedanken, Op. 62, No. 5  
Der Falke, Op. 93a, No. 5  
*The Madrigal Choir of the Institute*  
*Margarete Dessoiff, Conductor*
- Address to the Graduates  
*The Director*
- Presentation of Diplomas
- Overture Euryanthe Weber  
*Orchestra of the Institute*

WOMEN WIN HONORS AT INSTITUTE  
COMMENCEMENT

—From the N. Y. Times

Four of the five honor awards at the commencement of the Institute of Musical Art held at Aeolian Hall last evening went to women graduates. The Morris Loeb Prize of \$1,000, given each year to the student of outstanding talent and accomplishment throughout the course was awarded to Miss Phyllis Kraeuter, to be used for further study in this country or abroad. Miss Kraeuter also won the silver medal given for highest honors in the artists' course. The Faculty Scholarship, an annual Christmas present from the Faculty members to Dr. Frank Damrosch, director of the Institute, was given to Mrs. Genieve Hughel Lewis for the highest standing through the undergraduate course; and the Isaac Newton Seligman Prize of \$600 for excellence in original composition was divided between Miss Lillian Fuchs and Bernard Rogers.

Diplomas, postgraduate certificates and honor awards were presented by Dr. Damrosch to ninety-one students.

A musical program was given by the Institute Orchestra, directed by Dr. Damrosch and by Mr. Willeke.

## THE CLASS OF 1925

## Recipients of Graduate Diplomas

(Arranged Alphabetically in Departments) ..

## DEPARTMENT OF SINGING

## Bradshaw, Dorothy

Another resident from a convict town: born in Ossining in 1903 making me about twenty-two, I guess. Attended high school, where a great thing occurred—discovered my voice (?). Played piano in high school orchestra. Came to the Institute on advice. Perhaps I may sing some day. I have hopes of coming back next year.

## Gary, Cora

In this very brief little resumé Concerning myself, please permit me to say The place of my birth was Valdosta, a town Somewhere down in Georgia of no great renown Until I was born there; so my folks thought, mayhap

They said, "she may help put this old town on the map."

The month was November, the day twenty-eight, The year has no bearing; so will pass and state That I'm just plain American 1000 per cent, As my folks were, before my quite humble advent.

My student days were like the average I guess— No medals nor honors were mine I confess. At Haines in Augusta one wonderful day I won a diploma and went on my way To Fisk University, the school of my choice. There someone discovered I had the germs of a voice.

I ne'er shall forget the scene—place a house, Some timid soul shouted: Mouse! There's a mouse!

I jumped and I yelled—you may take it from me—

For once in my life my voice took a high C. My case became serious from that hour on For a lyric soprano I felt I was born.

To prove I was right I'd refer to that screech. Those who heard it admitted "the thing was a peach."

At last I persuaded my folks with my talk— A genius like me should be sent to New York. My first teacher here had a system, said he: "I make-a you what-a you lik-a to be.

You lik-a sopran' a-right I no care You pay-a da mon I put-a you there."

And so for a time I studied till fate

Brought me to I. M. A. and my voice to Mrs. Toedt.

I told her my hopes and in her sweetest manner She said: "Yes you have a nice screwed-up soprano.

"I would suggest," she remarked, "in your case You'd try, for a change, singing alto or bass."

I was horrified then but later I found out Mrs. Toedt knew just what she was talking about.

From my soprano perch to the level "Rialto"  
She tells me some day I may sing fair contralto.

*L'Envoi*

The future? In the lap of the gods, so they say  
If dreams come true—an artist, maybe,—some  
day.

**Gompertz, Leslie**

Born in Berkley, Cal.

Greatest ambition was to study at the "Damrosch School" as it is called in the west, and that having been accomplished, my greatest ambition now is to keep on studying until I learn to sing well. And when that is attained, opportunities are bound to come.

**Lapidus, Anna**

I was born in Ekaterinoslav, Ukraine, Russia, but my people came to New York when I was very young and we've lived in Brooklyn ever since. Naturally, what recollections I have of Russia are too vague to be of any interest.

For some years after our arrival in New York, there was a group of about eight or ten families who were equally strange to the New World, and among my earliest memories are those of the many evenings when these families got together and the men sang songs in Russian and in Hebrew in four parts, with sometimes two more voices added when some of the women were not too busy with the children or too tired to join in. At other times, especially in the winter evenings, we children would gather about my father who would tell us stories of the life in the Old World and sing to us many Jewish and Russian folk songs.

In the elementary school, high school and Hebrew School, I was always a member of the Glee Club. My first public appearance was at elementary school graduation exercises, when I sang a solo. When I was graduated from the Girls' High School, Brooklyn, my greatest desire was to devote my time to the study of music, but it was impossible at the time. It was not until several years later, when I had attained some degree of financial independence that I decided to make my dreams come true, and gave up stenographic work to enter the Institute. I enrolled in the Supervisors' Course and received my diploma last June, but as I felt that this was only a beginning, I returned in September and received my diploma in Regular Singing this June.

The three years I have spent here have been so satisfying that my ambition is to come back for a few more years.

**Parry, Dorothy**

Born in Luzerne, Pa. Graduate of Luzerne High School where was member of the Dramatic Club. Graduate of Wyoming Seminary of Kingston, Pa., in voice and other courses including pipe organ. Was contralto soloist of the Girls' Glee Club there. Graduate of the Institute of Musical Art where studied public school music, voice with Mrs. Dunham, and pipe organ

and piano with Mr. Gaston Dethier. I expect to work, continue my studies, and hope to make a success of my life.

**Sayre, Lila**

My birthplace is Aberdeen, South Dakota; later spent a few years in the Twin Cities; but the greater part of my life in Spokane, Wash. Music and painting have always appealed to me very strongly, and next to a general education, all my efforts have been along those lines—but chiefly vocal. Chicago was my first step away from home, and finally the goal of my ambition—New York—with its marvellous wealth of knowledge and advantages, where I hope to continue to stay for many years.

**Shepard, Helen**

I was born in Niagara Falls, New York. My first musical experience (so I am told) took place while lying in my baby carriage beside the piano with a desperate piano tuner trying to work while I hummed the notes he struck. I was graduated from Niagara Falls High School in 1919, from Walnut Lane School in Germantown, Pa., in 1921, and have attended the Institute for the past four years. My musical plans for the future are undecided, but I do hope to continue studies next year.

**Titlar, Edna**

A TALE (\*<sup>1</sup>) CUT SHORT

Like unto a head of cabbage,  
Sprung I from the miry clay,  
Near a lazy little village,  
Sleepy Hollow, by the way.  
Irving, in his noted Sketch Book,  
Wrote a legend of the Dutch.  
Baltus and Katrina buxom,  
These were they, I hail from such.  
Like unto a young tomato,  
Sprung I up as new plants will.  
Folks saw fit, then, to transplant me  
To the town of Pleasantville.  
So a Pleasantvillian have I  
Been for many hectic years,  
Growing old and tough as corn will,  
'Midst the other tender ears.  
Like unto a worm a-dangling  
From a long line,—far it reaches,  
Past to present,—grow I still,  
A nut (\*<sup>2</sup>) amidst so many peaches. (\*<sup>3</sup>)

\*<sup>1</sup> Not an appendage.

\*<sup>2</sup> Me.

\*<sup>3</sup> You.

DEPARTMENT OF PIANO

**Allen, Esther**

My academic training is represented by a diploma from the high school of my home town, Schuyler, Neb., (All great people originate in obscure and lonely hamlets!) and a B. S. from the University of Nebraska.

As for the musical side prior to attending the Institute,—my best piano teachers have been Mr. August Borglum of Omaha and Mr. Sidney



Silber, now of Chicago. My violin teacher was Mr. August Molzer of Lincoln. The theoretical study was limited to correspondence courses in harmony and music appreciation from the University Extension Conservatory of Chicago.

