

The Baton

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FRANK DAMROSCH, Director



MUSIC IN HAITI
By Frank Damrosch

THE PIANO WORKS OF
BEETHOVEN
Translated by Mrs. Frank Damrosch

ODD MOMENTS AND BOOKS

THE VALUE OF ENSEMBLE
SINGING
By Margarete Dessoff

POEM
By W. J. Henderson

Vol. VI, No. 7 May, 1927

15 Cents a Copy

Leslie Fairchild
1926

MUSIC IN HAITI

By Frank Damrosch

SINCE the 6th of December, 1492, when Columbus landed in Haiti on his first voyage to the "Indies" it has been visited by other explorers, by conquerors, by traders, but rarely by tourists. The primitive conditions still to be found in this beautiful island probably account for the absence of pleasure seekers, for there are no luxurious hotels such as are found in Cuba or Jamaica, and until the American occupation, about ten years ago, revolution followed revolution, bandits infested the roads and trails and voodooism was rampant.

Thanks to the wisdom, energy and ability of General John W. Russell, U. S. High Commissioner, Haiti has become a safe and delightful place to visit. Good roads are being constructed, banditry has been eliminated, the natives receive the best medical care for the many tropical diseases which flourished under the voodoo doctor's malpractices and the wonderful resources of this fertile island are being developed by training the peasants in agricultural and technical schools.

The occupation is conducted by the U. S. Marine Corps, but the general policing is performed by a highly trained force, the Gendarmerie, which is distributed in numerous small parts all over the island, commanded by white officers and by native officers trained by the marines. A battalion of these police troops is stationed in Port au Prince and this includes a band of sixty native musicians under the general direction of Lieut. Talbot whose indefatigable labors and devotion to a musical ideal have accomplished very remarkable results. The Southern District of Haiti is commanded by Col. Tebbs who, being a music lover, takes a great interest in the Gendarmerie Band (which is also the "President's Band").

Col. Tebbs requested me to attend a rehearsal of the band in order that I might give him my opinion of its work and make suggestions for its improvement. At nine o'clock the next morning I found the band busy rehearsing its program for the Sunday concert on the "Champs de Mars" (the parade ground) and to say that I was surprised is to express it mildly. The intonation was perfect, the rhythm firm, the expression adequate with a wide range of dynamics from *pp* to *ff*. After listening to a few numbers, Lieut. Talbot asked me to conduct the band and suggested that I lead one of the numbers already prepared for the concert. I thought, however, that I might confuse the musicians by taking different tempi and therefore asked to see the library catalogue from which to select something the band had not yet played. I chose Beethoven's Egmont Overture!

As the natives speak only French or rather Creole French, I conducted the rehearsal in that language.

I wish my boys and girls in the Senior Orchestra could have been there to note the accuracy with which every phrasing mark, every staccato, every mark of expression was rendered. I had to stop

a few times in order to explain changes of tempo, but otherwise the reading was nearly perfect. The men followed my beat with an *élan* that was electrifying in the finale of the overture and I could see that they themselves were greatly stirred by the number.

After that the band played for me a number of Meringues, Haitian dances, which were most interesting and intriguing in the curious rhythmic combinations, especially in the percussion instruments. These dances are far better than our sophisticated, vulgar Jazz pieces and, if properly played as they are by these native musicians, have a real charm.

After the rehearsal, Gen. Occide Jeanty, *Chef de la Musique de son Excellence le Président de la République*, was presented to me. He is 84 years of age, still fine in appearance and had his musical training at the Paris Conservatoire many years ago. Then the Assistant Leader, Jean Baptiste, an excellent clarinetist, and various other solo performers were presented and I spent a most delightful morning in this thoroughly sympathetic environment. I feel that President Borno is to be congratulated on the excellence of his band and I was glad of the opportunity to tell him so when he received me in audience a few days later.

On another occasion I heard the regular Marine Band at the American Club in Port au Prince. Gen. and Mrs. Russell were there, the former playing a snappy game of tennis, the latter as the hostess and social leader whose fine tact has made the life of the capital of Haiti attractive in spite of its isolation. Among the musicians of the band was a former Institute student, playing the first trombone, and the first trumpeter intends to come to the Institute next fall.

Another very interesting musical experience came to us when we drove into the interior of the island one Sunday afternoon. On passing through the village of Croix de Bouquet we heard the Vesper bell ringing. So we stopped the car at the little church and entered just as the service was beginning. The priest (French) intoned the service and the congregation responded, singing the Gregorian chants beautifully. Especially the Psalm with its elaborate ornamentations, was sung excellently well showing the fine training which these French priests have given their parishioners.

On the morning before sailing for home Dr. Freeman, the director of agricultural and technical training took us to see the "Maison Centrale" where 300 waifs between the ages of ten and sixteen are made into good citizens. One hundred and fifty receive instruction in carpentry, basket work, metal work, tailoring, or shoemaking during three hours in the morning, while the other one hundred and fifty are taught the three R's. In the afternoon they change off. They also have a nice little band and they played for me several well executed selections. The United States may well be proud of all the good, civilizing work that is being done under

its auspices. May it continue for many years to come, until the Haitians have learned to administer their affairs in security, peace and prosperity.

The most interesting features of our stay were the visits to the schooner of the Beebe scientific expedition anchored off the Navy Yard at Bizoton. Mr. and Mrs. John Tee Van lead a very busy, but delightful life there, collecting, studying and painting the marine life of the bay of Port au Prince, but as this is not of musical interest I will not dilate upon its details, but close this description of our ten day visit to Haiti with the conviction that it was a most interesting and delightful experience.



*Above: Dr. Frank Damrosch with the Gendarmerie Band at Port au Prince, Haiti.
Below: Dr. Damrosch with the Reform School Band at Maison Centrale.*

FRANK DAMROSCH HEADS BOARD OF JUDGES

\$500 For Best Male Chorus Composition

The recent revival of interest in male chorus singing and the great increase in the number of clubs throughout the country has brought to light a condition hitherto not realized concerning the material with which they work. Comparatively little of it is original. A glance at any glee club concert program will show many numbers which were not originally written for the male chorus. They are new arrangements of old melodies—

some of them very beautiful and popular to be sure—but nevertheless, adaptations of music written for other use. The glee club men feel that this should not be and that every art form should express itself in its own peculiar language.

The Associated Glee Clubs of America, realizing that this poverty of material will prove a heavy handicap to the development of the male chorus, is making an effort to stimulate the writing of songs to the end that, before the veteran numbers are done quite to death, a new and virile glee club literature may have been born.

The Association therefore announces a competition, open to any composer, for the Association's gold medal, supplemented this year by a cash award of \$500, offered by Dr. Herbert J. Tily. A silver medal will be awarded to the winner of the second place. The prize will go to the composer of the best male chorus composition submitted prior to December 1, 1927. It is to be for 4-part male chorus, either unaccompanied or with accompaniment of piano, or piano and organ, or piano with one or more string or wind instruments, obligato, but not with string, chamber or full orchestra. It is desired that the competition will bring forth original music that tells a story, paints a picture or expresses a mood or aspiration. A published composition may be submitted, provided that it has not been issued prior to January 1, 1927.

Heading the Board of five Judges is Dr. Frank Damrosch, Director of the Institute of Musical Art. The other members of the committee are: Ralph L.

