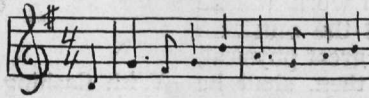
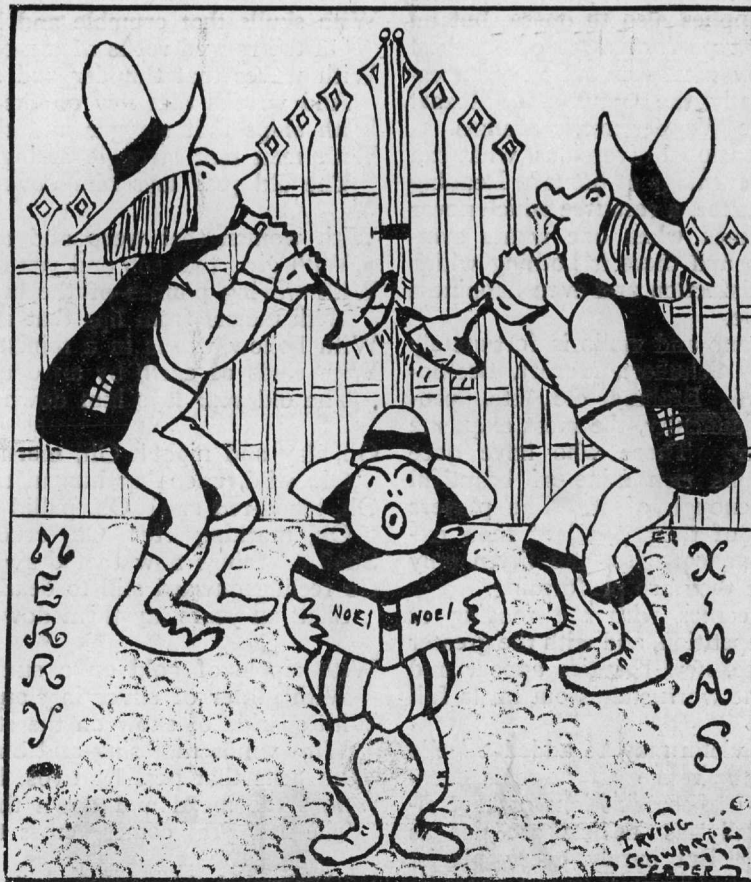


# The Baton



Published by and for the Institute of Musical Art of the City of New York  
FRANK DAMROSCH, Director



THE MUSICIAN'S RELAXATION  
By Frank Damrosch

A SONG OF NEW YEAR'S EVE  
By W. J. Henderson

MEMORIES OF LIFE IN  
ST. PETERSBURG  
By Leopold Auer

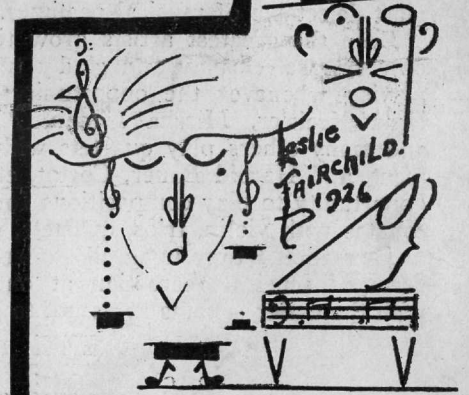
GREAT BELLS OF THE WORLD  
and their Music

CONCERT-GOING IN MANY LIGHTS  
By Thomas Tapper

Vol. VI. No. 2

December, 1926

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## THE MUSICIAN'S RELAXATION

*By Frank Damrosch*

WHEN the pianist, the violinist, or 'cellist has done his day's work: playing concerts, practicing, teaching, he needs recreation just as does any other human being, for "all work and no play makes Jack a dull boy." And the musician who takes his work seriously is under great physical, mental, and nervous strain. How, then, shall he employ his leisure in order that he may get the recreation he needs?

There is the theatre. A good comedy or a fine, stirring drama, well-acted, will serve this purpose at intervals; but the really good ones are comparatively rare and, besides, the average musician cannot afford too frequent indulgences in this form of entertainment. This applies also to opera, but an occasional attendance at performances of the best operas affords not only pleasure, but very necessary education, especially the Gluck and Mozart operas, *Fidelio*, and the Wagner music dramas.

Leaving out such occasional diversions, what can one do with the many evenings at home? Reading good literature is, of course, a resource which never fails, but there are times when one wants sympathetic companionship and there is nothing which yields so much real satisfaction and even happiness as does ensemble music.

The literature for piano and violin is fortunately very large. Sonatas by Schubert, Mozart, Beethoven, Mendelssohn, Raff, Brahms, etc., etc., provide, in all degrees of difficulty, the most exquisite material for enjoyment. Those who have once started in exploring this rich mine of beautiful music can never get enough of it. The players forget to be conscious of themselves, of their excellences or of their inadequacies, and listen only to the delightful music they are performing.

The first pleasure comes with the reading at sight; but with every repetition, and with the greater facility gained by these, new beauties appear and are appreciated until the work stands out in its full loveliness.

Of course, if to the violin may be added a 'cello or a viola and 'cello, the range of choice is enormously increased, but such combinations are not always available, especially as 'cellists are not as plentiful as violinists. But surely every pianist knows a violinist and every violinist knows a pianist of about equal ability as himself and these two should get together as often as possible for this most delectable of musical pastimes.

Even the greatest artists grow tired of hearing only themselves play and gladly turn to ensemble playing whenever the opportunity presents itself. Fritz Kreisler, Mischa Elman, Albert Spalding, and many others play quartets with special enjoyment, and Harold Bauer, Cortot, etc., grasp every opportunity to play compositions for two pianos or sonatas with violin, trios, quartets, etc.

Therefore, I urge upon all students to begin this form of musical recreation at once. Commence with the easier sonatas so as not to get discouraged

by difficulties at the beginning and the reward will be happy hours of pure musical enjoyment.

## A Song of New Year's Eve

*By W. J. Henderson*

With flashing of foam on a wrinkled sea,  
And wisps of white in a clouded sky;  
With shiver of snow on a bare-limb'd tree,  
With winds that skurry and birds that fly;  
With bells that toll by twos, by threes,  
Across the mead and down the leas,  
The old year lays him down to die.

With skulls that crumble and bones that bleach  
On the ragged rocks of a mountain high;  
With waves that thunder and smite the beach,  
And wrecks that low on the wet sands lie;  
With ships that stagger and then go down,  
With men that struggle and gasp and drown,  
The old year lays him down to die.

With women that weep and men that curse,  
With girls that sob and youths that sigh;  
With waving plumes of the hungry hearse,  
With moans from lips that are hard and dry;  
With hollow words in a minister nave,  
With clods of earth by an open grave,  
The old year lays him down to die.

Oh, day and night! Oh, morn and noon!  
Oh, wild, unending human cry.  
Oh, blood-red sun! Oh, pallid moon!  
Oh, mocking life! Oh, cruel lie!  
Shall all things now that draw life's breath  
Go reeling onward still to death?  
Shall all years lay them down and die?  
\* \* \* \*

With ripple of gold on a sunlit sea,  
With glitter of silver in clouds on high;  
With sparkle of snow on the strong brown tree,  
With winds that sing and birds that fly;  
With bells that peal by twos, by threes,  
Across the mead and down the leas,  
The new year comes across the sky.

With all glad things that smile and beckon,  
With all sweet things that live and die;  
With all good things that men can reckon,  
With all strong things that strength can try;  
With hope and love and undreamed graces,  
With whispers low and warm embraces,  
The new year comes across the sky.

Oh, deathless love, eternal youth!  
Oh, glad, triumphant human cry!  
Now God be praised for this one truth,  
Though all else be a gilded lie:  
When old things fade and old hopes fail,  
And old years, dead, lie stark and pale,  
The new year comes across the sky.



## LIFE IN ST. PETERSBURG

By Leopold Auer

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THE year 1868 was one of the richest in events of importance of my entire career, for it exerted a decisive influence on my whole life as an artist. During May and June of this year, having been engaged for a series of concerts in London, I took part in a seance of chamber music at the "Musical Union"—where I had already played in preceding years—with Anton Rubinstein. It was the first time I had heard this great artist play. He was most amiable at the rehearsal, which commenced with the Beethoven Trio in B Flat, the one known in France as the "Archduke," Beethoven having dedicated it to his protector, the Archduke Rudolf of Austria. To this day I can recall how Rubinstein sat down to the piano, his leonine head thrown slightly back, and began the five opening measures of the principal theme which precedes the entrance of the violin and the 'cello. (The 'cello part was played by Alfred Piatti.) It seemed to me I had never before heard the piano really played.