In the two years following my graduation from college, I tested my pedagogical abilities and theories in the laboratories of the Schuyler High School. Then, suddenly, one of those vigorous gales swept me all the way to Claremont Avenue, where I have enjoyed two pleasant years of study and companionship—these two active years being only limited by the fact that there are but 24 hours in a day and six have been spent in teaching school.

I shall leave it to the fancy of Aeolus whither I go next, but neither direction or distance can lessen my love and esteem for the people and the school I am now leaving.



*Phyllis Krauter*  
*Who won the \$1,000 Loeb Memorial Prize.*

#### **Belser, Adelaide**

Born in Albany, New York. Studied music at Academy of the Holy Name, Albany, with Sister Alphonson teacher. Attended school at Sacred Heart Convent, Albany. Continued music with Miss Doris Barnett, a pupil of Leopold Godowsky. Later studied with Miss Elizabeth Strauss at the Institute of Musical Art.

#### **Bennett, Helen**

Born in Wrentham, Mass, which is still my home when not in New York.

Studied music with a pupil of Mrs. Tapper and later with Mr. Edward Noyes in Boston.

Graduated from Wellesley in 1910.

Passed associateship examination of American

Guild of Organists 1918 in Boston, having studied organ, theory, and harmony with Mr. Everett E. Truette.

Enlisted as canteen worker with Y. W. C. A. for overseas service, Oct. 1918. Changed in Paris to entertainment department because I could accompany. Helped give concerts in all sorts of places from Y. W. C. A. huts to opera houses in France and Germany. Came home in August 1919.

Spent four months travelling in England summer of 1920.

Since return from abroad in 1919, I've lived, and taught, and studied in New York City. And now I've graduated from the I. M. A. knowing that I should have done so fifteen years ago. My present ambition is to be an accompanist.

#### **Cairns, Ruth**

Born September 1903 in Waterbury, Conn. (Hurr-a-ay!). Started piano at the inspired age of five. Turned out of Finch School at eighteen, a finished product. Studied music and art a year in Florence under heavy chaperonage—no progress made. Signor Consolo advised coming back to America to see whether the Institute could handle the situation. Expect to keep on studying in the hope of some day discovering what it's all about.

#### **Croll, Helen**

She was born in Middletown, Pa., in the early part of the 20th century and still buys her railroad tickets to that station. Nationality—what has not been jarred out by New York subways and buses—American, at least since 1690.

At the age of six she began to "take music lessons" and hasn't stopped yet. After some ten years of them in M., she looked about for new fields to conquer and picked on Peabody Conservatory. A six weeks summer camp course in piano, organ, and harmony showed her how much she did not know. The next two and a half years were spent at the Froehlich School in Harrisburg culminating in one more ribbon-tied cylinder. Organ lessons, church position, and teaching helped to pass the time.

Two years ago one corner of the "students' room" was occupied from 9 A. M. to 7 P. M. and thus she entered the I. M. A. During the last two weeks her one ambition was to see the last of this location as soon as possible; but since the horror of those hours is diminishing as they recede in the distance, she has changed her attitude and now longs to tread those halls again next year.

#### **Don, Ruth**

Born—April, 1905, Albany, N. Y.

Nationality—American.

Graduated—Albany High School, 1922.

Entered—I. M. A. in 1922. Summer school at State Teachers' College, 1924.

#### **Eyer, Mildred**

I was born in Wilkes-Barre and am still there. I prepared for college at Wyoming Seminary and, when unforeseen circumstances prevented my going to college, I returned to the Seminary to

study piano and organ. I was graduated and began teaching there the next year—which position I still occupy. I have journeyed to the Institute twice a week for the last two years. I spent one summer in Maine studying with Aurelio Giorni (because Mr. Friskin had left the country to go abroad) and varied the excitement of melodic scales by memorizing the fifty-four ornaments on the mantel shelf of the parlor which I rented.

I intended, sometime, recounting for the "Baton" a thrilling experience I once had, the high lights of which were Ambroise Thomas' "Mignon," the Hôtel de Ville, a cathedral, a viscount, and Douglas Fairbanks—but I never got to it.

This opportunity for seeing one's self in print shouldn't be wasted like this—but what can be done with so eventless a past?

#### **Giese, Ruth**

Birthplace: Newark, N. J.

Nationality: Scotch, Irish, and German, but mostly American.

Graduate of East Orange High School and studied piano privately in Jersey.

Since attending the I. M. A., I have discovered how dumb I really am, but have decided to "do" everyone when I get out.

#### **Greenfield, Alfred**

Born in 1902 at St. Paul, Minn. Graduated from the Douglas Grade School. Studied theory, piano, and organ with Mr. George H. Fairclough.

For eight years was soprano soloist at a church in St. Paul and later became assistant organist and choirmaster.

From June to December in 1918, served as camp accompanist at Camp Hancock, Ga. Have held a number of church positions since 1919 in St. Paul and in New York.

Came to New York in 1922. Have taken the piano and theory course at I. M. A. studying piano with Mr. Friskin. At the same time I have been taking organ privately with Mr. Lynnwood Farnum.

#### **Halbwachs, Martha**

I was born in the quaint and historic village of Sachetts Harbor, N. Y. My father being an army man, we did not stay there long but moved to Fort Hamilton where we lived until I was ten years old.

One of my sisters is responsible for my start at the piano by making me envy her taking lessons. I was twelve when I really did get the chance to study with this army post teacher and I studied with her for two and a half years. During this time I played the organ in a tiny church on Sunday mornings and for the Army Y. M. C. A. in the evenings and for their movies two and three times a week during the war. I also attempted to teach several small friends.

I was forced to give up studying then until I entered the Institute in 1921 as an intermediate piano student. The next two years I studied both piano and organ and at the same time gave many lessons, had a position in a church, and

directed a choir. This all has kept me very busy.

I hope to be back again next year. After five steady years, it gets to be one of one's best habits.

#### **Harrison, Winifred**

If the Faculty had such a hard time telling their past and future histories, what can be expected of us poor students who have never had any past and who know nothing of the future?

Well, at least I can tell that I was born in East Orange, N. J. So you see I have to plod along with no Russian, German, or Polish ancestors to endow me with their national instinct.

However, my natural love for music led me, after my high school days, to the Institute. And within her walls I have learned the great depth of music as a technical study and the real beauty of it as an art.

#### **Hutner, Mae**

Born in 1907 in New York City. Attended P. S. 10 and later Erasmus Hall High School. Am at present at the Maxwell College for Teachers, Brooklyn. My goal is to become something —(not very definite as yet.)



*Lillian Fuchs*

*Who was awarded \$300 of the \$600 Composition Prize*

#### **King, Benjamin**

Youngstown, Ohio, is the source of my light. Was pushed to school as far back as I can remember, probably in a perambulator! After high school tripped to New York. Attended the Institute piano course and hope to do accompanying, coaching, and organ.

Died in office, in May 1925, as vice-president of the graduating class. Complications set in as a result of overwork planning the festivities!

#### **Leitman, Ethel**

Born in New York City. Have always lived in Brooklyn. Started to study music at the age of



ten and entered the Institute three years later.

**Machlis, Joseph**

Born in unromantic, prosaic, old New York in 1906. Studying for a B.A. at City College. Hope to continue at the Institute in the fall.

**Moore, Crucita**

I was born in Philadelphia and later migrated to Brooklyn. Then four years absence from the big city to chase a college diploma at Smith. And thence to the Institute.