Baldwin, Choral Conductor and Educator; Dr. T. Tertius Noble, Organist of St. Thomas' Church, New York City; Carl Engel, Chief of the Music Division, Library of Congress, and Peter W. Dykema, Professor of Music Education, Columbia University.

Four copies of each composition offered should be submitted to the Associated Glee Clubs of America, 113 West 57th Street, New York City, and marked "Attention of Judges of Prize Song." The name of the composer should not appear on the manuscript or printed copy, but should be given, with his address, in an accompanying letter.

TO A CLOVER BLOSSOM

By *W. J. Henderson*

Here 'mid an infinitude of things
 I cannot turn my face away from thee;
 Else are mine eyes sore smitten by the sea
 Beating the cold, hard sand with tireless wings.
 Thou hidest here, thou fairest of the Spring's
 Descendants, perfect in thy symmetry,
 Wooed in the Summer by the yellow bee,
 Who all the day his love lorn ditty sings.
 Ah, heed him not, dear blossom; he is not
 An honest hearted swain; he'll sip thy sweets
 Then fillip thee a kiss upon thy face,
 And parting, come no more to share thy lot.
 But sweet blush, I would lie forever at thy feet,
 And feed my soul forever on thy grace.

DO YOU KNOW THAT

The following musicians were born in May?

Auer, Balfe, Brahms, Fauré, Goldmark, Halévy, Heller, Henselt, Massenet, Moscheles, Paisiello, Pinsuti, Raff, Sgambati, Sullivan, Viotti, Tschai-kowsky, Gottschalk and Wagner.

Do you know the following interesting facts concerning some of them?

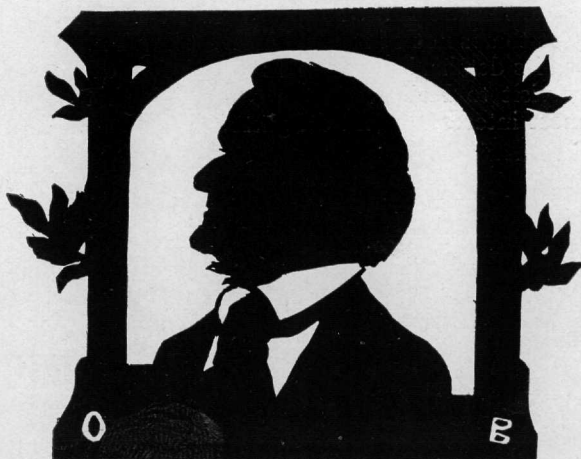
Brahms was much noted for his wit. He was once asked, at a social gathering, to accompany a violoncellist who was a poor player and had a very small tone. Brahms was not overpleased so when he sat down he pounded out huge chords and also held down the pedal while the poor 'cellist sawed away frantically but in vain. At the conclusion of the composition the 'cellist said: "Oh, you played so vigorously that I could not hear myself at all." "Lucky fellow!" was Brahms retort. Upon being told that a certain piece of his would prove immortal Brahms laconically retorted, "How long?"

Goldmark was traveling in a first-class compartment one time. In the same coach was a beautiful lady who missed her station. Goldmark arranged matters with the conductor, and as she left happened to remark that she was the Countess X. Goldmark introduced himself and remarked that he was the composer of the "Queen of Sheba," whereupon the Countess exclaimed: "Oh, I am so glad you are at court, too."

Halévy, the composer of "La Juive," when conducting, was never content with an *f* or *ff* but exacted an *fff* or even *ffff* to ensure a sufficient noise. On a certain occasion even this was not enough. He made the "brass band" of the orchestra play so loudly that the French horn was actually blown quite straight!

Massenet was once asked by a proud mother to listen to the playing of her daughter. After the child had finished he earnestly and seriously declared that the young lady was a perfect Christian. "Why? Because she follows strictly the teaching of the New Testament: 'Let not thy left hand know what thy right doeth.'"

Moscheles, the great pianist and teacher of Mendelssohn, was serenaded by a group of wandering singers known as "waits." He sent word to them that he would give nothing unless they promised never to return. One of the "waits" answered, "Tell your master that he will not go to heaven, if he dislikes music." To which Moscheles replied



Richard Wagner

that if these "waits" represented the "music of the spheres" heaven would be the last place to which any one would want to go.

Sir Arthur Sullivan, composer of "the Mikado," "Pinafore" and other famous operettas, was but fourteen when he entered into a competition for the Mendelssohn Scholarship. Despite the fact that he was pitted against more experienced and older men he won the much coveted prize.

Tschaikowsky in the company of Saint-Saëns once visited the home of Nicholas Rubinstein. A mutual discovery was made that all three, in their youth, had been admirers of the ballet and had often tried to imitate the art of the dancers. Tschaikowsky suggested that they try a dance. So on the stage of the Conservatory, having brought out a little ballet, "Pygmalion and Galatea," Saint-Saëns, aged forty, played the part of Galatea, and Tschaikowsky, aged thirty-five, appeared as Pygmalion. Rubinstein was the orchestra. Too bad that no spectators could witness this performance!

Wagner was deeply absorbed in the creation of "Parsifal," in fact so deeply absorbed that one evening when a friend of his was reading to him from the works of Schopenhauer, his favorite author, he suddenly exclaimed: "Ah! I shall have it in A-flat major!"

—Lloyd Mergentime.

During my first year at the Institute, I had the pleasure of meeting Mr. James Loeb at an Institute reception. I told Mr. Loeb I liked the Institute because there seemed to be no red tape about it. Mr. Loeb smiled and said, "That's fine. We want gold-braid instead of red tape."

Louis J. Bostelman.

THE PIANO WORKS OF BEETHOVEN

By Edwin Fisher

Translated for The Baton by Mrs. Frank Damrosch

Edwin Fisher is to-day one of the leading pianists in Germany. This article appeared in the Münchener Neueste Nachrichten, March 19, 1927.

HANS v. BULOW'S saying, "The Welltempered Clavichord is the old Testament—the Beethoven sonatas the new," is still true to-day. There has been nothing more comprehensive and deeper written for the piano since that time.

Let us consider the piano literature from the following point of view: What have these compositions to give me, the pianist? Where find something that has the power to enthuse and enrich me; something that enables me to give in fullest measure of the best that is in me? Take away the works of Bach and Beethoven and there is little left!

Why is this? The piano is a neutral instrument. Its tones have no especial alluring charm. Other keyboard instruments, as for instance the spinet and the organ, are as superior to it, as is the human voice or the stringed instrument. It is just this neutrality, however, that has made it the most satisfactory and many-sided medium for the expression of the most varied ideas and characterization.

It imitates the polyphony of the organ as it does the facility of the harpsichord. It reproduces the harmonies of the wind instruments and has the precision of the drum. It is able to suggest the sound of the strings and if played with a loving touch it is even possible to make it "sing" a melody.

Of course all this is incomplete, just as a black and white drawing lacks the charm of a beautiful colored reproduction of the same subject. But, there it is, a faithful servant to its interpreter.

And in this manner it was used by Bach and Beethoven. If a composer now-a-days has a passably valuable inspiration he finds the piano inadequate to express it. He writes for an instrument or group of instruments that will enable him to enhance the effect of this inspiration.