Unveiling of Monument to Glinka (the father of Russian Music) in St. Petersburg.

The grandeur of style with which Rubinstein presented those five measures, the beauty of tone, the softness of touch secured, and the art with which he manipulated the pedal, are indescribable. Whoever among my readers was so fortunate as to have heard Anton Rubinstein will understand the astonishment and enthusiasm I felt. Very simple in his manner, without any affectation of importance, he was charming in his relations with all artists, and, indeed, with all whom he regarded as devoted to the true cause of music.

When the London season was over, I took advantage of an invitation to pass my vacation at a summer resort in the Black Forest. Thence came Nicolai Zarembo, who had just been appointed director of the St. Petersburg Conservatoire of Music, to propose to me a three-year contract as a professor at the conservatoire and a soloist at the court of the Grand Duchess Helena, where there

were bi-weekly musicales whose programs included both solo and chamber music. Anton Rubinstein had begun his career as soloist at this court: do I need to add that my deliberations were brief?

I arrived in St. Petersburg one fine afternoon at the beginning of September, well satisfied to leave the travelling coach in which, seated in a first-class compartment, I had spent more than thirty consecutive hours scheduled to cover the distance between the Russian frontier and the capital.

Coming as I did from the more stolid Germany of those days, I was impressed by the splendor of the great shops, the broad streets and vast empty public places, most of them well-nigh without trees, the palaces of the grand dukes and of the various Ministries, and, above all, by the Winter Palace, in which the Czar, the Czarina, and their children ordinarily resided during the winter. It lay with one front giving on the Neva, while the other faced a great square in which military reviews were held.

One of St. Petersburg's chief charms is its "Isles." Following the Neva Embankment, you cross the wooden bridge which unites the city itself with Vasilyevski Island. From Vasilyevski Island you proceed by a long avenue to reach Kamennyi Island. Still following this avenue bordered with trees and flowers, you come to the end of terra firma at what is called the "Point," a tongue of land which projects into a bay and from which you can see the Gulf of Finland, the sea opening before the eye through a frame of wooded coast.

The "Point" provided everything for the amusement of the public: there were several gardens with vaudeville theatres of every kind, even to open-air grand opera with ballets and character dances, jugglers, acrobats, and what not.

But the prime attraction was the small restaurants, very select, in the Parisian style, each known only to its initiates. There the gourmets and the wealthy merchants from the provincial towns went to enjoy their evening meal in merry company. Each cabaret had its own "Tzigane" (Russian Gypsy) orchestra in its main dining-room; but in its smaller cabinets the Gypsies, men and women clad in their richly picturesque costumes—the women and young girls seated in a circle, the men standing behind them—would sing in a chorus, the "conductor" fronting them with a guitar slung across his shoulder and directing them with movements of his feet and head. Among these Gypsies were to be found splendid racial types, such as you see in the paintings of Spanish artists. They sang music whose melodies were original, but whose choral harmonization was traditional, having been handed down for centuries. At times their tone-combinations were poignantly beautiful and moving. Little by little, they would pass from deepest pathos and tenderness to an augmented movement which would terminate in a dance of the maddest gayety. Then from the midst of the circle of Tziganes a

single couple, a young girl and a young fellow, would step out and commence to dance, miming a whole love-story in their steps.

It is impossible to describe the effect. The present simply ceased to exist. You were back in the enchanted gardens of the Alhambra in the days of the Moor. The audience, their heads warmed by the music, the dancing, and the champagne everybody drank in profusion, would break forth into frenetic applause; the conductor, seeing that the psychological moment had arrived, would send one of the prettiest of his dancing girls to take up a collection in a dish covered with a napkin; and soon a heap of gold pieces and bank notes of ten, twenty-five, and a hundred roubles would pile the dish.

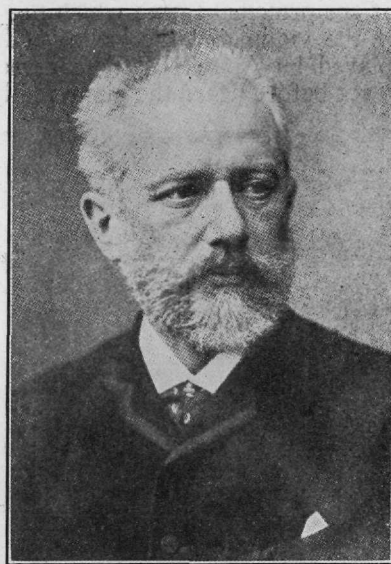
In winter, when sleet had hardened the snow, it was customary after dinner or the theatre to send for a "troika." This is a large sleigh, about the size of a touring car, capable of holding six persons and drawn by three horses, each hung with a bell, the horse in the middle moving at a rapid trot while the two outriders gallop, the coachman always standing inside the sleigh. There was something fantastic about these equipages when encountered on a fine starry night, darting off to the "Isles" or on their return stopping that the revelers might warm their frozen limbs and faces at a restaurant where the Tziganes lay in wait for merry parties.

The very year in which I arrived in St. Petersburg, Tschaikovsky had just brilliantly completed his course at the St. Petersburg Conservatoire. A serious crisis had developed in the Russian world of music, however. During the last years of Anton Rubinstein's directorship, a young Russian musician, Mili Balakireff, a pupil of Glinka—the father of Russian music, the younger element called Glinka—became discontented with the principles based on the classics, by which Rubinstein had directed the Conservatoire, as well as with the symphonic programs of the Russian Musical Society, which Rubinstein conducted after the fashion of the great orchestral concerts in Vienna, Paris, Leipzig, and Berlin. Balakireff succeeded in grouping about him some young amateurs who were filled with patriotic enthusiasm for the idea of founding a new school in music, the "young Russian school" they termed it.

Rimsky-Korsakoff, a young officer in the Russian Navy; César Cui, a professor of military engineering, with the rank of lieutenant-general, on the Grand General Staff of the Russian Army; Borodine, professor of chemistry at the St. Petersburg University; Moussorgsky, a young officer in the Preobraschensky Regiment of the Imperial Guard—these, with their leader, Balakireff, were the outstanding members of the little group of nationalists in Russian music who came to be known by the name of the "Five." Balakireff, the only musical specialist in this sailor-soldier-chemist group, often brought them together in his own home, where the compositions of the young enthusiasts who were feeling their way were played and considered. . . . It was Rimsky-Korsakoff who, abandoning all thought of a career in the Imperial Navy and devoting himself exclusively to

music, in time made such account of his genius and his capacity for hard work that he became the recognized chief of that little clan which has produced many of the greatest Russian compositions.

In my mind's eye I see once more the great figures of those days. There is Tschaikovsky, with the personality and manners of a French marquis of the eighteenth century; but very modest, with a modesty which could not be mistaken for a pose. He was too intelligent ever to attempt playing a part among his artist comrades, to whom, incidentally, he was always most cordial. There was Arensky, small in stature, puny, very timid and very laconic; he hardly uttered a word during or after the performance of one of his works. And Borodine, jovial, amiable, and full of appreciation whenever one of his quartets was played. Anton Rubinstein, during his frequent visits to Russia, where his family occupied a superb villa near Petershoff, would often bring us a quartet, a quintet,



*Tschaikovsky, one of the giants of the Russian School.*

or a trio for piano, violin and 'cello; sometimes a sonata for piano and violin or 'cello. His works were at that time widely circulated and much played. Young Glazounoff was also frequently a guest at these affairs.

Rimsky-Korsakoff had become head of the composition class at the conservatoire, so that I had frequent opportunities of observing him when he attended sessions of the faculty meetings. He rarely spoke; but when he did speak, he expressed himself with decision and was absolutely fixed in the ideas he advanced on any pedagogical question. Leschetitzky, then a man of forty or forty-five, highly esteemed by Rubinstein and his other colleagues at the Conservatoire, was adored by his pupils.