**Roberts, Loma**

I do not yet regard myself from a historic point of view, and haven't the perspective from which to summarize my life at present. So I will merely string out a few details in regard to my previous existence and let it go at that. Born in 1905 of American parents at Yakima, Wash. School days spent there. Was afflicted with music at the age of eight. Was exposed to both violin and piano and took both. Am now nearly over violin but still suffering from piano. Escaped pipe-organ. Played much during high school days. Finished at 17. The scene of my activities was then transferred to Seattle where I continued violin at the Cornish School. Piano I pursued at the University of Washington, where I was fortunate enough to win the scholarship offered annually by the piano faculty through competition. Then still hoping to learn to play the piano, I came to the Institute, where I found, among other things, that I was not the only young hopeful. I've stuck close by ever since, spending the summer in Boston, where I at last succumbed to pipe-organ and also discovered something of the nature of counterpoint . . . Now that the grand struggle for a diploma is over, I am looking forward to the summer at home. But as I still have an irresistible desire to learn to play the piano, I shall find myself back again at the Institute next fall.

**Sorensen, Olga Catherine**

Always lived in Omaha, Neb. Graduated from Omaha High School in 1919. Special study at the University of Omaha. Studied piano from the age of nine until I came to the Institute with Miss Margarite Liljenstolpe, a graduate of the Royal Conservatory of Stockholm. Harmony and counterpoint under J. H. Simms. Two years at I. M. A. under the tutelage of Mr. James Friskin. My future plan is to open a studio in Omaha. I am leaving New York this spring with a keen appreciation of the Institute and the excellent instruction which I have received in the past two years.

**Sternlicht, Pauline**

Born in New York in 1906. When I was 9, I began to study the piano. Somehow or other I had poor training all along until I came to the Institute three years ago.

When I was at high school, I began to regard my study of the piano seriously. Heretofore, I had only taken it up as an avocation. During my high school years, I got the finest training in playing before large audiences, so that I soon got

over "stage fright." I also played two years in succession with the high school orchestra—and during these two years we won two contests.

In the last year of my high school days, I entered the Institute. I have been there three years studying with Miss Naimska and I feel that I have learned more in these three years than in all my former student days.

**Sukoenig, Sidney**

Almost 18 long years ago, in a lone house in the wilds of Brooklyn, was born—ahem! Before Sid reached the mature age of one, he contracted a severe case of mastoiditis. At the hospital to which they took the kid, he became infamous for singing the popular ditty "Merry Widow Waltz." Little did the world realize that a few years later, that very voice would sing on the stage of the Metropolitan Opera House! To the misfortune of the rest of humanity Sid survived his operation—and began taking Piano Lessons from his Dad—seven years later. At the age of nine, he was selected to howl mezzo-soprano in the Boys' Chorus of the Metropolitan Opera Company. He howled for two years and left to become "Soprano-Howloist" of a large city Temple Choir. Sid sang two Schubert songs and accompanied himself at the Piano at graduation from Public School, at the age of 12. His father, the Cantor of the Park Ave. Synagog, thought his sonny-boy would follow his daddy's foot-steps, but lo and behold! his voice soon disappeared.

He then entered High School and also continued taking Piano lessons from Beryl Rubinstein. Two years later, Rubinstein left for a concert



*Bernard Rogers*

*Who received \$300, half of the Composition Prize.*

tour—and as High School was becoming more difficult every day, Sid made the terrible mistake of dropping the Piano. It landed with an awful crash! But he made up for this mistake by organizing and leading the Townsend Harris High School Orchestra of twenty boys.

*(Continued on Page 12)*

## The Baton

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## A FESTAL NIGHT TO REMEMBER

By Daisy Sherman

The Class of 1925 of the I. M. A. voted, as did last year's graduating class, to do something different by way of final festivities. We chose Zucca's Italian Garden in 49th Street for the scene of our class dinner on Monday evening, June first, and instead of getting up a show ourselves it was decided to have all the fun without the fussing and let some other clever folk amuse us. So we planned a theatre party to follow the dinner, and selected Gilbert and Sullivan's immortal "Mikado" with its breezy lines and captivating music, then being splendidly mounted at the 44th Street Theatre.

Our dining-room at Zucca's was a veritable bower of green and was delightfully cool in spite of the heat outside. The graduates and their guests were seated in groups at small tables, and a large U-shaped table at one end of the room was provided for the faculty, Dr. and Mrs. Damrosch presiding at the head. We were served with many tempting things,—including the famous "green spaghetti." After dinner Dr. Damrosch spoke a few words and drank our health in—coffee!

At the theatre we were whisked to far-away Japan. Strange enough, instead of finding out who we were, the ensemble sang as an opening number,\* "If You Want to Know Who WE Are." Our sympathy was aroused by Nanki-Poo; a *Wandering Minstrel He*—a brother musician!

Ko-Ko (Lupino Lane), the Lord High Executioner, was the life of the party. We could offer a few suggestions ourselves of those *Who Never Would Be Missed on his Little List*. Next Came a *Train of Little Ladies* including *Three Little*

*Maids From School*. Because Yum Yum loved Nanki-Poo, when alas *Was She Not to Ko-Ko Plighted*, complications set in. *Youth Must Have Its Fling* you know and could never *Sit in Solemn Silence* or *Sit With Downcast Eyes*.

In the *Moon and I*, I was Marguerite Namara. After the *Merry Madrigal*, there was a *Pretty How-De-Do* when in came the Mikado (the delightful William Danforth) whose *Object All Sublime* was to make the punishment fit the crime. *The Execution* brought tragedies in its wake. But in spite of the fact that *A Is Happy, B Is Not*, and even after the harrowing tale of *Tit-Wil-Low*, *Hearts Do Not Break* because after all, *The Flowers Do Bloom in The Spring*, *Tra La*, and being thus reassured we all lived happily ever after, as will the memory of that charming evening.

We wish to express our thanks to Miss Crowthers and to our class president and vice-president, Howard Talley and Benjamin King, for planning and carrying out the many details which made the evening a success.

\*Musical Program of "The Mikado" contained in italicised words.

## ALOHA OE

In other words our Director, Dr. Frank Damrosch is going to the Hawaiian Islands. He leaves New York with Mrs. Damrosch on June 20th, going first to the Canadian Rockies to visit Banff, Lake Louise, the Yoho Valley, Glacier, Vancouver and Victoria. Thence by way of Seattle, Mt. Rainier and Portland to San Francisco. They sail from there July 22nd, arriving in Honolulu July 28th where they will be the guests of Capt. and Mrs. Fyffe. After a month spent among the Hawaiian Islands, Dr. and Mrs. Damrosch will return on August 29th, going to Los Angeles and the Grand Canyon in Arizona in September. May they have a glorious trip, beneficial rest, and return to us safely in October!

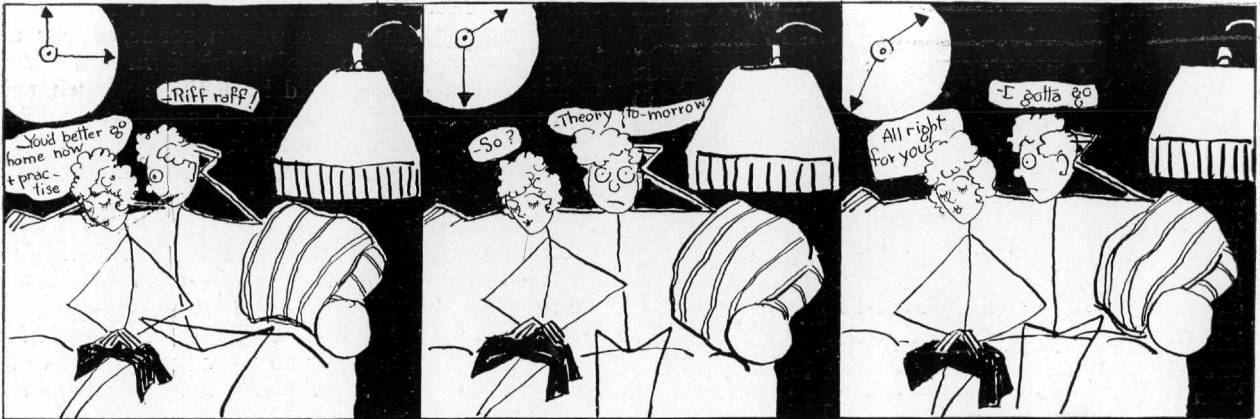
## A REAL ADVENTURE

In this dull, prosaic age it is seldom anything smacks of the thrill of the old seafaring days. We still love to read about these adventures in books but it has befallen Helen Damrosch Tee-Van, our Director's daughter, to have an opportunity to try the real thing. Her husband is assisting William Beebe on his interesting quest for important scientific discoveries—an expedition which has all the glamor of romance, as aptly described in a number of articles already published in the New York papers.