If the war had not enforced economic restrictions, there would have been more writing of Symphonies for enormous numbers of players and choristers. And the piano? It is being used as a percussion instrument or as a "filling in" medium. It has been degraded to a thing for "arrangements."

The consequences are inevitable. The listener begins to think with scorn of the piano as a medium of expression, and the artist has little opportunity or encouragement to give of his innermost feeling or to draw from his piano all it is capable of giving.

It was not so with Bach and Beethoven. The fullness of their musical vision was so great that they confided to available instruments what really should have been assigned to others.

I have found among Bach's piano works, compositions really intended for organ, violin, voice, spinet or orchestra, and even for an instrument that does not exist! An instrument which may be expressed by the algebraic formula "music as such," concentrated extract of logical musical thinking.

And the same is true of Beethoven. How marvelous are the wonders he has entrusted to the piano! Entire symphonies, string quartettes, works for organ, arias, choral pieces, recitative and fugues and specifically pianistic compositions. All these he wrote for the piano. And think of the joy and happiness he gave the artist! And he has left so much for this artist to accomplish! The performer must have imagination, a sense of color, must be an actor, must be able to replace the orchestra by the organ, must be pianist, singer, player of strings, all in one person!

Small wonder that the study of such music brought forth the greatest pianists and that the piano literature of today gives the artist little satisfaction. And this brings me to the reproductions of Beethoven's piano compositions at the present time.

It may be presumptuous of me to say this; but I have the following impressions: We have become too sophisticated, too over-educated. We have such refined sensibilities for the traditional tempi, for the smallest deviation of the interpretations; we know so exactly what Beethoven wanted! We have editions where for every page of Beethoven's music, there are three pages of explanatory notes. We know first what is due each instrument and expect nothing unpianistic of the piano! We are familiar with the "early" Beethoven, "the later" Beethoven and the "old" Beethoven. We follow the minutest differences of form and color of the Beethoven "who was deaf." We know so much! But the storm and stress of the creative Beethoven, the radiance of those stars that shone for him, the cries that rent his heart, these things are not for us!

And the hope of the future lies in this: Forget piano, style, education, knowledge and live in Beethoven! Play the organ, fiddle, whistle, drum, make the piano sing again! Bring back the whole world out of the shadowy kingdom of mere notes into the living light of day! For all I care, play the "Moonlight" sonata as a halting song of mourning, or modernize the instrumentation of the funeral march of Op. 26. Today conjure out of the "Waldstein" sonata a lovely idyl and tomorrow a conflict between the world and you, and the day after play it in most perfect form, as pure music, if you are so inclined that perfect form delights you! There is all this in it! And then you will have wings that carry you and others into the true kingdom of that imagination where you can look into those Spheres where the Soul of Beethoven does dwell.

Then will the glory of this wonderful piano, that today has every color of the orchestra and tomorrow brings forth music of another world, again rejoice your heart!

And how does one attain to Beethoven's own way of making music?

Bring forth those works in which he is most

creative—these comparatively unknown compositions in which he shows his powers of observation and workmanship. His fantasy Op. 77, so suggestive of his improvisations, the bagatelles, for each of which he uses a different instrument and above all the Diabelli-Variations. Never has a composer so completely encompassed worlds, so foreseen the future as did Beethoven in these works. Here in these 33 Variations is given a conception of the possibilities of the piano and how a genius could make it live!

Let us honor his memory, not through painstaking, laborious traditions which are but the stone death mask of the living face, but from the fire of his fire, even though it be but the feeble reflection of the light of a far distant star! But of a star that is still radiant with the flow of its own light, that is yet young and full of the joy of creative life! For the best way to strive for Beethoven today, is to endeavor through intensive study of his works to come nearer to his ideals and his glorious way of thinking and so to approach his uplifted Spirit that in the faithful reproduction of these works, a breath of this spirit may once more live.

IN APPRECIATION OF THE ALUMNI CONCERT

After two weeks in which to consider the subject I am still up in the clouds over the playing of William Kroll and Bianca del Vecchio. In the two sonatas (Franck, A major, and Fauré, A major) they displayed tone, technique and a beautifully worked out interpretation which I am sure would have affected any audience as it did the guests of the Alumni Association. This audience was quick to show their appreciation of this duo.

They responded with individual encores before the listeners were willing to let them go, even though a dance and ice cream awaited them in Orchestra Hall.

Mr. Kroll played one of his own compositions on which the ink was hardly dry and my opinion is that it will not be long before he is playing with a royalty check on which the ink is hardly dry.

If they appear in concert next season, for goodness' and art's sake go to hear them. Theirs is a good example of

"Two minds with but a single thought,
Two rhythms that beat as one."

—George Hotchkiss Street.

POSTGRADUATE DIPLOMAS

There have been recitals by aspirants to post-graduate honors. Candidates for the Teachers' Diploma who have appeared this month include Mary Fish, Adelaide Belser, Joseph Machlis in piano; Anna Lapidus and Lila Sayre in singing. There is one candidate for the Artists' Diploma: Louis Kaufman in violin. These programs will appear in the June issue.

RECITAL BY CARL FRIEDBERG'S PUPILS

Friday evening, May 6th

PROGRAMME

| | |
|----------------------------|----------|
| Concertstück, Op. 92..... | Schumann |
| JEANNETTE EPSTEIN | |
| Symphonic Variations | Franck |
| HELEN JOHNSON | |
| Concerto, Op. 54..... | Schumann |
| Allegro affectuoso. | |
| HUDDIE JOHNSON | |
| Concertstück, Op. 79..... | Weber |
| JEANNETTE EPSTEIN | |

WHAT'S YOUR AVERAGE?

Answer these in Musical Terms

- 1—Used on a bundle?
- 2—A place of residence?
- 3—A reflection on character?
- 4—Bottom of a statue?
- 5—An unaffected person?
- 6—Used in driving horses?
- 7—What we breathe every day?
- 8—What makes a check valid?
- 9—Seen on the ocean?
- 10—What betrays nationality?
- 11—An association of lawyers?
- 12—Used in climbing?
- 13—Part of a sentence?
- 14—Belonging to a fish?
- 15—Part of a bicycle?
- 16—A girl's name?
- 17—Used in a store?
- 18—Used for flavoring?
- 19—Often passed in school?
- 20—An instrument that is not blunt?

—Adelaide Ahrling.

(Answers will be found on page 16.)

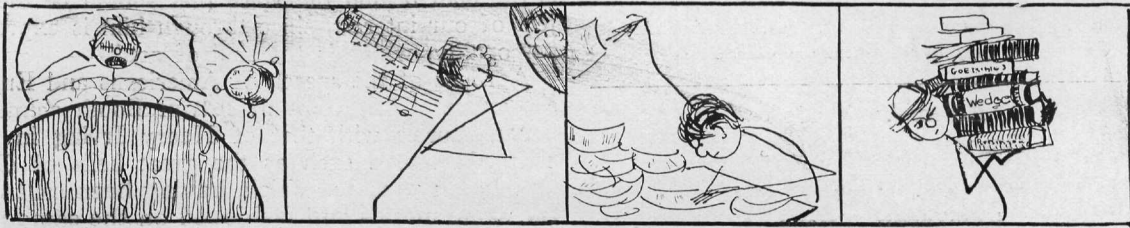
THE NOTE FAMILY

By Adelaide Ahrling

If I'm big and round and slow,
I'm a whole note then, you know.
If a stem grows at my side,
Into half notes I divide.
Then I turn quite black and strange,
And into quarter notes I change.
To my stem I'll add a tail
And be an eighth note, without fail.
Another tail below the last one,
And I'm a sixteenth note,—a fast one.
When my tails increase to three,
A thirty-second note I'll be.
And when at last four tails I fly,
A sixty-fourth note you will spy.