One of the most interesting among the famous foreign artists engaged by the Russian Musical Society for their concerts was Pablo de Sarasate, then still young, who came to us after his brilliant



early successes in Germany. It was my first opportunity to see and hear him. He was a small man, very slender, and at the same time very elegant; his face framed in a fine head of black hair, parted in the middle, according to the fashion of the day. A departure from precedent was his habit of displaying on his chest the grand cordon and star of the Spanish order with which he had been decorated.

From the very first notes he drew from his Stradivarius—now, alas, mute and buried for all time in the Museum of Madrid!—I was impressed by the beauty and crystalline purity of his tone. The master of a perfected technique for both hands, he played without any effort at all, touching the strings with a magic bow in a manner which had no hint of the terrestrial. There was nothing to indicate that the lovely tones which caressed the auditory sense like the voice of the youthful Adelina Patti, were produced by anything so material as hair and strings. The audience, like myself, was in transports, and naturally, Sarasate scored a most outstanding success.

In the midst of his St. Petersburg triumphs, Pablo Sarasate remained a good comrade and preferred the society of his musical friends to playing in the homes of the wealthy, unless it were for a musical soirée which paid him from 2,000 to 3,000 francs, a fee which at that time seemed exorbitant. When this was not the case—Rubinstein, not being in town at the time—he spent his evenings with Davidoff, Leschetitzky, or myself, always merry, always smiling and in good spirits, and bursting into peals of delighted laughter when he was fortunate enough to win a few roubles from us at a modest game of cards. He was invariably gallant toward the ladies, and carried with him a number of small Spanish fans, which he was accustomed to present to them.

The court of the Czar and Czarina was called the "Great Court," since each grand duke and grand duchess had his or her own "little" court. Throughout the reign of Czar Alexander II, the Czarina Maria, who was in very poor health, seldom attended the theaters, and always avoided big official receptions. She was very fond of music, however, and sometimes gave little intimate soirée musicales by one or two singers from the Italian Opera, and the Czar's soloists, among whom were included Davidoff, myself, and, whenever he was in St. Petersburg, Anton Rubinstein. The audiences at these "Great Court" musicales seldom comprised more than twenty persons. The Czarina, with an angelic smile on her pale face would thank the artists after each number they had played or sung; but the Czar would be enjoying a game of whist with a few other members of the Imperial entourage in one of the small rooms adjoining the music-room. He appeared only at the beginning of the soirée, and again after the music had been concluded, to address a few kindly words to us.

A few days after playing at any of these affairs the artists would receive sumptuous gifts from the Cabinet of the Emperor, so called because it attended to the Czar's personal expenses; the ladies would be remembered with brooches or with brace-

lets ornamented with jewels, the men with gold watches or gold cigarette cases bearing the Imperial eagle in diamonds. If the artist happened to be in need of funds, and a sum of money seemed more welcome than the cigarette case of precious metal with its encrustation of brilliants, the gifts could be returned to the Cabinet of the Emperor and exchanged for its actual value in roubles, less a discount of twenty per cent which went to the treasury of the pension fund for disabled soldiers. I must admit that at times I profited by this amiable concession in order to reestablish my finances.

(One of these memorable gifts was presented to Leopold Auer following a soirée musicale for the Dowager Empress Maria Feodorovna.)

A few days later both Prince George and Countess Kartova called on me one morning, and brought me a superb flower-vase of the most exquisite workmanship, as a souvenir of the soirée. This vase is with my other precious souvenirs, my collection of letters and autographed portraits, my library. I shall never see them again—just a small individual misfortune in the general catastrophe which has overwhelmed old Russia.

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### A SAD EXAMPLE

(From *The Musical Courier*, Sept. 30, 1926)

A correspondent writes: "Can you tell me of a music school or college besides the Institute of Musical Art which offers a course in Public School Supervision of Music? I should prefer a school in State or City of New York. I have attended the Institute for two years. My weak subject is Ear Training. Perhaps you know of a school whose requirements for ear training are not so rigid."

No, we do not know of any school "whose requirements for ear training are not so rigid," and if we did we would not tell our correspondent. And we most sincerely hope that our correspondent cannot find such a school and cannot get sufficient credentials to admit him or her to the calling of school music supervision.

Just think of what the above statement means! "I am not good enough to get through the Institute of Musical Art but I am good enough for the schools!" Our poor schools! That is just the sort of thing that is keeping school music down—and school everything else, for that matter. School teaching is, for many, the last resort of inefficiency. We, at least, are not going to aid this inefficiency to get away with it. And, in passing, we permit ourselves to say "Bravo!" for the rigid requirements of the Institute.

\* \* \*

The student quoted above has evidently found the road to becoming a Supervisor of Music a little more difficult than he anticipated. This particular branch of music undoubtedly seemed to him the easiest way to earn a living. The outline of the course of study for supervisors had not impressed him with the fact that musical training means more than playing an instrument or singing a rote song.

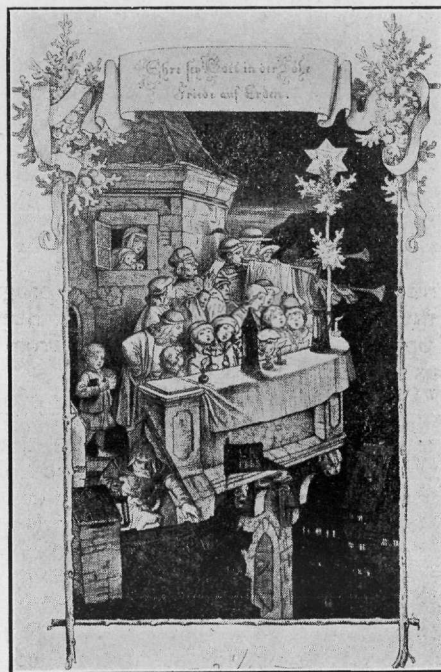
He had not investigated the requirements for a state certificate nor inquired into the duties of a supervisor.

The following are a few of the demands made upon the Supervisor of Music. He must train his teachers to present the elements of music and singing. He must teach elementary harmony in the high school. He must be able to organize and direct a chorus and orchestra and must know enough about singing and orchestral instruments to help the students. He must know the piano well enough to play accompaniments and to illustrate his talks on appreciation. He must take charge of the community chorus and sometimes the band, and must also arrange any concerts the community may desire. To do these things he must be an excellent musician, and that branch of his education for which he will have the most use is the Ear Training, because in all of his activities he is directing and criticizing by what he hears. In view of these duties, the requirements of the Institute of Musical Art are not unreasonable. Without such a solid foundation, how can the supervisor quoted above hope to maintain the accepted standards of the present day?

G. A. W.

### RECITALS BY ARTISTS

We take pleasure in announcing a new series of recitals to take place at the Institute. They will be given by artist graduates of our school who have appeared in concert in New York this year. Everyone is cordially invited on the evenings of December 15, to hear Katherine Bacon, pianist, and of December 22, to hear the Musical Art Quartet.



CHRISTMAS CAROL SINGERS

"Glory to God in the Highest, Peace on Earth, Good Will Toward Men."



## REPRESENTATIVES OF THE INSTITUTE IN CONCERT

THE Institute of Musical Art has been gratifyingly represented in the current concert season. During the month of November the following artists have appeared before the New York musical public: Willem Willeke, William Kroll, Sascha Jacobsen, Elenore Altman, Richard Donovan, Karl Kraeuter and Conrad Held of the Faculty, (the last six having studied at the Institute); Margaret Hamilton, Arthur Loesser, Julian Kahn, Bernard Ocko, Louis Kaufman, Lamar Stringfield, Hyman Rovinsky, Walter Edelstein and Carroll Hollister, (all Institute graduates).

### The Elshuco Trio

The Elshuco Trio—consisting of William Kroll, violin; Willem Willeke, 'cello, and Aurelio Giorni, piano,—opened its tenth season on November 5, at Aeolian Hall with a remarkable recital. This distinguished body has a faculty of providing programs of unusual merit, and performing them with a soul satisfying sense of completeness. There is a sonority and clarity of tone, a creative sense of artistic values, coordination and balance, and above all freedom from the traditional sentimentality into which some otherwise capable trios relax.

The program consisted of the Trio in D major, the Geister Trio of Beethoven, played in memory of the master; the Trio in A major by Ildebrando Pizzetti, from the archives of the Library of Congress from whom special permission had been obtained for its rendition; and the Brahms piano quartet in G minor, with Conrad Held, viola, as assisting artist.