Mrs. Tee-Van has been invited to join the Beebe party for the remainder of the cruise. She arrives shortly in Balboa, C. Z., to meet the good ship "Arcturus," to replace Isabel Cooper as artist of the expedition. The "Arcturus" is again bound for the mysterious Sargassa Sea, so long the terror of nautical lore, and will be gone an indefinite period.



## IT ISN'T WORTH IT OR: THE CURSE OF A LATE SPRING



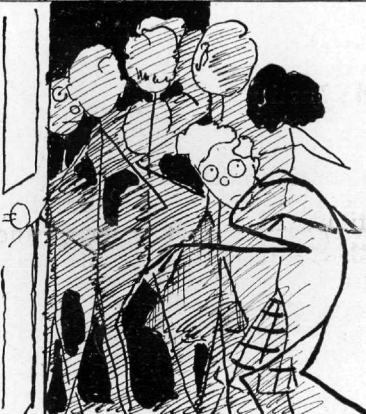
In the Spring our Hero fancies  
Tests are easy things to pass—  
'Neath the spell of Mimi's glances  
Every terror pales—Alas!

Wakes he suddenly one Friday,  
"Theory exam to-day,  
And what are 3-part song-forms?" cried he  
Registering complete dismay,

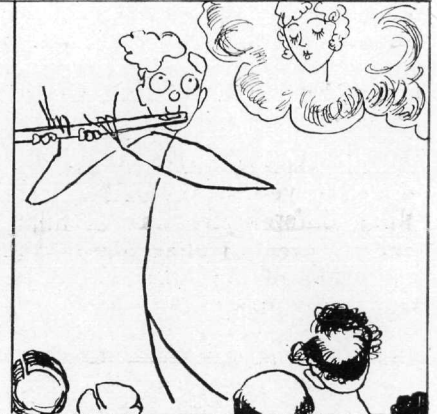
"This is Mimi's fault, no wonder  
Fifths don't mean a thing to me,  
Our acquaintance I must sunder  
Ere I flunk my Theory."



But the lovely, loyal Mimi  
Would have nothing of the sort,  
"If you pull that stuff with me,  
I'll knock you down," was her retort.



So he battles with Dictation,  
Carrollung at sight, and Tech;  
Sneaking to examination,  
Coming out a moaning wreck.



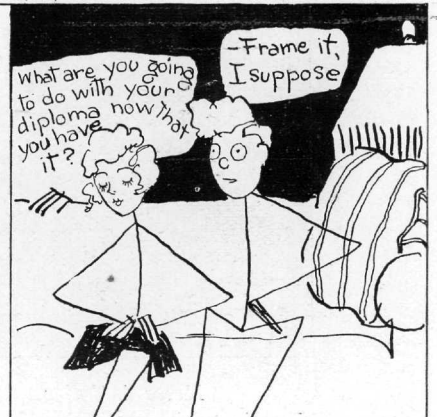
With a final mighty effort  
Lo! He takes the crucial test—  
All he does is think of Mimi,  
And the Teachers do the rest.



Then come days of horrid waiting  
In an agony of dread—  
Loud his negligence berating,  
Cries he, "Would that I was dead!"



Then at last there comes the missive,  
All is now beyond recall,  
So he opens it with misgiving—  
There is justice after all!



One more word in warning for all:  
If this history shall reach you  
Ponder well upon its moral—  
"Would-be's," let this lesson teach you!  
— By one who knows

## THE CLASS OF 1925

(Continued from Page 9)

After graduating from High School, he entered the Institute and City College. He also took a few flute lessons from Gerald Rudy (another I. M. A. student) and soon played in the C. C. N. Y. Band, of which he was recently made leader. For two and a half years he has annoyed Mr. Friskin and some other worthy members of our faculty and has finally decided to aim for a career which will involve dropping his fingers upon a black and white keyboard.

### Talley, Howard

The subject of the sketch was born in Brooklyn, but he flew from there as soon as he could. In the course of history he took a trip to the British Isles and stayed there five years—just long enough to acquire an accent that he lost on return to the States. His first piano lessons were started at the age of fifteen, but not before he could play, with terrible fingering, the "Poet and Peasant Overture."

A somewhat desultory self-study of Harmony led to an attempt to master a small handbook of Counterpoint. Although it was not mastered by any means, yet the contrapuntal practice prepared the way for future work in the Institute. Some experience in theatrical music was acquired before the taking up of serious study in such a renowned school as the Institute was considered. In the fall of '21, after preparatory study with Mr. Newstead, and with the aid of a few theory lessons from Mr. Murphy, there was entered on the roll books of the school, the name of Howard Talley.



Howard Talley,  
President of the Graduating Class.

### Van Doren, Ruth

Born in Peapack, New Jersey.

Went to high school in Bernardsville, New Jersey.

Finally came to the Institute.

### Van Vorst, Marion

I was born in the little village of Scotia on the banks of the Mohawk River, near Schenectady. There I spent my early school days. Later I attended Syracuse University. When I showed sufficient wisdom and common sense, I was allowed to journey to the "Big Town" to study music at the I.M.A. And here three very happy years have been spent. With some knowledge and a great deal of enthusiasm, I leave its kindly halls to carry a few of its ideals to students in a private school in Schenectady.

### Weigand, Louie

I was born, I believe, in Jersey City. I think I must have raised a rumpus about that, because we moved (according to ancient history) when I was about a year old to Wilkes-Barre, Pa. This suited us all quite well; so we stayed there until March of last year when we moved across the river to Kingston, Pa.

I received my early instructions at W. B. public schools, and after graduating from high school, I entered the music department of the Wyoming Seminary. I took about all I could get there in the line of piano and organ instruction, including a nicely engraved piece of paper.

I've enjoyed the time I have spent at the I. M. A. very much—especially the last two weeks—and feel very much indebted to all of my teachers. Miss Whiley and Mr. Wedge have inspired me to the point where I must strain some poor children's ears next year.

Oh, I forgot to tell my nationality. To save time, I'll say I am a New Yorker. Of course, that's not really true; but father and mother were born there; and how else does one get one's nationality?

### Wright, Agnes

Present home—Columbus, Ohio.

Education—Graduated from Canal Winchester High School 1916. Traveled with Chautauqua through the middle west in the summer of 1918. Graduated from Otterbein College Conservatory 1919. Piano instructor at Otterbein College, Westerville, Ohio, from 1920 and 1923 inclusive. Chicago Musical College—summer of 1922—studied piano with Rudolph Ganz and accompanying with Richard Hageman.

Organist at Mayflower Congregational Church, Columbus, Ohio, from 1920 to 1923.

Institute of Musical Art from 1923 to 1925. Piano with Arthur Newstead, organ one year with Miss Lillian Carpenter.

The Institute has been a source of real inspiration to me and my chief desire and aim is to make myself worthy of its name.