A minor Second very small,
Just one-half step, that is all.
Another half-step added now
And major Second makes his bow.
The mournful minor Third now see,—
He counts his half-steps, one, two, three
But major Third is a jolly chap,
With four half-steps to fill the gap.

A DAY IN THE LIFE OF THE HARASSED MUSIC STUDENT ""

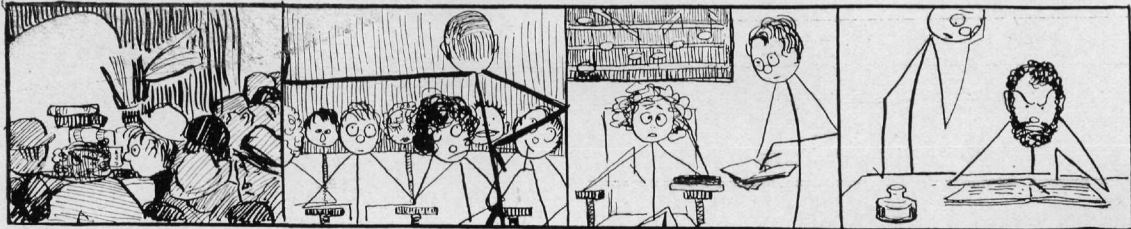


8:00 AM.
Arises from Wagnerian dreams

8:10
Improvises Aria for Act III
scene 2 while shaving

8:30
Resigns himself to a musical
day + starts it right by dashing
off a Tuque or two.

9:15
Takes hat and coat, seven vol-
umes, four notebooks, two pads, five
pencils, + staggers to Subway.



9:45
Arrives breathless at Institute
after losing three pencils + two
notebooks in Subway rush.

10:00
Most unique class in Aural Har-
mony since 1910 - Mr. Robinson
forgets to be funny.

10:55
Endeavors to explain to belogged
young female that Counter point has
nothing to do with embroidery.

11:30
Prof discovers ten (10) consecutive
F-films + four-teen (14) parallel oc-
taves. Contemplates suicide.

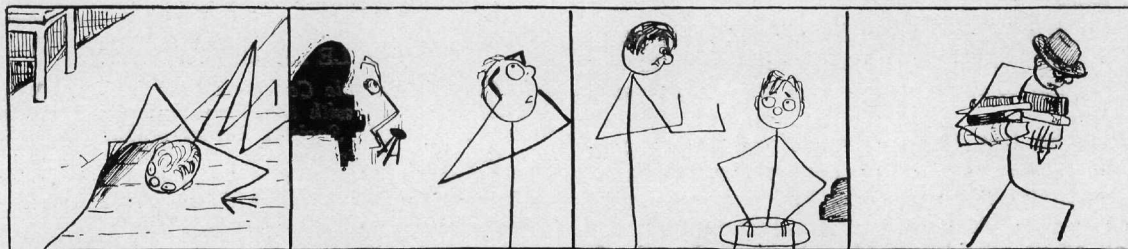


11:31
Hesitates between suicide and
lunch.

11:32
Postpones suicide until after lunch,
then decides to preserve himself for the
benefit of mankind.

12:00
Attends lecture + takes down
fifteen anecdotes in short-hand.

12:30 A.M.
Spends an hour + a half passing
the merry jest with the sultan
of the cloak-room.

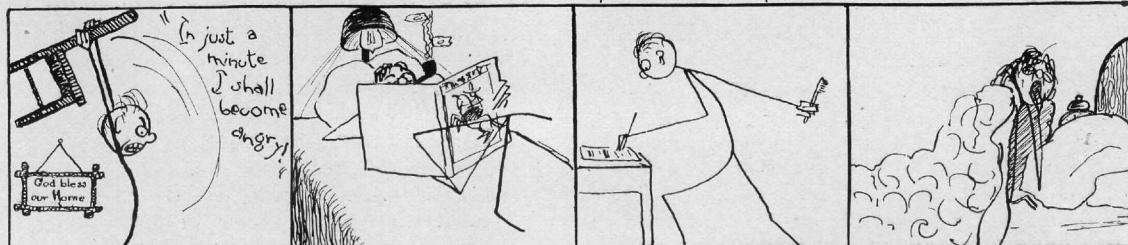


2:00
The bi-weekly episode
of the missing coat-check.

2:30
Two minutes' silent Tri-
bute is due any teacher who can
weather such an experience +
remain sane.

3:00-Keyboard Harmony.
After several dismal attempts to
harmonize melody the Prof sarca-
stically observes, 'We don't rent this piano
to practise on' Is there no justice?

4:00
Goes home muttering
darkly concerning the "slings +
arrows of outrageous fortune."



4:30-ad infinitum
Portrait of ManUpstairs quash-
ing his molars on hearing our hero
gambling over the melodic minor
scales for the 355th time since last Friday

7:00
The evening giesta - twelve
down, four to go, in "Where Men
are Men", by Fredonia
Simkin.

10:00
Becomes inspired while brushing
teeth + jots down a slight Sym-
phony for two.

12:00
Retires, God bless him, happy +
exhausted after a day of honest
hard labor

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VOL. VI.

MAY, 1927

No. 7

ADELE LAEIS BALDWIN

In the death of Adele Laeis Baldwin our school loses one of its most efficient and highly prized teachers of singing and diction. She was not only an excellent singer, but also a thorough musician and a woman of high culture.

In her prime she sang the mezzo-soprano solos in Oratorios and she was among the fifty original members of the choir of the Musical Art Society when I organized it in 1893 to sing the unaccompanied choral works from Palestrina to Brahms.

Mrs. Baldwin made a serious study of phonetics and diction and was considered a leading authority in this work.

She taught at the Institute for about twenty years since its establishment and endeared herself to her colleagues and to all students with whom she came in contact.

During the last few years serious illness prevented her from giving more than one or two hours to the Institute, but she loved her work so much that she was loth to give it up altogether.

To all of us who knew Mrs. Baldwin her death will mean a great personal loss, but we must find consolation in the fact that it has relieved her from suffering.

Requiescat in pace.

—Frank Damrosch.

MME. BALDWIN'S IDEAL OF BEAUTY

As Expressed by Her in Her Book

"Since language is an art, we should speak *beautifully*. The charm of a rich, resonant tone adds immeasurably to the voice. If we but realized this we would pay more attention to our voices than we do to our personal adornment, for the artificial embellishment of which most people sacrifice in money, time and energy a hundredfold their expenditure

for the cultivation of their natural endowments. It is the man behind the voice that should be the object of our interest, since through him is expressed personality, which is the soul of art."

Apropos of the speech of Americans and English she wrote: "The voice of Edwin Booth chimes in our memories with that of Henry Irving in pure concordant tone such as the great bells of China and Japan possess, which, having been cast from the same metals and fashioned on the same principles, know no distinction of nationality."

It is thus that the beautiful, resonant voice of Adele Laeis Baldwin will ring in our memories forever.