The hall, as usual with the appearance of this body of artists, was crowded by an attentive and appreciative audience. This concert was the first of four to be delivered by the Elshuco Trio at Aeolian Hall as a subscription bill, the other dates being December 3, January 28, and February 25.

—*Musical Courier.*

### Miss Altman Pleases

Miss Elenore Altman, the well known pedagogue of the Institute of Musical Art gave an enjoyable piano recital in Aeolian Hall. Her program included the Schumann fantasy, opus 17, Beethoven's sonata, opus 57, and six Chopin etudes from opus 10 and opus 25.

Miss Altman was fortunate in her choice of subjects. They afforded a most congenial field for the display of her talents. For Miss Altman's interpretations were warmly colored and romantic to the core.

The Schumann fantasy was played with a wealth of fine tone and a sweepingly dramatic style. The rest of Miss Altman's program was also performed on a high plane of artistic excellence.

—*The Sun.*

### Richard Donovan as Composer

Richard Donovan accompanied Richard Crooks, the tenor, recently when Mr. Donovan's song, "Elaine," appeared on the program.

### Quartet in Debut

An event of exceptional significance occurred recently with the first public appearance of the Musical Art Quartet in Aeolian Hall. The members of this quartet are all young, carefully trained, industriously rehearsed. They are all artist graduates of the Institute of Musical Art. Three of them, Sascha Jacobsen, first violin; Bernard Ocko, second violin; Louis Kaufman, viola—studied at the Institute under the guidance of Franz Kneisel. The 'cellist, Miss Marie Rosanoff, studied at the Institute under the guidance of Willem Willeke, and, like her associates, studied quartet-playing under Kneisel.

The soundness and the fineness of the master's knowledge, as the character of his standards, were demonstrated, but this was not at all the playing of students content to do what they were told and unable, as yet, to perform in a personal and authentic manner. The performances, based upon the soundest and wisest musical counsel, were nevertheless the expression of conclusions arrived at by the players themselves. Many older quartets than this one would have reason to envy them the fine balances and cohesion of parts, the tonal euphony, the exceptional individual qualities of the players. To say that the quartet has arrived at a bound at the perfection of its aims would of course be absurd.

There are older, more mature, more finished organizations of the kind, but these are fewer than might be supposed, and wished. The Musical Art Quartet is much more than an exciting beginning. It is one of the few string quartets which at the start of its career, in a metier very difficult and subject to keen rivalry, has the right to ask the interest and support of the public. Sound achievement is already back of it, it has ample material in its personnel for development; it has also the energy and sensitiveness of youth to give warmth and creative impulse to its performances.

The program was wisely a short one. It consisted of only two quartets, the familiar quartet in C minor, Op. 51, No. 1, of Brahms, and the quartet, Op. 54, No. 2, by Haydn. The reading of the Brahms quartet, with its rich and substantial polyphony, its poetic melancholy, its mysteriousness as of nature in certain moods, would have justified the concert. The playing of Haydn, which followed, was not less commendable. The performance was one in which maturity and genuineness of feeling united with appropriate polish and style.

In certain respects the performance was even superior to that of Brahms, and the slow movement was its particular triumph. To unite as this organization already does technical solidity and unanimity of intent, and the flexibility and emotional spontaneity that too many pedantic rehearsals may easily kill, is a welcome omen of the future. There was the finish, the authority, the freedom of interpretive formulas that are rare today in any part of the domain of chamber music.

(Continued on Page 10)

### Great Bells of the World

**B**ELLS have tolled down through the centuries, proclaiming mankind's greatest joys and sorrows. They have served him on most all occasions and are to this day a necessity to his daily needs.

The first bells can be traced back to Hebrew antiquity, when golden bells were fastened to the garb of the high priest so that their tinkling would call attention to his approach to the sanctuary.

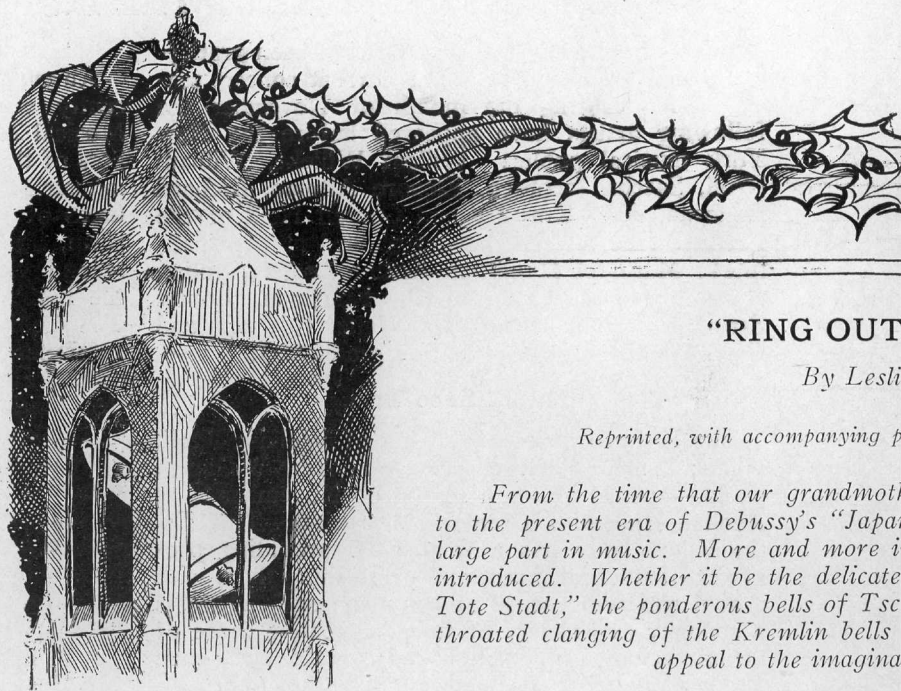
The Romans used bells to announce public assemblies, and a similar custom came into use in the early Christian churches. Although bells had been introduced into Christian churches about 400 A.D., their adoption on a wider scale is not apparent until after the year 550, when they were introduced into France.

Bells have been blessed with the most elaborate ceremonies and consecrated in honor of saints. They tolled during funerals and also for occasions of great joy. What must the feeling of the people have been when they heard the great Liberty bell proclaiming the adoption of the Declaration of Independence; and who can forget our own feelings when the bells were rung at early morn to awaken the people to the realization that the World War had ended!

All of us have experienced the psychological effect in the quality of tone a bell gives out. The solemnity and impressiveness of the cathedral bell fills our hearts with reverence; an alarm of thrilling excitement flashes through our mind and body when we hear the first stroke of the fire bell; while the merry jingle of sleigh bells immediately brings to our mind the spirit of "Jack Frost", dancing snow flakes and cheery fires that warm. Is it not remarkable that our lives can be so affected by such a simple thing as tone?

The depth and richness of a bell's tone are directly proportional to its size. Its clearness depends on the metal used, its shape and the skill in casting. Its sound is compound and gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental or strike note, which is really the bell note. The lower note which is heard after the fundamental note has lost some of its density, is called the hum note and an octave above this the nominal. In the first octave are also heard a minor third and a perfect fifth, and, in the second octave, a major third and a perfect fifth. It is said that very few bells conform to these conditions, but those which swing are more likely to do so than ones that are struck.

A point is often raised, "Do bells improve with age?" Mr. J. E. Taylor, President of the Taylor Foundry of Loughborough, England, answers this question in a satisfactory way: "Now if one considers this question thoughtfully, it must be realized



### "RING OUT

By Leslie

Reprinted, with accompanying

*From the time that our grandmothers to the present era of Debussy's "Japa" large part in music. More and more introduced. Whether it be the delicate Tote Stadt," the ponderous bells of Tsc throated clanging of the Kremlin bells appeal to the imagination*

that it is a difficult one for which to obtain a definite and reliable solution. The oldest bell, for instance, in the Malines Carillon in Belgium, is one of the middle group, and is dated 1480. Now how may one reconstitute or determine the tone of this as it was when first installed in the tower? Its actual pitch and the relation of its harmonic tone to its fundamental tone is probably practically the same now as then; but, as to the quality of the tone, who shall say? It is, of course, impossible to obtain any record of that date to compare with the tone of the bell as it is now. The gramophone may possibly be a great help to future generations for tone comparisons of that sort; but this machine is of much too recent date to help us solve this often asked question. At any rate, if some of the old bells have improved, they must have been of pretty bad tone in their youthful days. Science to-day enables one to attain a more accurate and delicate perfection of tone and of tune than has ever before been possible."