## DEPARTMENT OF ORGAN

### Hanson, Jehu

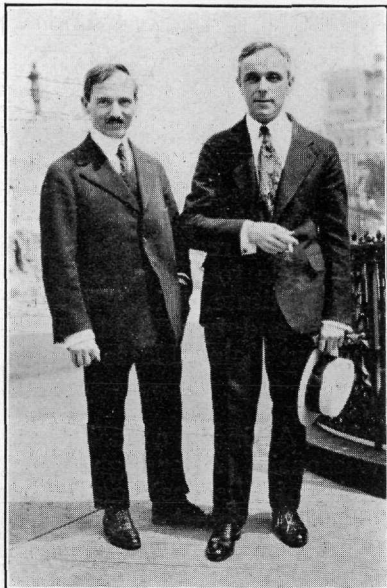
Birthplace—Blue Hill, Nebraska, July 17, 1902. Began piano lessons when I was seven. In 1914 went to Pasadena, Cal. and lived at the ranch and orange grove of my uncle. Graduated from South Pasadena High School in 1920. After the



first few years of the organ, studied four years with P. Shaul Hallett, then dean of the Southern California Branch of the American Guild of Organists. Played in Pasadena and Los Angeles and was organist of the First Christian Church of Pasadena three years before coming to the Institute. Came to New York and the Institute three years ago—have been here since and hope to be here next year too.

#### **Nelson, Uriel**

I was born in Colorado and lived there until I finished grammar school. Later I attended suc-



*Gaston and Edouard Dethier  
of the Organ and Violin Faculty*

cessively the Los Angeles Polytechnic High, the University of Colorado, and the University of California. An interesting coincidence is that I went to the same high school with Dorsey Whittington and, although I never met him, I used to hear him play occasionally at school. The last time was just before he left for New York. It never occurred to me that I might some day do likewise for, strangely enough, until I was a junior in college, I had in mind to become a mining engineer. Then, for better or for worse, I made the change to music. And as soon as I received my degree, I came to the Institute. As to the future, I am undecided whether to give the world my recently acquired erudition or to return to the Institute for a bit more. One realizes how little one knows at graduation; so it is my hope to come back "sometime" if not sooner.

#### **DEPARTMENT OF VIOLIN**

##### **Cacioppo, Charles**

I was born in New York in 1902 of Italian parents. Now that I have my diploma in hand I can look back with pleasure on the years of study preceding it. I see myself drawing my first bow just a little against my will; coming up from the street . . . to practice. Then those

awful Kayser studies and those scales. But when I entered the Institute, I felt proud and no longer practiced without pleasure. At last the final exams — excitement — suspense — reward! And now I feel happy for having had Mr. Fonaroff as instructor, happy for my diploma, happy because I can now begin advanced studies toward my ambition—to teach.

##### **Conklin, Helen**

Having too defective a memory to recall previous birthday gifts, this young lady mentioned to me that on the fourth anniversary of her natal day she was all but overwhelmed with delight to receive a small violin from her parents. From that day to this she has been going through the endless round of practicing. Her high school education completed, she left Peekskill, N. Y., and set out for the Institute, with great expectations on the part of her parents. However, two years after that, she realized that she knew practically nothing about the violin and very little about music in general. Dr. Damrosch placed her under the careful supervision of Louis J. Bostelmann; and after four years of struggling on the part of both teacher and pupil, she passed the final examinations. In the future she intends to make the name Helen F. Conklin well known as that of a first class teacher and soloist.

##### **Feinman, Harry**

During the three years at the Institute, I worked faithfully and diligently thanks to the faculty and particularly my violin teacher, Mr. Dethier.

##### **Fleisher, Anna**

I was born in Lodz, Poland, 21 years ago. According to family historians, I evinced no particular musical ability beyond the unusual tendency to cry. After living through some amateur programs and other cheerful exhibitions of that nature (such as seeing my father exiled to Siberia), the family moved to a little town near Warsaw. From that time on, it was only in the expectancy of migrating to the New World that we existed. When I was eight, we finally arrived—my father having preceded us by a few months. Here we settled in Paterson, N. J.

All this time no talk of music—there didn't seem to be any time and certainly no money for any such thing. But then an idea began to form in my father's head.

A fiddle was procured and offered as bait to my brother. (The complete emancipation of woman had not yet begun!) It was only because he declined the burden that I, at 12, started to play. It was at the Gill School of Music, where about thirty were taught at the same time, that I first studied and wasted nearly a year. Later, I spent another year with a reputable teacher. Then we moved to New York.

Here I studied with Cyril Towbin—a graduate of the Institute—until I myself entered the magic portals. And so here I am.

I have no definite plans for the future, but I probably shall continue with Mr. Edouard Dethier with whom I have been all these years—and who, in all probability, is thoroughly tired of me. But I'm too fond of him to leave him without a struggle.

**Goodman, Anna**

I was ten years old when an overwhelming desire to play the violin came over me. My uncle, a violinist, suggested that I take lessons. Just at that time there was a movement in the public schools to teach violin in classes; and one of these classes I entered. About 30 children play at the same time with the effect that you can perhaps imagine. The lessons were \$.75 per month. However, I did not remain there very long, but began studying with a number of private teachers successively, several of whom were indirectly connected with the Institute. I hoped to study with Mr. Dethier of whose merits I was informed by one of his pupils. So I entered the Institute and I have never regretted it for it has afforded me a most excellent musical education.

**Höne, Franz**

My memoirs will prove very dull reading, I'm afraid, for, up to the present time, I have not done anything of interest.

I was born in Bridlington (Yorkshire) England 17 years ago, and at the age of four years and nine months began to study violin under my father's tutelage.

In the spring of 1914, I played for Dr. Brodsky at the Royal Academy of Music in Manchester and he promised to teach me. But the war broke out and he was taken prisoner of war in Austria.

I made my first public appearance, October 22, 1914, then six and a half years old, at a concert given in aid of the Prince of Wales war relief fund—playing Viotti's 22nd Concerto and as an encore the Intermezzo from Cavalleria Rusticana. In the latter number, when I found the spotlight turned upon me, I took fright and skipped three bars; but fortunately my pianist made the jump and thus saved the situation.

A week later we came to New York. My father then brought me to the Institute where Mr. Kneisel heard me and where Dr. Damrosch was good enough to grant me a scholarship. I studied under Mr. Bostelmann for six years, and afterwards, under Mr. Kneisel for four years.

Of my coming trip to Europe????—to be continued in our next—

**Kohn, Morris**

In the zenith city of the unsalted seas—Duluth, Minn.—in the great open spaces where men are men, women are women, and children have the measles; in the great middle west, in the vicinity of Lake Minnehaha—the laughing waters of Minnetonka—a child was born, one who was the answer perfect to any maiden's prayer and the reason many of them leave home.

Regarding his work—let it be said that he has

a great future behind him and that his little fiddle playing took on international significance when it caused the World War in 1914.

In October 1923, at the request of President Coolidge, he entered the Institute and in June, 1925 he is leaving by popular request.

**Pollock, Meyer**

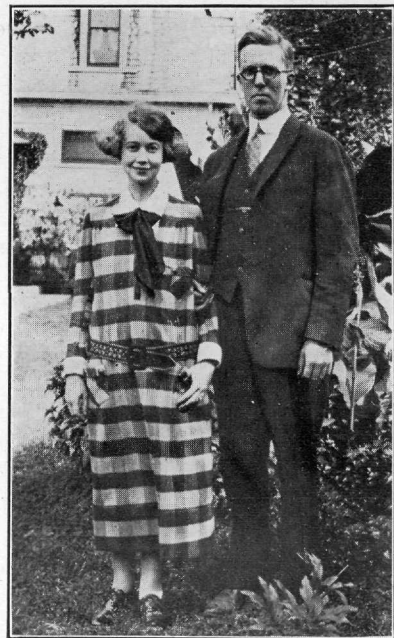
I was born in 1905 in Roumania. Came to America in 1912 and began to study the violin when I was nine. I entered the Institute in 1923 and studied there under Mr. Hasselbrink. My time is occupied with studying and playing with the Mozart String Quartette. I also teach and take engagements with the radio. Beginning with next season I shall play in the New York Symphony.