ADELE LAEIS BALDWIN

Solo Contralto Marble Collegiate Church, New York City, 1900-1921. Soloist with the New York Oratorio Society; Handel and Haydn Society, Boston Mass.; Seidl Orchestra; Bagby Concerts; St. Louis Choral; St. Louis Symphony Orchestra. Member of The Faculty of the Institute of Musical Art and of the Finch School, New York. Diplomée of the Yersin Method.

Legacies

(Text of the song which was sung at the funeral of Mme. Baldwin. The words are a tender tribute to the beauty and nobility of her character.)

Unto my friend I give my thoughts,
Unto my God my soul,
Unto my foe I leave my love;
That is of life the whole.
Nay, there is something—a trifle—left;
Who shall receive this dower?
See, Mother Earth, a handful of dust;
Turn it into a flower.

—Ethel Wetherald.

(Music by Mildred J. Hill)

ODD MOMENTS AND BOOKS

The Institute in its curriculum provides for everything but the student's odd moments. We often hint at how these should be spent but have not formed courses. The student's time is well filled with practicing and studying the lessons assigned by the various departments. No matter how busy he may be, there is time for one more thing if he really desires to do it.

We believe that the students have other interests than music, else they would become dull musicians. We hope that one of the principal outside interests is reading. There is no easier or pleasanter way for self development. An artist must know the people of all nations, their methods of living and thinking; he must know the great men and women of all times; he must have cognizance of all types of emotion and expression. His imagination and creative mind must have background so that he will respond to the works of the genius.

It is not possible for most of us to experience these things first hand, but with well selected and systematic reading we may come to a broad knowledge and understanding of life and its problems, situations and emotions, and may have a wealth of experience upon which our imaginations may draw.

During the winter there is little chance for reading except possibly the hour before we retire, which most of us find to be the brightest time in our day.

The faculty of the Institute may appear to be interested in little but scales and dominant seventh chords, but after you have looked over the books listed below, which the members of the various departments have handed me as books they have read and enjoy re-reading, I am sure that you will be convinced that they have other interests.

There is material here to suit all tastes and enough to keep you in reading for some time. June 2nd will be a good day to begin.

G. A. W.

Fiction

DumasAny of his novels
Victor Hugo.....Any of his novels
John Erskine.....Galahad, Helen of Troy
"Elizabeth"An Enchanted April
K. D. Wiggin.....My Garden of Memories
Craik.....John Halifax, Gentleman
A. TrollopeThe Warden, Barchester Towers
Charles Read.....The Cloister and the Hearth
A. C. Benson.....From a College Window
A. H. Gibbs.....Soundings
W. D. Lyell.....The House in Queen Anne Square
Willa Cather.....The Song of the Lark
Youth and the Bright Medusa
Atherton.....Tower of Ivory
Delamater.....Syncopating Saxophones
Conrad.....Lord Jim, etc.
Hardy.....The Return of the Native

Melville.....Moby Dick
Thackeray.....Vanity Fair, Newcomes, etc.
Scott.....Ivanhoe, Talisman, Kenilworth, etc.
Dickens.....Tale of Two Cities, Bleak House, etc.
EliotMill on the Floss, etc.
K. MansfieldShort Stories
George MooreEvelyn Innes
Dostoevsky.....Crime and Punishment
Brothers Karamazoff
Mottram.....The Spanish Farm
Walpole.....Harmer John
Ethel Sidgwick.....Promise
Succession
LyttonHarold
SienkiewiczQuo Vadis

Music

W. J. Henderson.....How Music Developed
Tapper.....Chats with Music Students
Finck.....My Adventures in the Golden Age of Music
Fitzgerald.....Stories of Famous Songs
D. G. Mason.....Artistic Ideals
Chorley.....Musical Reminiscences
Lussy.....Musical Expression
StoneScientific Basis of Music
PoleThe Philosophy of Music
Hull.....Modern Harmony
Lanier.....Music and Poetry
G. L. Raymond.....Harmony and Rhythm in
Poetry and Music
Jones.....Lyric Diction
A. L. Baldwin.....Diction for Singers
Coward.....Choral Technique and Interpretation
Witherspoon.....Singing

English Study

Brander Matthews.....A study of Versification
Lanier.....The Science of English Verse
Quiller-Couch.....Art of Reading
Art of Writing
Tom Hood.....The Rymster

Biography

Sugimoto.....A Daughter of the Samurai
B. Franklin.....Autobiography
BoswellLife of Johnson
R. Rolland.....Jean Christophe
SandburgAbraham Lincoln
GideDostoevsky
WerfelVerdi
Guy de Pourtalès.....Liszt

Science

de Kruif.....Microbe Hunters
BeebeAny of his

Philosophy

Durant.....History of Philosophy
Maeterlinck.....Wisdom and Destiny
Brian Brown.....The Wisdom of the Chinese
Wm. James.....Life's Ideals

Humor

Kurt M. Stein.....Die Schönste Lengevitch

Letters and Essays

Walter Page's Letters
Lamb.....Essays of Elia
M. Arnold.....Essays on Criticism
Lord Chesterfield.....Letters to his Son
Ruskin.....Sesame and Lilies
Emerson.....Conduct of Life
Bacon.....Essays
Froude.....Short Studies in Great Subjects

Travel and Adventure

Lt. Col. Norton and Assistants.....The Assault
on Mt. Everest

History

Walter Pater.....The Renaissance
Prescott.....Conquest of Mexico and Peru
Motley.....Rise of the Dutch Republic

Non-Fiction

Ruskin.....Seven Lamps of Architecture
Irving.....Sketch Book
G. B. Shaw.....Any of his works
Van Vechten.....Interpreters and Interpretation
Thoreau.....Walden
Ruskin.....Unto this Last
Austen.....Pride and Prejudice
Trollope.....Parliamentary Series
Churchill.....World Crisis
BorrowLavengro
Romany Rye
Bible in Spain
Wild Wales
TolstoyWar and Peace
Holmes.....Autocrat at the Breakfast Table
Viscount Grey.....Twenty-five Years After
Huneker.....Any of his works
Newton.....The Greatest Book in the World
George Moore.....Hail and Farewell
ColetteCats, Dogs and I



The Jury Blues
Or Sights in Sightsinging Sessions

WHO STARTED THIS SIGHTSINGING?

A thing that seems of vital importance in musical progress in England is the madrigal. At the Royal College of Music in London in the library of the Sacred Harmonic Society is an almost complete collection of the madrigals.

A writer of the 11th century said, "In their musical concerts they do not sing in unison, like the inhabitants of other countries, but in as many different parts as there are performers while all at length unite with organic melody in one consonance and in the soft sweetness of B flat." Maybe someone of superior musicianship can explain the soft sweetness of B flat!

So much vocal part music in England would indicate a wide knowledge of music at the time and indeed this was the case. At gatherings each person was expected to take his part as the following quaint extract shows.

"Supper being ended, and musicke-books, according to the custome, being brought to the table, the mistresse of the house presented mee with a part, earnestly requesting me to sing. But when, after manie excuses, I protested unfaindly that I could not eurie one began to wonder. Yea some whispered to others, demanding how I was brought up. So that, upon shame of mine ignorance, I go now to seeke out mine olde friende master G—, to make my selfe his scholler."