What would you think of a two-hundred and eleven ton bell being used to form the dome of a chapel? Such was the use made of the largest bell in the world—the great bell of Moscow. This huge bell was cast about one hundred and ninety years back and is twenty-one feet in diameter and twenty-one feet high. Four years later it was damaged by fire and lay partly buried in the earth for a period of one hundred years after which time it was raised. By excavating the earth beneath, it was made to form the dome of a chapel.

Among other large bells are the great bell of Burma, 12 feet high, 16¾ feet in diameter, weighing 260,000 pounds; the great bell of Peking, 14 feet high, 13 feet in diameter, and weighing 130,000 pounds; those at the Houses of Parliament, London, 30,000 pounds; Montreal Cathedral, 28,560 pounds;

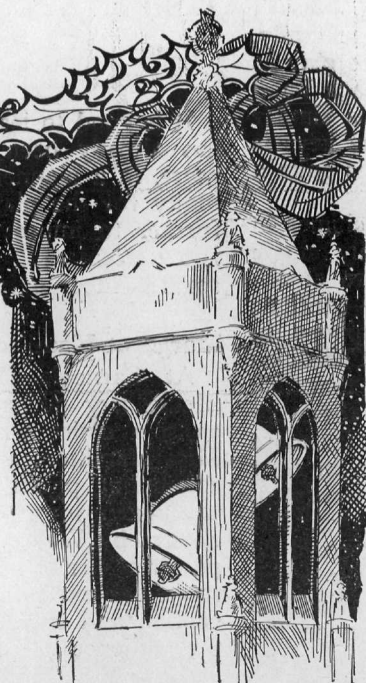


## E BELLS!"

airchild

re, by courtesy of The Etude.

jingled out "Monastery Bells" down Temple Gongs," bells have played a modern orchestral music bells are being of the Celeste in Korngold's "Die Overture," or the deep-Moussorgsky's "Boris Godunoff," they of all music-lovers.



Notre Dame, Paris, 28,672 pounds; St. Peter's Rome 18,600 pounds; St. Paul's, London, 11,470 pounds.

Chimes or carillons are sets of musical bells tuned to a given scale. They are made in sizes from the tiniest sets that we have in small clocks up to sets of forty or fifty bells, the smallest of which weigh only a few pounds and the largest, several tons. In the east tower of the Notre Dame Church in Montreal hangs a set of chimes consisting of ten bells, the weights of which are:

Do	.....6,011	pounds
Re	.....3,633	"
Mi	.....2,730	"
Fa	.....2,114	"
Sol	.....1,631	"
La	.....1,463	"
Si	.....1,200	"
Do	.....1,093	"
Re	.....924	"
Mi	.....897	"

Total .....21,696 pounds

One of the finest carillons of America has been installed in the Harkness Memorial Tower of Yale University. The total weight of the bells is 56,000 pounds and each bears the inscription, "For God, For Country, and For Yale." The largest of the group weighs twice as much as any of the others and is engraved, "In memory of Charles W. Harkness, Class of 1883, Yale College." The bells range from six and one-quarter tons to three and one-quarter. The largest bell measures six feet in height and seven feet two inches in diameter. The largest hammer of the bells is about the size of a coal scuttle and has square corners. Some of the hammers are round, and vary in size and in the length of their arms. Some of the arms are about

ten feet long, and each has a wooden plug in it for the purpose of deadening the metallic sound. A long arm, from each of the sixteen notes in a large keyboard, reaches up to the main clapper and allows the several individual clappers to strike the bells with little effort on the part of the player. Six of the ten bells which make up the entire group are so equipped that they can play a half-tone above the true pitch of the bell. These six bells are those having the highest pitch. The sounding of this higher tone on the bell is made possible by use of an extra tongue within the bell. This is timed to strike a fraction of a second later than the large clapper. The second vibration is reinforced and is made to follow in a more rapid succession than the normal rate of vibration. For the present, at least, the bells are rung by someone at the keyboard, although it has been suggested that an electric mechanism for the playing of the chimes be installed.

A distinctive manner is used in ringing the new chimes. Instead of ringing every hour as is the usual custom, they are rung only four times daily: first at rising time, then at noon, then at vespers, and finally at curfew. The selections are from great musical compositions of the most suitable and inspiring kind. Following is their program:

## DAILY PROGRAM

8:00 A. M.	....."Scalero" (Old Italian)
12:00 M.	....."World Symphony", Dvorak
6:00 P. M.	....."Parsifal", Wagner
10:00 P. M.	....."Gregorian Chant"

## SPECIAL PROGRAM

York Tune  
Integer Vitae  
Adeste Fideles  
America

In the tower of the Metropolitan Insurance Building of New York City, are four bells that form the Westminster peal. It is said that these are rung at twice the height of any other peal in the world. The four bells weigh seven tons.

## A Famous Carillon in New York

By Elizabeth Thode

The carillon of the Park Avenue Baptist Church, New York, is the gift of John D. Rockefeller, Jr., in memory of his mother, Laura Spelman Rockefeller. The bells were cast by Gillett and Johnston, Croyden, England, are fifty-three in number, and weigh from 15 pounds to 19 tons. The largest is 8 feet in diameter and 8 feet high. They hang in a framework of steel which was made at the foundry where they were cast. Forty-five hang in the tower, the eight largest being housed elsewhere on the roof.

The keyboard, which is at the base of the tower, bears a resemblance to that of the ancient organ.

The keys are about two inches apart and look much like big cigars. They are manipulated, generally, with the side of the hand. It is possible to play as many as six tones at once—two with each hand and two with the feet, there being pedals similar to those of the organ. The action of the keys is very heavy and to give a whole program is quite a physical feat.

The carillon differs from the ordinary chimes in that harmonies can be played—not only single melody lines. If several chime bells are struck simultaneously they sound out of tune—carillons do not. This art had its special development in Belgium and Holland where folk and Christmas music was played. It is worth remark that this bell-music was to be found mostly in these flat countries where the sound travelled with far more effect and to a far greater distance than in hilly districts where the sound was closed in, interrupted, and echoed back. Towers were used in these flat countries for land marks (as their height could be seen at a distance). So it was with the bells which were installed in the towers—the bells having the same effect upon the ears as the towers upon the eyes.

Mr. Percival Price, the carillonneur at the Park Avenue Church, is a Canadian but learned this art at a Carillon School in Belgium. He played the first modern carillon on this side of the Atlantic in the Metropolitan Church, Toronto, Canada, before coming here. Being unable to use a Belgian repertoire in this country, he finds it necessary to transcribe a great part of the music he plays. He practices on a klavier which is attached to metal bars (similar to those of a xylophone). In Belgium they used these instruments for practice, being allowed to play in the towers only three days a week when they performed pieces that were somewhat polished.

Improvements within the last fifty years have given to the instrument a dynamic range of great delicacy and have consequently made carillon playing an art of dignity.

#### Christmas Eve Programme at 11.30 P. M.

- 1—Christmas Hymn—  
"O Come, O Come Emanuel"
- 2—It Came Upon A Midnight Clear.....*Sullivan*
- 3—Christmas Hymn—"Angels From Their Realms  
of Glory"
- 4—Pastoral Symphony (The Messiah).....*Handel*
- 5—Christmas Hymn—"Hark the Herald Angels  
Sing"
- 6—Carol—"Good King Wenceslas"
- 7—Carol—"The First Noel"
- 8—Old Air—"Silent Night"
- 9—Adeste Fideles  
(To be broadcast over WJZ)

Work has already been started on the new site of the Park Avenue Baptist Church at the corner of 122nd St. and Riverside Drive. It will probably be completed by the fall of 1928. Then, there will be new and different sounds heard from the top of this hill—the music of the carillon.

## INSTITUTE REPRESENTATIVES IN CONCERT

(Continued from Page 7)

It is good to learn that the Musical Art Quartet has already been subsidized for the next three years, in a manner to insure abundance of opportunity for the players to develop individually and further to improve their ensemble. This quartet is a welcome and valuable addition to the relatively small number of such organizations in America.