**Proctor, Francis**

I was born in a little village called Richmond in Maine. A few years later we moved to St. Petersburg, Fla., where I started my first violin lessons. During the period of study there I played at numerous recitals and concerts. Four years ago I came to New York. Besides my work at the Institute, I have taken a class of private pupils and have had several concert tours throughout Maine, Massachusetts and New York.

**Sontag, Wesley**

Born at Fort Atkinson, a small town near Milwaukee, Wisconsin. After high school, attended the University of Wisconsin until decision to do music entirely. Attended, graduated, and taught at Wisconsin College of Music in Milwaukee. Studied there with Clarke Wooddell and Frederik Frederikson of Chicago. Came to N. Y. in 1921 and studied under Hugo Kortschak and Edouard Dethier. Interested in composition: songs have



*Genieve Lewis, winner of the Faculty Scholarship, with her husband, Harold Lewis, who held the scholarship year before last.*



been sung by May Peterson and Suzanne Keener, both formerly of the Metropolitan Opera, and others.

**Taffel, Abram**

I was born in Odessa, Russia, eighteen years ago. When I was seven, my family migrated to America and landed in Boston. Some three years later I began to study the violin. A year later I entered the New England Conservatory of Music where I studied for two years. At that time some musicians began to advise me to go to New York to study; and I did five years ago. During the first summer with Mr. Svecenski and when the Institute opened in the fall, he recommended me to Mr. Damrosch. I have been studying here since then with Mr. Svecenski until last year when I entered Mr. Kneisel's class.

**DEPARTMENT OF VIOLONCELLO**

**Lewis, Genieve Hughel**

I was born in Anderson, Ind., in 1898. I started my musical training with the study of piano at the age of six, in Indianapolis, where my home has been ever since. I was a student at the Metropolitan School of Music in Indianapolis and at the age of ten began studying the 'cello with Adolph Schellschmidt of that school. I was graduated from High School in 1915 and after a year and a half in Butler College, went to the New England Conservatory in Boston, where I continued my studies under a scholarship with Josef Adamowski. The war interrupting my schooling, I returned to Indianapolis and became a member of the Orloff Trio, consisting of Jean Orloff, pupil of Wilhelmj of London, and Senora Coffin, pupil of Leschetizky, and myself. We concertized in the middle west, 1919-1923.

During this time, I commuted to Cincinnati every week and studied at the Cincinnati Conservatory of Music where I was a scholarship pupil of Karl Kirk-Smith. I was graduated from there in 1921. The year 1921-22, the Orloff Trio was engaged by the Indianapolis School Board and given full charge of Music Appreciation work in the seventy-five schools. We also taught our instruments in the three high schools.

In 1923 I resigned as 'cellist of the trio and came to New York to study with Willem Willeke. I spent the summer of 1924 in Blue Hill, Me. in Mr. Kneisel's colony. Fate decreed that I return to the Institute that fall under a new name—I was married to Harold Lewis at home in September. I have just completed the requirements of the third year graduates and have received my regular diploma in Violoncello.

**DEPARTMENT OF PUBLIC SCHOOL  
MUSIC**

**Blow, Evelyn**

Born in Elizabeth, N. J. Came to live in New York City ten years ago. Graduated from high school and completed one year of college. I entered the Supervisors' Course at the Institute where I have received most excellent training. Next year I am entering Teachers' College of

Columbia to complete work for a degree. At the same time, I shall continue to study singing and further the foundations so well laid by the Institute.

**Boretz, Ruth**

I was born in our beloved New York but only stayed there four years. Ever since that time. I have lived in Brooklyn. I am of Austrian descent, have had a fairly good general education, and before coming to the Institute I studied piano, but at the Institute, I have taken voice. It is my intention to teach and continue studying music.

**Bruce, Esther**

Born in 1902 in Guthrie, Oklahoma.

Studied in the University of Oklahoma.

Taught one year at Snead Seminary in Alabama.

Entered the Institute in 1922.

**Charch, Anne**

Briefly here are the facts as requested—born in Dayton, Ohio, and have always lived there. After graduation from high school in Dayton, was assistant for three years to the physics professor at the school. Studied piano at Cincinnati College of Music with Frederick Hofmann and Romeo Gorno. Attended Northwestern University prior to coming to the Institute. While there studied piano with Arne Oldberg. Have taught piano and have played a church organ in Dayton. For the past two summers was social secretary at a country club in Dayton. I am planning on being a supervisor in the Dayton schools next year.

**Gibson, Alice**

Born in Waterbury, Conn. Began studies at piano when five. Parents moved to New York a few years later where I took piano at the German Conservatory of Music on 42nd Street of which Carl Hein was director. Also studied at Ursuline Academy where I made my initial bow to public at age of seven. Returned to Waterbury where I studied with a Leschetizky pupil. Gave special recitals there. After graduating from high school studied with Edwin Hughes. Also had a year with Ethel Leginska. Came to Institute for piano course and studied with Aurelio Giorni. Following year decided to take supervisors' course. Hope to teach piano or public school music next fall and continue with piano study.

**Posey, Virginia**

I was born in Mississippi but later came to Kentucky to make my home. After high school I went to college near Atlanta, Ga., and while there played in the college orchestra. On graduation I entered the Institute, a place which has given me great pleasure. I hope that I shall always be able to make New York City my home.

**Rosenzweig, Frances**

Although my ambition at the age of six was to be a violinist, I began to take piano lessons. My first teacher was connected with a Music School Settlement and it was my privilege to perform at the many concerts given at this school.

The grammar school I attended was known to be the best "singing" school in the district; and, here, under the influence of an inspired music teacher, I heard and learned a great deal. I was one of the three girls chosen to represent that school in a Music Memory Contest of the district and borough.

In high school I assisted the music teacher by accompanying the orchestra or by playing occasionally for assemblies. I took advantage of all elective music courses and enjoyed them thoroughly. Music supervision in public schools has always appealed to me and I was recommended to the Institute for this course. The years that I have spent here are among the happiest of my life, thus far.

#### **Searles, Elsie**

I was born in Sing Sing, now known as Ossining. Escape soon followed and for ten years, I eluded the "grey walls", attending Yonkers public schools during that period.

During my junior year at high school, I was "trailed and dragged back to finish my term." After completing high school, I floundered about for a few years trying to discover my talents at the same time teaching as a substitute in the schools of Ossining.

A desire for further musical knowledge with my fondness for teaching urged me toward the Institute. My two years parole is over, but because of good behavior and due to the prospects of good influences as a parson's wife, I have been granted a "pardon" for being born in Sing Sing and am off to Pleasant Valley and New Haven.

#### **Sendler, Raimonde**

Born in New York in 1902. (No bronze tablet on the house as yet).

Graduated from P. S. No. 6 of the Bronx in 1917.

Graduated from Morris High School in 1921.

Graduated from Tremont Business School 1922.

Began studying piano at 9; began to learn something about piano playing at 13 and seven years afterwards I entered the Institute.

So far the outstanding event in the above is my engagement to a non-musician. (To be laughed off!)

#### **Sibbet, Anna May**

During my life so far nothing has happened of any great importance. I was born in Los Angeles, California, lived there most of my life, finished my schooling there through high school, and then went to Berkeley, and graduated from the University of California. I came east, after traveling a year in Mexico and the United States, and entered the Institute. New York seems to be my haven and I expect after going home this summer I shall return in the fall to live here.

### **RECIPIENTS OF POST-GRADUATE DIPLOMAS**

#### **Cianci, Muriella**

##### *Artists' Diploma in Singing*

Born in Philadelphia in 1901. Lived in Italy and in England part of my childhood. Father was born in Florence and mother in London. Taught tennis for a living before I came to New York. With painting a little, teaching at times, and singing, I am surviving beautifully.