THE VALUE OF ENSEMBLE SINGING

By Margarete Dessoff

II

It had always been my wish to teach. My father opposed it, because, after I left school, he wanted me to give my free time to him, when he was resting from his strenuous work.

But after his death, and after my musical education had reached such a point that I could undertake it, it was the most natural thing for me, supported by the encouragement of my singing teacher, Jenny Hahn, who made me her substitute, to begin to teach singing.

As soon as the number of my pupils permitted it, I put into their schedule, as an essential part of their training, *ensemble-singing*—a cappella-singing, of course! For what can be more educational than a cappella-singing? In this work the ear of the young singer learns to hear shades and overtones, he learns to realize intervals and to adjust himself to harmony; he learns not to strain his voice in the ensemble. Because if he would do so, it would not only be recognized immediately through disturbing the quality and unity of sound, but also through flatness and losing pitch. Then also in this work the pupil learns to become a part of a whole, he learns accuracy.

Why do instrumentalists think the ensemble an absolute necessity? Why do conductors so often speak of singers in a somewhat disparaging way as "singers" and not as "musicians"? Only because most of them lack the musical qualities, which only ensemble work can develop.

In the later years of my teaching, when pupils of mine came in contact with conductors,—these conductors frequently wrote me letters, expressing their appreciation of the spirit of cooperation and experience, and the sensitiveness to rhythm and nuance which they found so alive in these young artists.

Why was the attention of these conductors aroused by these qualities? Because evidently the individualism of the present age has led us away from these good traditions, and the singer more than ever considers himself an independent virtuoso. Besides—does not the mass-production of our times diminish the taste for fine, subtle work?

I understand perfectly the attitude of the singing-teachers of to-day, who have not the time or the opportunity to teach ensemble-work to their pupils, when they are opposed to sending them to the average ensemble as represented by choruses of hundreds or thousands, where the quantity interferes with the quality, and no attention can be given to whether a voice is strained or not, and where the conductor is very seldom experienced in the technique of singing. Of course this is of paramount importance, and the realization of this has led in Germany in late years to the decision of the government that each school-teacher who wishes to be a music-teacher in schools, has to pass the most rigorous examinations not only in piano, violin, theory, counterpoint, history of music and choral-conducting,

but also in singing, its technique as well as knowledge of the best literature for singing. And also the private music-teacher is required to give proof of his competence before he can expect to receive his license.

It seems to me desirable that these regulations be adopted in this country as soon as possible; because why should America not profit by the experience of older countries?

It may interest you to know that Dr. Damrosch at a recent meeting of the Music Teachers' National Association at Rochester endorsed the same policy; for you all know how much it would raise the standard of the music-teaching profession, if only the well prepared were allowed to teach.

But where do such teachers receive their practical experience? How do they keep alive? Because, as Goethe says in Faust: "All theory is grey!"

The best choruses in Germany are the "Lehrer-Vereine" (teacher-organizations)—organizations composed entirely of teachers. In these choruses those who teach from morning till night become self-creative once more. They bring to this work intelligence, high standards and thorough musical education, and gain from it refreshment and stimulation, and keep alive the spirit of cooperation. Their performances are almost ideal from a choral point of view. Teachers must not only have *knowledge* of, but *experience* in music, so that they may give it to their pupils again and again as a living subject.

During recent years there has been a widespread discussion on the need for improvement in all branches of education. Every year innumerable books are written on the subject and current magazines and periodicals publish countless articles discussing the situation from all sides. What do these books and articles say? Without exception they talk of the value of *experience* as opposed to the old-fashioned method of accumulating knowledge through the intelligence only. Schools are founded in this country and in all parts of Europe for the purpose of developing this idea. And when music is put into these schools, a search is made for teachers who will teach in this modern way.

III

If I may be permitted to speak further of my own experience as a teacher of ensemble-work, as a choral leader who often hears from teachers as well as from inexperienced young people: "the ensemble is a waste of time and strength," I can only say this: When young singers, eager amateurs or professionals have come to work with me either abroad in my women's chorus, Bachgemeinde or Madrigal Ensemble, or here in the mixed chorus of the Institute of Musical Art or the Adesdi-Chorus of women's voices, their fear of wasting time and strength is soon lost in the pure delight of giving themselves entirely to this musical experience. They

feel confidence too when they realize that they are working with someone who is sufficiently experienced to know what demands to make on their voices and their technic. Added to that they feel the joy and exhilaration which comes from becoming familiar with the musical masterpieces of all ages; and they also realize that they are contributing their effort to the creation of a real musical achievement.

The happiness that has come to me from this work, and the time that it demands, has gradually brought about my entire dedication to *this* phase of musical development. And do you not feel how the interest *in*, and the demand *for* ensemble-work has become much stronger during recent years, and is constantly increasing? Think of all the excellent choruses and ensembles which have come lately to this country from Europe! The Sistina Chapel Choir, the Ukrainian-Chorus, the Chorus from Glasgow, and to mention a smaller ensemble, the English Singers, have not only aroused interest and enthusiasm, but have also created a demand. Of course, their emphasis is entirely on quality, not on quantity, and this is what we should strive for.

The conviction that the musical quality of a people depends upon its singing as natural self-expression has been voiced in recent publications by some of your most distinguished musicians. I need only mention as one of them the name of Ossip Gabrilowitsch.

Perhaps you do not realize how true it is that in Europe music accompanies life throughout, and not only as a public entertainment or a paid profession. When a child is born, the mother sings over its cradle; the nurse sings with the children. In kindergartens no work is done without singing, and whenever children are together they sing. They sing when they are going on excursions, they sing when they are coming home in the train. In the schools, in colleges and universities the stress is laid on ensemble singing, and it is the most natural thing that every hand-worker accompanies his activities with humming, whistling or singing. If a wedding is celebrated, music leads the young couple into their new life. If a person dies, music goes with him to his grave.

A young Esthonian said to me the other day, without realizing that I am a European myself: "In Europe choral-singing is the fashion." And it is so indeed. Each little town as well as the big cities has its choral-societies, where the banker, the lawyer, the physician, the business-man sit side by side as well as the society lady, the social worker, the typist, and so on. Young music students and professional singers mingle with them without ever thinking of being paid. Love for singing, love for the work brings them together, and they find the time because of this love and because they think it not quite as desirable and important to see the newest moving-picture, the latest show. It is an absolutely wrong conception to think,—as one often does in America—that in Europe one fosters these mental or artistic things more than in this country, because one does not work as hard and has more leisure.

That is *not* so. I often think, and not out of a superficial feeling, but out of experience in both countries, that one works harder on the other side, especially in Germany. But people over there consider good mental things a part of their life. They read much more than one does in this country,—not newspapers, but good books. And one *needs* music, and readily sacrifices other things in order to get it.

The seed for all this is sown at the schools, the colleges, the universities, and in the studios of the understanding singing teacher. And it bears its fruits in the musical quality of the people.

It was very surprising to me that the returning interest in the ensemble, and the waning popularity of the soloist in Europe, which I believed to be the result of the need for economy, arising from war conditions, is evidently felt in a similar way in this prosperous country, because a choral expert whom I recently met expressed this as a firm conviction. What may be the explanation? Perhaps one can say this: In our time of mechanism, where machinery works with perfection, where through all kinds of mechanical instruments the most perfect art of a Caruso, a Kreisler, a Paderewski is brought to each little place in the country as well as to each drawing-room in the city, people get used to the best and lose interest in the average. Carusos and Kreislers and Paderewskis are rare. They of course can bind and fascinate an audience. The average artist has not this power. But powerful *can* be a good ensemble. And many average people can slip into an ensemble and can help to make it powerful, can create fascination and enthusiasm through being fascinated and enthusiastic themselves.