—*Olin Downes.*

### Margaret Hamilton Plays with the Philharmonic

At Carnegie Hall, on November 13, Willem Mengelberg presented Margaret Hamilton, pianist, as solo artist with the Philharmonic Orchestra. Miss Hamilton, a wistful slip of a girl, displayed astounding power and unusual technical ability in the pretentious "Concertstück" for piano and orchestra by Weber. She has yet to come to fullest power of her art, but in this appearance she demonstrated an exceptional talent, with a breadth of conception and smoothness of execution that pleased the audience tremendously.

—*Musical Courier.*

### Debut by Karl Kraeuter

Karl Kraeuter, violinist, made his debut at Aeolian Hall recently. Mr. Kraeuter, who has played in ensemble with the South Mountain Quartet, the Elshuco Trio, and during one season with the Flonzaley Quartet, gave proof of his qualities in a program dominated by Tartini, Mendelssohn, Bach and Reger. He played the "Devil's Trill" sonata with excellent workmanship, and the easy confidence of reliable antecedents. His tone was sweet and round, even in the difficult cadenza; his accuracy unimpeachable, and his sense of rhythm highly developed. The Mendelssohn concerto left little to be desired in the matter of technique. . . .

Carroll Hollister, also an Institute graduate, accompanied at the piano.

—*The Sun.*

### The Stringwood Concert

The Stringwood Ensemble, of which a former graduate of the Institute, Arthur Loesser, is the pianist, gave a chamber music concert at Aeolian Hall on Nov. 11. The program included the Theme and Fantastic Variations by Berezowsky, performed by the Stringwood Ensemble for the first time at the Chamber Music Festival in Washington last month and for the first time in New York.

The Stringwood Ensemble is one of the best chamber music organizations before the public, and its performance was of a high order. The smooth coordination of the instruments bespoke careful rehearsal.

—*The Sun.*

### Recital by Hyman Rovinsky

Hyman Rovinsky, New York pianist, gave his recital of the season at Aeolian Hall, presenting a program of—"sacred and profane music—a tone diary of the last three centuries."

Such composers as Schumann and Chopin were conspicuous by their absence from the list. Mr. Rovinsky was heard by a deeply interested audi-



ence. His interpretations ranged in coloring from gentle murmurings of lovely sounds to crashing blasts of mere noise. Probably this was all as it should have been. At any rate there was originality in Mr. Rovinsky's method of imparting the message of his task to his hearers.  
—*The Sun*.

### Lamar Stringfield as Conductor

Lamar Stringfield deserted the flute long enough to conduct a small symphony orchestra on Nov. 29 at Carnegie Hall, when the Marmein Dancers gave a program. Mr. Stringfield conducted with real distinction. Julian Kahn played a group of 'cello solos.

\* \* \*

Walter Edelstein, as a member of the Hartmann Quartet, assisted at Eva Gauthier's Recital.

### Samuel Gardner to Appear

After an absence of five years from the New York recital halls, Samuel Gardner, the American violinist and composer, makes his reappearance at Carnegie Hall Wednesday evening, January fifth. During the interim Mr. Gardner's only New York appearances were as soloist with the New York Philharmonic Orchestra in 1925 and 1926 under Willem Mengelberg as conductor. At these concerts he played the Mendelssohn Concerto and his own violin concerto respectively.



*Samuel Gardner at Work*

At his forthcoming recital some interesting novelties are promised, among which, the first performance publicly in New York of his new transcription of the well known "Fantasia Appassionata" by Vieuxtemps in which is found a reconstructive piano accompaniment in the manner of Wilhelmj's transcription of the Paganini Concerto; his new violin piece called "Jazzetto" which promises to rival his famous "From the Canebrake"; and "From the Rockies," a tone picture of quiet mood.

Samuel Gardner, an artist graduate of the Institute of Musical Art, is now a member of the Faculty.

### The Madrigal Choir

During the past two seasons the Madrigal Choir of the Institute has shown remarkable development, the number having grown from fifteen to fifty-four during that time. Under the leadership of Miss Margarete Dessooff, the choir will make its first public appearance on December 18, with the New York Symphony Society at the Brooklyn Academy of Music; and will again appear with the same organization on January 1, at Carnegie Hall.

Three days before the concert in Carnegie Hall, Miss Dessooff will appear as guest conductor with the Schola Cantorum at the same place. There is no doubt, however, that the Madrigal Choir of the Institute will stand comparison with this or any similar organization, according to Miss Dessooff.

### Katherine Bacon to Pay Homage to Beethoven

There will be many concerts this season in homage to Beethoven whose great spirit passed on one hundred years ago. Of especial interest to his followers will be the series of seven Beethoven programs, including all of the sonatas, by Katherine Bacon. The concerts will be given in Steinway Hall beginning Monday evening January 24, and continuing for six successive Monday evenings thereafter.

Katherine Bacon, an artist graduate of the Institute, is the wife of Arthur Newstead of our Faculty.

### CHOICE MORSELS OF MUSIC HISTORY

*Written in all seriousness on The June Examination Papers  
Contributed to The Baton by Charles Seeger*

#### Definitions

- Troubadours—A kind of horn or trombone.
- Andante piu tosto Allegretto—Slowly but rather lively.
- Rhythmic Modes—The fifth rhythmic mode is molasses.
- Musica Ficta—A committee to put in accidentals in a sheet of music.
- Polofony—A one voiced fugue.

#### Composers

- Lassus—Much accomplished in a whole life, 1600-1600.
- Palestrina—Nationality, Palestine; dates 1543-1661. Or as another had it, 1514-1519.
- Oh those dates!
- Cancrizans
  - Rameau, 1683-1664.
  - Mozart, 1756-171
  - Des Pres, 1486-914.
  - Beethoven, 1732 to the beginning of the eighteenth century.
- Centenarians and more. Life extension gets busy in Music History!
  - Mozart, 1697-1828.
  - Palestrina, 1543-1661.
  - Rameau, 1560-1680.
  - Dunstable, 1300-1453.
  - Tchaikovsky, beginning of the 17th century to about 1865.

## DO YOU KNOW THAT

All of the following musicians were born in December?

Beethoven, Berlioz, Boieldieu, Carreno, Cimarosa, Cornelius, Henderson, Franck, MacDowell, Mascagni, Puccini, de Reszke, Sibelius, Weber.

**Do You Know the following interesting facts concerning them?**

Beethoven acted very strangely at times and quite frequently was taken for a madman, and consequently avoided. He dressed in a very slovenly fashion and because of this was one time arrested as a tramp. During one period of his life he seriously contemplated suicide due to his impending deafness.

\* \* \*

Berlioz planned an "ideal" orchestra which was to consist of 242 strings, 30 grand pianos, and 30 harps. In the "Tuba mirum" of his "Requiem", he wrote for four brass orchestras, one to be placed at each corner of the stage. In addition to this he quadrupled the wood-wind.

\* \* \*

Boieldieu, generally considered to be the composer of the opera "La Dame Blanche," was helped in its creation by two of his pupils, Adolphe Adam and Theodore Labarre.

\* \* \*

Teresa Carreno was a much married woman. James Huneker, in a criticism, wrote that at her *first* recital she played the *second* concerto of her *third* husband.

\* \* \*

Cimarosa composed best when surrounded by chattering, gabbling friends.

\* \* \*

Cornelius, the composer of the opera "The Barber of Bagdad," originally intended to become an actor. His first performance, however, proved to be so poor, he turned to music as his profession (as the lesser of two evils).

\* \* \*

W. J. Henderson, the Dean of music critics, is an authority on navigation. He has been doing musical criticisms for 44 years. In addition, he wrote the libretto of Walter Damrosch's opera "Cyrano de Bergerac;" a comic opera script "Le Petit Duc;" "Elements of Navigation;" "The Art of the Singer;" a book of poems "Pipes and Timbrels;" and various other books on music. In the course of his lifetime, Henderson has been librettist, actor, pianist, lecturer, composer, editor, theatre manager, poet novelist ("The Soul of a Tenor"), and sports reporter. He has been a lecturer at the Institute since its foundation.

\* \* \*

Franck, the greatest French musician of the last half of the last century, was not a Frenchman but a Belgian.

\* \* \*

Mascagni composed his opera "Lodoletta" in one hundred days, whereas it took him but eight days to complete the score of his "Cavalleria Rusticana."