#### **Lewis, Harold**

##### *Certificate of Maturity and Teachers' Diploma in Piano*

I was born in 1899 at Fairfield, Neb., a little village of about eight hundred people. Music lessons started when I was nine years of age. During my high school days I attempted some startling musical things, such as organizing a male quartet with three of my friends, whose voices were just changing. I started a high school orchestra with people, the majority of whom, had never played any kind of musical instrument and organized a high school band and played every instrument at one time or another. Our first public appearance was six weeks after our first meeting. Imagine what a huge success it was!

In 1916, I entered Nebraska State University, where I received my A. B. degree in 1920. While in college I was accompanist and president of the University chorus of three hundred voices. I was concert-master and assistant director of the State Military band. All this time I was continuing my study of the piano with Sidney Silber, now dean of the Sherwood Music School in Chicago. I played tympani with the school orchestra.

Upon graduation from college, I was made director of Thurlow Lieurance's little symphony orchestra as well as soloist. During the next two years we made four tours of the United States, Canada and Mexico.

By the Fall of 1922 I had accumulated enough funds to go to the school on which my eye had been fixed for several years, namely, the Institute of Musical Art. I received the regular diploma of graduation in the Spring of 1923 when I was awarded the faculty scholarship. For the past two years I have been teaching at the Institute, and at the end of the present year received the Teachers' Certificate and Maturity Certificate.

Last fall I married Genieve Hughel, a fellow-student at the I. M. A. So you see we never can tell what will happen!

The three years here have been very happy ones indeed. My study with Mr. Friskin has been a source of great inspiration.

#### **Sherman, Daisy**

##### *Teachers' Diploma in Piano*

I was born in Amherst, Mass., of New England parents who are of English and Scotch descent. Both sides of the family fortunately escaped the Puritanical curse which banished music and the other arts. A great uncle was a pianist and violinist and taught these instruments and sight-



singing at a "singing school" making his rounds of the country on horseback, his violin fastened to his back.

My mother gave me my first musical instruction. As a child I met Dr. Goetschius and showed him some of my little compositions. I later studied piano with Helen Hopekirk.

I came to the Institute in 1918 and graduated under Richard Buhlig in 1920. The following year I began teaching, continuing my study of composition and piano at the Institute working under Aurelio Giorni, Edwin Hughes, and Harold Morris.

Next year I plan to write my overture for the Certificate of Maturity in Composition. Beyond this I have no definite plans except to teach, to play, and to write as much as possible.

**Hall, Frances**

*Certificate of Maturity in Piano*

Born in N. Y. of American parents. First showed evidences of musical interest at age of three by picking out hurdy-gurdy tunes at the keyboard. Studied previous to Institute days with a pupil of Lambert. Going abroad this summer to study with Philipp.

**Murat, Ronald**

*Teachers' Diploma in Violin*

I was born in Warsaw, Poland. At the age of seven, I started my musical education studying piano under the guidance of my mother. Two years later my mother was persuaded by Mr. Michalowicz (the teacher of Bronislaw Huberman) to let me commence violin study and discontinue piano. After three years with Mr. Michalowicz, I entered the Warsaw Conservatory where, besides furthering my violin studies, I completed the harmony and sight-singing courses in two and a half years. At this stage, I had to leave the Warsaw Conservatory to go to the United States. On my arrival here in 1922, I was fortunate enough to be accepted at the Institute and assigned to Mr. Svecenski's class. Last year I graduated from the Regular Course. My intentions are to continue violin and composition studies at the Institute simultaneously with devoting part of my time to teaching.

**Edelstein, Walter**

*Certificate of Maturity in Violin*

I was born in Brooklyn in 1903. When I was 5, one of my older brothers began to take music lessons. This to my mind was the most wonderful experience that I could imagine; and I begged my father to get me a violin. He promised me one on my seventh birthday. And with that memorable day came a bright new violin complete with bow, and stand. And now I would be a real fiddler.

While attending P. S. 36, I was invited to join the school orchestra and began to take interest in the work. Entering high school, I became identified with all its musical activities—and at graduation, I was asked to compose the Class Song. I did this and also conducted the orchestra. Then I began to study music more seriously

for my goal was and still is to be a violinist and musician. I have received my violin instruction at the Institute from Mr. Held, Mr. Svecenski, Mr. Gardner, and now with Mr. Kneisel.

Chamber music appeals to me. The one year that I was away from the Institute I formed a string quartet. We gave a series of concerts at several private residences in New York and one concert at the Harvard Club.

The past three summers, I have spent my time with Mr. Kneisel at Blue Hill where I have met many interesting and wonderful people. I look forward with great anticipation to this coming summer at Blue Hill.

In the fall I expect to continue my work in the Artists' Course at the Institute and have best hopes for the future.

**Kaufman, Louis**

*Certificate of Maturity in Violin*

Born—1905 at Portland, Oregon.

Died—Not yet.

Studied—In New York last six years. Five at the Institute under Franz Kneisel.

Plans—A debut in Aeolian Hall August 16, 1998. (Don't forget to reserve the evening.)

**Merrill, Winifred**

*Certificate of Maturity in Violin*

My birthplace was Atlanta, Ga. From there we went abroad for some years. It was during this time that I was given my first violin. On our return to America, I began to study drawing and violin, the latter with my father, later taking up piano and harmony while attending school. A vacation abroad was spent chiefly in art galleries. Some time after this I was admitted, by special permission, to college where I received a teachers' certificate in violin. The following summer I was deciding between music and painting when on the advice of Maud Powell, I came to Blue Hill to study with Mr. Kneisel. That fall I entered the Institute where I have been studying ever since. I have supplemented my work there with courses at Columbia and Indiana Universities. Last year I spent at the latter University working with an accompanist.

**Kraeuter, Phyllis**

*Artists' Diploma in Violoncello*

First of all, I am an American—and not a New Yorker! I was born in Columbus, Ohio, and having inherited the tendency from more than ten generations of Kräuters to play some instrument or other, I began to study 'cello at seven years of age. My first appearance in public was made the same year before an audience of 2000 people. And one of my most prized keep-sakes is a personal letter of congratulation that the governor, James Cox, wrote to me.

Four years later, my teacher went to war, and there being no one else in town with whom to study, my sister and I came to New York the following year to enter the Institute where my brother Karl had been studying. I graduated at fourteen from Wadleigh High School and the next year from the regular course at the Institute.

Two years later I received the Teachers' Diploma; and the Artists' Diploma that I received this year will be the last I shall ever expect to contribute to the family photo gallery.

**Bove, Henry**

*Artists' Diploma in Flute*

To those who know me and to those who—are lucky: Just a few words to tell of my quiet ways—I was born in Philadelphia. I am not French my parents having come from Italy. Before I decided to study seriously, I was touring the wide open spaces of the west as first flutist with the Minneapolis Symphony Orchestra and as soloist with Tetrizzini. Then I realized that one should study while young and travel later to enjoy the fruits of his study. While at the Institute, I have been connected with the New York Philharmonic, Mme. Dal Monte, Mme. Ivogun, etc. After receiving my artist diploma I am leaving for Europe to see what's in that place. To keep myself from loafing, I am to study at Fontainebleau. So I might yet decide what I am fit for in the future.

**Del Busto, Angel**

*Artists' Diploma in Bassoon*

Born at Ponce, P. R., before the Spanish-American War. My father was a business man and a very unsuccessful one after the entry of the Americans in P. R. All of his properties were practically destroyed by a huge cyclone which threatened the Island of P. R. in 1900 and which actually lead to my mother's death. I was one of eight children. When a very little boy, I sang in the choir in my home town.