The singing teacher has not only to educate professional singers; he has to deal with amateurs as well, and it seems to me that he should bring to this movement his deepest understanding. If once the teacher is converted and convinced, he will easily convince and convert his pupils. And in his ensemble-work the singing teacher should not only develop what school and college have begun with folk-music and glee-club-songs; but he should offer the best musical literature we possess and so combat in his pupils with the best weapons the mistaken idea that *ensemble-singing* is a waste of time and strength. He should make it "the fashion" in *this* country as well as in Europe.

Lion Hearted

A conductor fears no one—he tells 'em all where to get off.

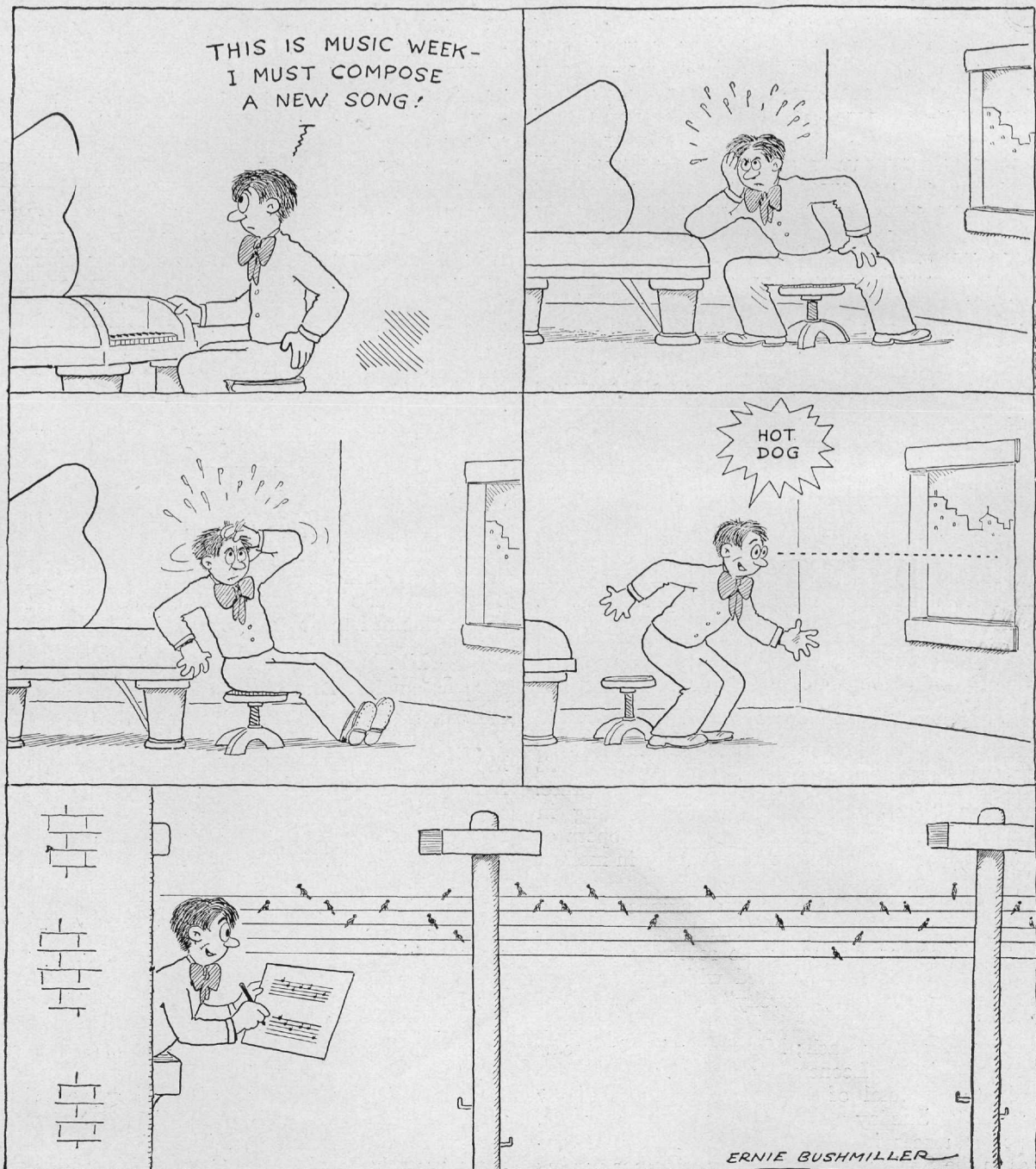
Geography

Teacher: Where is Berlin?
Little Bozo: In New York, writing a new song hit.

Why is a proud girl like a music box?
Because she is full of airs.

—Irving Halperin.

MUSIC WEEK



ERNIE BUSHMILLER

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(Contributed by Mae Keen)

Obstacles to Ambition

Gruff Father to Son—"Why don't you get out and find a job? When I was your age I was working for \$3 a week in a store, and at the end of five years I owned the store."

Son—"You can't do that nowadays. They have cash registers."—Boston Globe.

Installments Everywhere

"Ed's buying an automobile on the instalment plan."

"Yes, and if he doesn't drive more carefully than he has been doing, they'll take him to the hospital on the same plan."

—Kansas City Star.

INTERESTING FACTS ABOUT OPERAS AND CONCERTS

THE Metropolitan Opera season of 1926-27, which closed recently, was not the only opera that New York experienced this winter. There were significant contributions to the profit of operagoers of this city by the excellent French-American Opera Comique; by the Rochester American Opera Company in which George Houston, a graduate of the Institute of Musical Art, won merited recognition. (Incidentally, Howard Hanson, director of the Eastman School of Music, Rochester, is a graduate of the Institute also.) Add to the above performances, the poorly conceived presentation of Rossini's "Barber of Seville" by Feodor Chaliapin and company, and the intelligent though somewhat amateurish productions of the Mayfair Opera Company. But by far the most important operatic offerings were given by Mr. Gatti's organization at the Metropolitan Opera House. A record of their season's activities is appended.

In the New York season of 24 weeks there were 176 performances of 48 different operas, including 3 novelties and 6 revivals. Twenty-four operas were sung in Italian, 8 in French, 13 in German and 1 in English. The German repertory was stronger in the number of operas and performances than for many years. Wagner led all composers with a total of 9 operas and 33 performances. Beethoven's "Fidelio" was revived in commemoration of the centenary of his death with three performances. Mozart's "Magic Flute" was revived with 5 performances and Strauss's "Rosenkavalier" with 3. There was, in other words, a total of 44 performances of German opera by Mozart, Beethoven, Wagner and Strauss—certainly Mozart's "Zauberflöte" is German to the last page and phrase. Smetana's "Verkaufte Braut" was also sung in German but it is as unmistakably a Czech opera as the works just mentioned are of Germany in method and conception.

The second composer in point of number of performances was Verdi, represented by 29 performances of 6 operas, including the revival of "Forza del Destino." Puccini followed with 26, including the eminently successful "novelty" of his posthumous "Turandot." Gounod and Ponchielli came next with 8 performances each; Mascagni with 7; Deems Taylor, Donizetti, Leoncavallo with 6.