Puccini, upon being told, by an ardent admirer, that his "La Boheme" was far superior to Wagner's "Tristan," answered: "Sir! Are you trying to make fun of me? You surely cannot utter such nonsense seriously. How dare you mention my 'Boheme' in the same breath with that wonderful score?" Above Puccini's piano hung two pictures of Lincoln and Edison which were his inspiration and the spiritual godfathers of Rodolfo and Cio-Cio-San. His favorite opera (of those he composed) was "Suor Angelica." It is one of a triptych of three short operas; the least appreciated of all his works. Because the Milanese did not approve of his opera "Madama Butterfly" at its premiere, he did not allow another first performance of his later operas to be produced there until shortly before his death, when he promised to Milan the premiere of "Turandot."

\* \* \*

MacDowell was a great lover of nature. His best composing was done in the quietude of a forest. He would not cut down a tree for fear he would harm the spirit which he believed existed in it. His "Norse Sonata" was once referred to, in Philip Hale's "Musical Record," as the "Horse" sonata.

\* \* \*

Edouard de Reszke in conjunction with his brother earned the enormous sum of one million pounds during twenty-five years of singing.

\* \* \*

Sibelius' music seldom gets away from the atmosphere of the legend and rune of his native Finland, even though he studied composition in Berlin and Vienna. To understand him, it is necessary to understand both the racial decent of the Finns and their strange, deeply influencing mythology. They are a mixture of Mongolian and Western stock, deriving from the West, vigor and self-reliance, and from the East, langour and mysticism. There is a considerable preponderance of the weird in the music of Sibelius.

\* \* \*

Weber always firmly yet gently had a way of protesting against the unmusical. During rehearsal a certain singer was giving a brilliant exhibition of vocal pyrotechniques. Weber said, "I am sorry you are giving yourself so much trouble."

"Oh, not at all," was the cheerful reply.

"But," said Weber, "you are taking great pains. Why sing so many notes besides those printed in the book?"

—Lloyd Mergentime.





## CONCERT-GOING IN MANY LIGHTS

*By Thomas Tapper*

Concert-going, like reading, may bring either pleasure or profit. It is to be hoped that it shall bring both. Apply to concerts the rule you apply to books—select only the best. If you are a true musician, you cannot attend a concert of low order, for two reasons: First, the very fact that you are a possessor of good taste would prevent it; secondly, there is nothing for you to gain by so doing, save, perhaps, the demonstration to yourself of the fact that time so spent is thrown away. If you are a true artist, you will not tolerate art defiled, any more than a good man will habitually seek the company of rogues for his own amusement. A very little practice will teach you that any rule worth following in reading, is worth observing in the matter of concert-going. Have a purpose in concert attendance. Do not let it be simply a means of gratification. You cannot afford to waste your opportunities continually.

Concert-going should train you to be a more critical listener, a better interpreter, a musician of broader view than what your special study offers you advantages in acquiring. But to make this gain, you must be an attentive listener, not a passive pleasure-seeker. You must put thought into your listening; otherwise, you will hear nothing.

Hence, adopt two rules in regard to concert-going:—

- (a) Go only to the best concerts.
- (b) Learn something when you go.

We will suppose you are so situated that you may attend a symphony concert once per week during the season. You will be a listener in a rich field; the greatest works of the composers will be put before you, and the opportunity to compare different schools, individualities, styles and forms will be yours if you will but make it so.

Take the programme to your own musical library, or to the public library of your city, and obtain all the information you can concerning each of the works to be performed, and as much about the composer of the work as may be pertinent to the object you have in view. Do not be over-ambitious in the beginning, and determine, before each concert, to read the entire biography of the composers represented from week to week, and besides this to examine carefully the score of each of the works; you cannot possibly do so much. Even had you nothing else to do, you could not thus thoroughly study a programme from week to week during many months. Learn how to make use of your general reading. Take notes with care, and on hearing a work a second time be able to put your hand at once on the information you have previously obtained concerning it.

Programmes made up of several numbers—they vary from four to seven or eight—will give you all the opportunity you may desire for study at the concert. Devote one composition to the study of tone color. By this I mean that you shall learn how the composer has made use of the various instruments to obtain effects, through use of them singly or in combination. Be attentive to what forms the high-light, the most prominent color.

Read a second number from the score, which you have previously studied somewhat and marked here and there, where you desire to take particular notice of the effect; and do not forget, when you hear it, to photograph on the eye the printed page, and with it, on the mind, the exact effect. When you think of the one bring forth the other. You will then have become the owner of a picture from a score; recall it frequently, and do not think it a more wonderful thing to do than to recall a passage from a book and with it the picture it contains. You will readily learn to follow a score. Do not be afraid to try because you do not write for orchestra, or have never studied instrumentation. As the English reader is a better scholar for having learned the Greek alphabet and dipped into an Anglo-Saxon Grammar and Reader, so you will be a better teacher of the most elementary branch in music, if you can avail yourself of a measure of the educational advantages that lie just without your domain. They pertain to what you do. You cannot afford to neglect them.

Devote a third number to conducting with the conductor. Put yourself in sympathy with his every movement. Forget that you are a listener, and put all your attention on the task of leading your orchestra through the maze of an intricate score. To recognize the value of this, you need only to try it a time or two.

All these hints apply as well to the chamber concert and recital, modified somewhat according to the nature of the works to be performed. You cannot attend every concert that is given, hence go only to the best, to those most pertinent to your own work.

Be, yourself, a keen observer of audiences. Watch them as they come and go, what they do while present, when and how they applaud. You will find many types of the concert attendant deserving at least of passing notice. Yet, when you are studying the orchestra, forget that there is in existence such a compound as an audience; to you, drinking in the music you hear, drawing lessons from it, making its every tone a part of the education you are acquiring, there should be, for a time, but two factors in your world—yourself and the tones that break upon your ear.

(From "Chats with Music Students," by Thomas Tapper.)



*Giacomo Puccini, composer of "Turandot"*

### Leopold Auer Becomes American Citizen at 81

The United States gained another foreign-born citizen of talent when Leopold Auer, Russian Court violinist under three Czars, instructor of Heifetz, Elman, Zimbalist, and other notables, was granted his second papers by Judge Henry W. Goddard in United States District Court. Auer will be eighty-two years old June 7.

"I do not expect to become a Congressman," said the violinist, referring to his recently acquired powers of citizenship. "But I shall vote for those of lesser years. And now that I am an American citizen I can express my opinion as such."

"What is your opinion of jazz?" he was asked.

"Jazz is a passing phase of music. I do not understand it," was the answer. He was lenient toward the radio as a means of carrying music to the public and believed that the radio would come to be a good thing for musicians playing good music as well as for the public which enjoyed it.

Mr. Auer said that he would return to Europe as a visitor, but that America was henceforth to be his home. He left the Federal Building to instruct some pupils at the Institute of Musical Art, where he is head of the violin department.

—*The Times.*

### Helping Her Out

A woman got on a trolley-car and, finding that she had no change, handed the conductor a ten-dollar bill.

"I'm sorry," she said, "but I haven't a nickel."

"Don't worry, lady," said the conductor, "you'll have just 199 of 'em in a minute."

—*Medley.*

## THE OPERA

### Puccini's "Turandot"

Puccini's posthumous opera, "Turandot," was produced for the first time in North America recently in the Metropolitan Opera House. The production was attended by intense enthusiasm on the part of the audience. The reasons for this enthusiasm are not far to seek. They lie in the curiosity and excitement of a première; in Puccini's superb technique as composer for the theatre; in a libretto and score designed for spectacle and applause, and a production which must surely rank as one of the most brilliant and sumptuous in Metropolitan history.

The production invites more commendation than the music. The music has certain interesting features, but they are not those that inhere in a score of significantly creative or emotional quality. The progress of this score over Puccini's earlier works—where any progress is shown—is technical or theatrical, but it is not a progress of inspiration or power. The opera, as always has been the case with this composer, owes much to its book. The development of the story is rapid, the episodes are short; the audience is assailed immediately the curtain rises, knocked breathless, as it were, by the scene and by the opening chorus—one of the best pages in the work—and before there is opportunity for consideration or criticism the scene is changed with another bewildering vista of color and Far East fantasy on the part of Mr. Urban.

Thus progress is kept up to the very end of the opera. That end, in its turn, would have probably been a final resounding climax of some kind if Puccini had lived to complete his score and particularly if he had lived to test it out in the theatre. It is only the end which is in the least modest or lacking the sure-fire quality of the theatre, and this is because when Puccini died in November, 1924, he had left his final passages in fragments, which were strung together and orchestrated by Franco Alfano, Puccini's friend, commissioned by Toscanini with the melancholy duty of writing "Finis" for the departed composer.