At a Catholic school at San Juan, I studied music for eight years under Juan Vinola. While in this last school, I learned to play on practically all the wind instruments as well as arrange for them and conduct the band in assistance to my teacher. Later I earned my enlistment in the American army by playing a solo for cornet in the school band with a set of 13 variations based on an old American theme, "Old Folks at Home." Once in the army I became interested in the bassoon and later in the clarinet. Left the service in 1917, but being a reservist was ordered to active duty when the U. S. entered the war. Here I automatically became assistant band leader and later was appointed band leader. Shortly after I became a commissioned officer band leader. After the war in which I had been gassed four times and injured twice in the drive from Chateau Thierry to Coblenz, I entered the Band Masters' School at Chaumont and graduated six months later. When I returned to America, I was sent to Des Moines, Ia., as instructor of Spanish and at the same time director of the 4th Division Band for about a year.

Until then I had expected to study at the Army Music School at Governors Island. But I was accidentally selected one of the five for scholarship at the Institute; and so began my studies anew, this time with Dr. Goetschius, in 1920.

And I studied with him five consecutive years. Since then I have received five diplomas.

I have taught in private schools, settlements, at the Band Masters School on Governors Island besides having played with the Russian Symphony, Sousa's Band, Munchim's Band, and the New York Symphony.

## RECIPIENT OF CERTIFICATE IN ANALYTIC THEORY

**Ray, Manasseh**

It was at the home of my aunt, where I was sent to live at the age of seven, after the death of my mother, that I received my first musical inclinations. Here I came in contact with church musicians and other people who had pianos and small organs. I had no access, however, to any instrument; so I devised one, as I had seen my elder brother do, out of quills cut from "branch cane" or "fishing cane" as it is sometimes called. These quills, or pipes, were so cut in lengths that a complete scale could be played on them by blowing in one quill at a time to produce the tones. They were strung together in the order of their pitches. I played many simple tunes for my amusement while taking care of my aunt's cows in the pasture.

After a short time, I returned to my birth-place, Evergreen, Ala., to stay with my father a while. Wherever and whenever I had access to a piano or organ, I would pick out tunes. This with the music of the church and such other music that I chanced to hear, kept the spark alive until my father sent me to Tuskegee Institute, Ala. Dr. Booker T. Washington, founder of the Institute, gave students who had little money a chance to earn their way by working during the day and attending school in the evening. There are many opportunities at Tuskegee for serious minded students. It was here that my musical education took definite shape. Tuskegee's band is strictly a military organization under the same strict rules and military tactics as bands of the regular army. I had my first trombone lesson from one of the band boys here. He charged me ten cents a lesson, but my funds ran out before I could get my fourth lesson. And it was over a year before I could take lessons again since I could not pay the cash tuition fee. Working nine and a half hours a day for four years and attending night school for two and a half hours an evening was my only hope of getting literary and musical training. This I did cheerfully. And I was able to enter the band my second year and the day classes in my fifth year at Tuskegee. For seven years I was a member of the band. I studied some harmony and other musical instruments while playing the trombone.

In 1913, my sixth year at Tuskegee, my musical progress attracted the attention of the school authorities and I was awarded a two-year scholarship. I was made second lieutenant of the band in 1914. After the resignation of the band-master, Dr. Washington called me to his office and advised me to take charge of the band. I did so and con-



ducted it throughout my last year at Tuskegee, giving a concert every Sunday.

In 1916 I came to New York to take music studies that would best fit me to be an efficient teacher and band-conductor. Until I was inducted into military service in 1918 at Camp Dix as musician in the Three-Hundred and Fiftieth Field Artillery Band, I played professionally in New York. After seeing service in France with Dr. Goetschius' "Tone Relations" in my pack for study during spare moments, I returned to America determined to enter the Institute of Musical Art in the fall. But prohibition, which so effected restaurant orchestras, made it impossible for me to get a steady job. To make sure of my tuition for 1920, I took no chances with music but passed the Civil Service examination for Post Office clerk. I was appointed and placed in the Grand Central Post Office where I am still employed.

I entered the Institute in 1920. But to do it I was compelled to take all-night work in the Post Office. And for two years I worked from six P. M. to three A. M. and sometimes until five A. M. in order to attend school in the daytime.

I have not enjoyed, as most boys have, the comforts of a permanent home with motherly care. I have had to travel from city to city and state to state for a livelihood. My ambition is now, and has been for many years, to become a competent teacher and director of bands and orchestras. To accomplish this end I have made a long study of instrumentation. Aside from my work in the Post Office and studies at the Institute I have a small orchestra under my direction at present.

#### SOLUTION OF LAST PUZZLE

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#### Good News

Mr. Henry Ford has now completed arrangements for the mass production of airplanes. We are glad to hear of this determined effort to raise American humor to a higher level.

—The Humorist (London).

#### MISSING LINKS

The biographical chain is this Graduation Issue of The Baton is lacking a few links to make it complete. We regret the omissions but the delinquents did not respond to the editorial request for information. Mention is here made of them as being recipients of diplomas from the Institute this year. Postgraduates: Julian Kahn, Charles McBride, Louise Talma, William Tuchman. Graduates: Loraine Boardman, Evelyn Finn, Ida Gottlieb, Dorothy Jenkins, Mary Leary, Lela Pines, Jantje Rozema, Stella Simpson, Eleanor Walker, Ralph Wallace.

#### A Guide to Italy

Eh? You are to sail for Eetaly?  
O! my, I weesh I gon' weeth you!  
I show you all da place to see  
An' all da besta peopla, too;  
An' evratheeng you want, my frand,  
So you could know, w'en you are through,  
All theengs een dat so granda land—  
O! my, I weesh I gon' weeth you!

Eh? Sure! I know da lan' so wal  
I geeve advice bayfore you go;  
I tal you all you want me tal.  
W'at ees eet you weell like for know?  
Da churcha? No, not Rome, my frand.  
I tal you eef you want for see  
Da fines' wans een all da land  
You musta go for Napoli.  
Da music? You are fond of eet?  
Wal den, baylieve me eef I say  
Ees no wan play so gran', so sweet  
Like Banda Napoli ees play.  
W'at kinda wine? Chianti! O!

My frand, you must have taste of dat.  
Da best ees mak' from grapes dat grow  
By Napoli, so beeg, so fat—  
Eh? Where da besta peopla leeve?  
Wal, now, I want you com' to me  
Bayfore you sail an' I weell geeve  
You names som' frands een Napoli—  
Eh? Where da pritta ladies ees?  
Ah, my! Ravenna ees da place,  
Not Napoli, for findin' dees.  
Ravenna girls ees gotta face  
So sweet, an' teeth so white as snow,  
So brighta eyes, so black da hair—  
Ravenna ees my town? O! no,  
My Rosa she ees com' from dere.  
You know. I com' from Napoli,  
Dat's how I know so mooch to tal,  
About da besta theengs to see;  
You see, I know dem vera wal.

Eh? Wal, good-day, my frand. O! no,  
I glad for tal you w'at to do  
Een Eetaly bayfore you go—  
O! my, I weesh I goin' weeth you!

—T. A. Daly.

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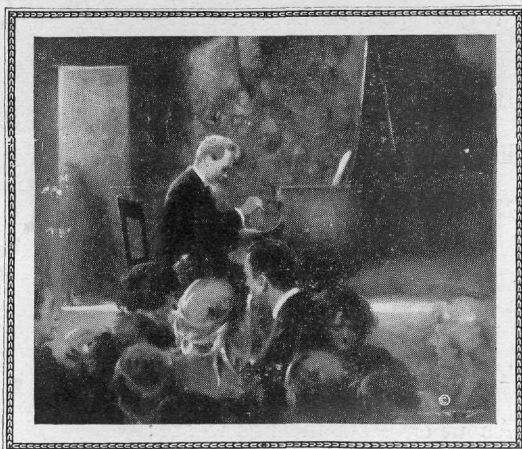
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