Add to the total of 176 performances in New York the 25 Sunday night concerts, the 11 benefits, 20 performances in Philadelphia and 25 performances in the Spring tour on which the company now embarks, and there is the total of 257 performances for the entire season in and outside of New York. But the limit of amazement at the extent of the activities of the Metropolitan Opera Company had been reached some time since. It is a fabulous demonstration of efficiency, coordinated effort, and the judgment of Mr. Gatti-Casazza in meeting the wishes of his public.

The same number of operas was given this season as last. It were surely folly to attempt any more. There were fewer novelties, and the novel-

ties to the musician were less interesting than those of last season. But all the novelties this season were public successes. They consisted of Puccini's "Turandot," Deems Taylor's "King's Henchman" and Alfredo Casella's ballet "La Gira." A comparison of the opera of the dead Puccini with that of the living and extremely animated Mr. Taylor is perhaps of interest. The first-named opera is the work of a composer of the widest reputation and the most expert and sophisticated workmanship, and we would say as little inspiration as is compatible with writing an opera at all. "Turandot" succeeds because of its spectacular and theatrical properties and its finished musical workmanship. The second opera is the production of a young American learning his trade in the lyric theatre by leaps and bounds, although he has not yet formulated a distinctive style of his own or found a musical speech that is original and distinctive.

Mr. Taylor has written for the theatre with an admirable grasp of its requirements and a native instinct for stage effect which far outdistances his valuable but relatively limited experience in this field. His instinct for effective writing, the youthful zest and glow of his score, and his sonorous if Wagnerian orchestration, succeed over everything. The composer's score and the text of Miss Millay have combined to produce one of the most popular operas of the Metropolitan season, barring none. Mr. Taylor has produced the most plausible and workmanlike opera score which has yet come from the pen of an American.

The revivals consisted, broadly speaking, of Montemezzi's "L'Amore dei Tre Re" which bids fair to be loved and admired long after most of the operas of Montemezzi's contemporaries have been forgotten; Thomas's "Mignon"; and the aforementioned "Zauberflöte" of Mozart, "Fidelio" of Beethoven, "Rosen Kavalier" of Strauss and "Forza del Destino" of Verdi.

There were few additions to the ranks of the singers this season. The Metropolitan in this department maintains the strength and the weakness of previous seasons. No new native singer has been sensationalized this year, which is a blessing.

—Olin Downes.

* * *

George Engles, manager of the New York Symphony Orchestra, has issued the following summary of the season's activities. Sixty-one concerts have been given in Greater New York.

The conductoral staff numbered three,—Walter Damrosch, Otto Klemperer, now of the Berlin Opera, and Fritz Busch, of the Dresden Opera House.

Two works specially commissioned by the Symphony Society of New York were presented during the season—Scarlattiana by Alfredo Casella, and Tapiola by Jean Sibelius. Among the other works new to America that the orchestra has played this year have been Les Rencontres by Ibert, Prelude to D'Annunzio's "Phaedre" by



Romeo and Juliet
By Leslie Fairchild

Honegger, *Fuji in the Sunset Glow* by Rogers, *Konzertmusik for Blas Orchester* by Hindemith, *Sinfonietta* by Janacek.

The assisting artists have included Ernestine Schumann-Heink, Alfred Cortot, Alexander Brailowsky, Elizabeth Rethberg, John Charles Thomas, Dusolina Giannini, Walter Giesekeing, Alfredo Casella, Albert Spalding, Elsa Alsen, Joseph Szigeti, George Barrere, Darius Milhaud, Robert Goldsand, Lewis Richards, Frederick Patton, Rudolf Laubenthal, Florence Austral, Frederic Baer, Tudor Davies, Mischa Mischakoff, Viola Silva, Claribel Banks and Gitla Erstinn.

Just half a century ago next fall Dr. Leopold Damrosch directed the first concert of the New York Symphony Orchestra in the old Steinway Hall building on Fourteenth Street. Walter Damrosch succeeded to the position of conductor at the age of twenty-three, when his father died.

As the season of music slowly nears its Stadium days the recorders of its incidents acquire a profound respect for the staying powers of the Philharmonic Society. These ancients and honorables of music have given and taken part in 116 concerts in this blessed Beethoven season of 1926-27.

The conductors were Willem Mengelberg, Wilhelm Furtwaengler, Arturo Toscanini, Fritz Reiner, Georges Georgesco and Hans Lange.

Soloists who appeared with the Philharmonic Orchestra in the season included Alfred Cortot, Carl Friedberg, Ossip Gabrilowitsch, Walter Giesekeing, Gitta Gradova, Margaret Hamilton, Leonid Kreutzer, Darius Milhaud, Mięcszyslaw Muenz, Ernest Schelling and E. Robert Schmitz, pianists; Scipione Guidi, Hans Lange, Paul Kochanski, Bernard Ocko, Josef Szigeti and Efrem Zimbalist, violinists; Pablo Casals, Hans Kindler, Leo Schulz and Cornelius Van Vliet, cellists; Louise Lerch and Elizabeth Rethberg, sopranos; Louise Homer and Ernestine Schumann-Heink, contraltos; Richard Crooks, John McCormack and Lauritz Melchior, tenors, and Fraser Gange, barytone. The Schola Cantorum and the Choral Symphony Society participated in the choral works.

The following novelties were performed: *Symphony in B flat*, J. C. Bach; "*Don Juan*" variations, Braunfels; "*Pan and the Priest*," Hanson; prelude to "*The Tempest*," Honegger; *symphony No. 7*, Miaskovsky; preludes to "*Palestrina*," Pfitzner; overture to "*The Tempest*," Sibelius; suites for small orchestra, Stravinsky; "*An Artist's Life*," Strong; *symphony No. 3*, Szymanowski; overture to "*The Taming of the Shrew*," Wagenaar, and Wagner's music in memory of Weber.

Beethoven naturally led the list of composers this season, with performances of sixteen different works. Wagner followed with thirteen, Strauss and Brahms with eight and Tschaikowsky with four.

Yet there is a small shadow on the wall. The list of novelties is depressing. Not one made such a commotion in the hearer's mind that he will not rest till he hears it again. Brethren, be of good cheer. There will be many exciting readings of the C minor symphony of Brahms, and the unknown manuscript will slumber while the dust of the shelf gathers upon it.

—W. J. Henderson.

Answers to Questions on Page 6

- | | |
|----------------|------------------|
| 1—Chord (cord) | 11—Bar. |
| 2—Flat. | 12—Staff. |
| 3—Slur. | 13—Phrase. |
| 4—Bass. | 14—Scales. |
| 5—Natural. | 15—Pedals. |
| 6—Line. | 16—Grace. |
| 7—Air. | 17—Counters. |
| 8—Signature. | 18—Time (thyme). |
| 9—Swells. | 19—Notes. |
| 10—Accent. | 20—Sharp. |

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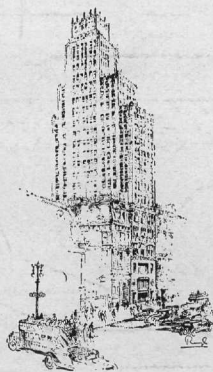
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