Those who go to opera purely for spectacle and brilliant entertainment will not be disappointed in it. Nor will the music lovers be wholly disappointed in the music. It often tells by sheer impact and by theatrical dexterity on the part of the composer, and it has in places a decorative charm. "Turandot" is a first-night success and an ultimate failure—a striking example of what can be done by means of technic, ingenuity, experience of popular taste, and what can never be accomplished by any means in the world save those of creative genius.

It is manner and not matter that affords the principal interest of the score—its occasional harmonic bite and tang, and the beauty and incisiveness of much of the instrumentation. There are fine colors in the score, and it is also true that whereas in "Madame Butterfly" the Oriental melodies are quoted as fragments, in "Turandot" they are integral elements of the music.

Puccini's portrait, a more than life-size photograph framed in laurel branches and violet satin bows, was hung in the Broadway entrance. During the performance a census of those singing on the stage and mostly visible to the house showed these large totals: 120 opera chorus, 120 chorus school, 60 boy choir singers, 60 ballet girls, 30 male dancers and procession leaders, 30 stage musicians, 230 extra "supers"—650 persons, all told, besides the eleven-star cast and a hundred orchestra players in the pit.

—*Olin Downes.*

### Mozart's "Magic Flute"

It may be remarked at once that the two features of the performance which had the most merit and interest were the singing of Miss Rethberg, and a new, curious, probably over-rich, but at least novel and unprecedented, scenery by Serge Soudeikine. Perhaps future performances of this opera may gain in sparkle and resiliency.

The cast was not, on the whole, a very great one.



## THE NEW YORK ORCHESTRAS

## The Philharmonic Orchestra

In observance of Armistice Day the New York Philharmonic Society opened its concert of Nov. 11 with Ernest Schelling's orchestral rhapsody "The Victory Ball," conducted by the composer. For once a piece of music performed as a commemoration was more than a perfunctory ceremony. Mr. Schelling's singularly dramatic composition stirred the audience, and with good reason. The music has a certain ruthless excitement and a bitter irony.

From a sheerly musical standpoint, or on the grounds of esthetics, his composition could be criticized, but as an evocation of vision and mood, as a reminder of what is not to be forgotten, it has extraordinary power.

On the program was Richard Strauss's "Don Quixote" which with all its orchestration and bizarre, goes to the heart. The variations in which the Don exalts chivalry and the womanly ideal remain among the most appealing pages that Strauss ever penned, and his workmanship, his subtlety in psychological portrayal remain astounding long after his harmonic idea and orchestral effects have become familiar.

—Olin Downes.

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The Philharmonic Orchestra's first concert in its Sunday afternoon series at Carnegie Hall was marked by Mr. Mengelberg's tribute to the composer, Weber, the centenary of whose death falls in the present season and but a few months before that of Beethoven.

Weber's overture to "Euryanthe," which opened the matinee, was followed by a concert arrangement, for instruments only, of a memorial ode for male voices on themes from that opera. It was the funeral music prepared by Richard Wagner when he secured the transfer of Weber's body from London to his native land.

Charles Stratton was an assisting tenor soloist in Casella's suite of eight episodes from the ballet, "La Giara," which is to be a novelty this season also at the Metropolitan. The orchestra closed the afternoon with a performance of Beethoven's eighth symphony.

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The Philharmonic Orchestra played a Tchaikowsky program on Thanksgiving eve, which included the "Symphonie Pathétique" about which Olin Downes writes as follows: "It has suffered the fate of music that is too much played; but it is withal a tremendous symphony, one that will not die, so intensely, directly, profoundly human that even many performances fail to dull the ears to the black and gorgeous drapery of its instrumentation and the wildness, the vain regrets, the noble lamentation that will long occupy an exalted place in the literature of music."

## The Symphony Orchestra

Walter Damrosch and the New York Symphony Orchestra gave a Wagner program at Carnegie Hall Nov. 21.

Mr. Damrosch made a speech before the concert began, saying that when he arranged the program he had overlooked the fact that the concert would be held fifty years after the first performance in America of the first act of the "Walküre." His father, Dr. Leopold Damrosch, had directed it at the old Academy of Music Nov. 4, 1876. Walter and Frank Damrosch were then boys of 14 and 16 respectively. Dr. Leopold Damrosch had desired for a long time to revisit Europe and meet his friends, Wagner and Liszt, but he did not have the necessary \$1,000. The New York Sun paid him \$500 to review the Bayreuth Festival, and a friend lent him the other \$500.

Mr. Damrosch said that he had long been convinced that the music was as potent on the concert platform as on the opera stage. He added that the concert form which his father introduced in the 70s met with the entire approval of Wagner, who desired his work to be better known in America.

Among the signs and tokens of the popularity of Bach in this modern day and age are orchestral programs as well as recitals and choral concerts devoted to his music. With regard to striking comparisons between centuries of music, Mr. Damrosch arranged a program of J. S. Bach and Maurice Ravel for the concert given on the evening of Nov. 12. Bach was represented by the C major Suite, with Mr. Damrosch's editing; the A minor concerto, with Paul Kochanski as violinist, and the Gavotte in D, orchestrated by Mr. Damrosch's father, Dr. Leopold Damrosch. Ravel's compositions were the suite, "Le Tombeau de Couperin"; the "Concert Rhapsody," "Tzigane," and three excerpts from "Daphnis et Cloe."

It was in Ravel's extremely clever and amusing caricature of a concerto in the gipsy manner that Kochanski excelled, playing with a point and virtuosity, a reckless and intentional extravagance that superbly interpreted the music.

—Olin Downes.

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The program of the New York Symphony Society, Walter Damrosch conductor, on Nov. 28, in Carnegie Hall, consisted of the ballet-suite from Gluck's "Iphigenia in Aulis," transcribed by Gevaert; the Haydn harpsichord concerto in D major, the harpsichord solo being played by Lewis Richards, and the Tchaikowsky Fourth Symphony.

Mr. Damrosch's performance of the symphony was welcomed. One may become as annoyed, as irritated as one pleases at the banalities and the weaknesses of Tchaikowsky; nevertheless he was a great composer, who expresses himself with a naïveté and a sincerity which are still irresistible. A composer with a hundred shortcomings, if you like, none the less a man and an artist whom we shall not see again.

—Olin Downes.

## The Gauthier Recital

When Miss Eva Gauthier announces her annual song recital, the program enthusiasts—and they are becoming increasingly impatient with stereotyped musical menus these days—rush to scan her latest list of offerings. Their interest is usually justified. In Aeolian Hall Miss Gauthier offered a program of music from the seventeenth to the twentieth century.

Miss Gauthier's first group included three transcriptions from the figured bass by Respighi, set to love songs of the seventeenth century. Then followed a lengthy motetto by Georg Friedrich Handel for voice, string quartet, two oboes, bass, bassoon, and harpsichord. Afterwards came a new sonata in E flat major, played by Celius Dougherty, the composer; group four included a group of Debussy's songs; group five consisted of four Scotch ballads with accompaniments by Respighi, marked for their first performance. A most formidable number was the Handel motetto.

Miss Gauthier breasted a flood of florid music most successfully. Programs, personality and appearance loom large at Miss Gauthier's recital.

—W. J. Henderson.

## Beethoven's "Missa Solemnis"

The first important observance in New York of the centenary of Beethoven's death occurred on Oct. 31 with the performance of the "Missa Solemnis" by the Friends of Music, Arthur Bodanzky, conductor, in the Metropolitan Opera House. The occasion was impressive in more ways than one. There was little applause until the end of the performance, one of the best heard in many years in this city, a true recognition of the composer, and more than a creditable achievement to Mr. Bodanzky and his musicians. It is a pity that this and other such works as the Bach Mass in B minor, cannot be more frequently performed by the Friends of Music, for such compositions should be part of the musical life of a great city.

—Olin Downes.

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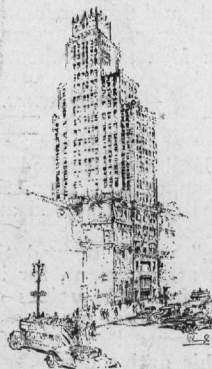
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