

# The Baton

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



COLONEL CHARLES A. LINDBERGH

*The Lone Eagle, after his descent upon Paris, here shown with  
Ambassador Herrick.*

(Courtesy of The New York Times)

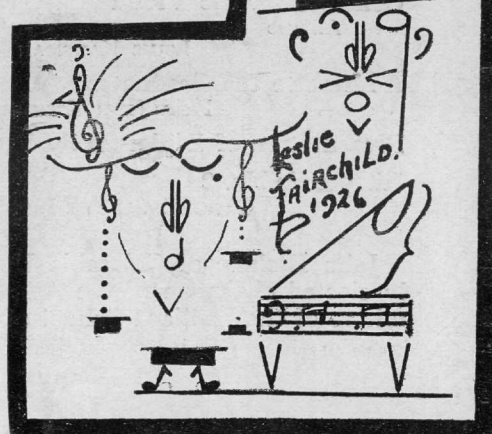
## GRADUATION ISSUE RECORD OF THE CLASS OF 1927

ARTICLES BY  
Mary B. Merrill  
and  
Henrietta Michelson

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## THE COMMENCEMENT EXERCISES

The Institute of Musical Art held its twenty-second annual commencement exercises on Wednesday evening, June 1st. Aeolian Hall which has usually housed these events has now been demolished, so Town Hall was used for the first time this year. Dr. Frank Damrosch, director of the Institute, presented eighty-four students with diplomas.

Nearly \$2,000 was awarded in prizes this year. The Morris Loeb Memorial Prize of \$1,000, given each year to the recipient of an artists' diploma with highest honors, went to Louis Kaufman of Portland, Ore., most of whose musical training in violin was gained as a pupil of the late Franz Kneisel at the Institute. The Isaac Newton Seligman Prize of \$600 for excellence in original composition was divided, \$400 going to Bela Rozsa and \$200 to Louise Talma. The Coolidge Prize of \$100, awarded every two years for a chamber music composition, went to Ronald Murat for his Adagio and Fugue for String Quartet. The Faculty Scholarship, an annual Christmas present from the Institute's faculty to its director, was won by Catherine Carver of Boston.

### COMMENCEMENT EXERCISES

of the

### INSTITUTE OF MUSICAL ART

at Town Hall

Wednesday evening, June 1st, at 8.15

Overture, *Sakuntala* Goldmark

ORCHESTRA OF THE INSTITUTE  
*Willem Willeke, Conductor*

Africa, *Fantasia for the Piano* Saint-Saëns

SIDNEY SUKOENIG

Kol Nidrei, for the Violoncello Bruch

GENIEVE HUGHEL LEWIS

Two German Folksongs Arranged by S. Ochs

Es ritten drei Reiter zum Tore hinaus  
Der Jäger

Three English Folksongs Arr. by V. Williams

Just as the Tide was flowing  
The Springtime of the Year  
Wassail Song

MADRIGAL CHOIR OF THE INSTITUTE  
*Margarete Dessoff, Conductor*

Concerto for the Violin Brahms

Allegro

LOUIS KAUFMAN

Address to the Graduates

PROF. JOHN ERSKINE

Presentation of Diplomas by Frank Damrosch

Rhapsodie No. 2 Liszt

ORCHESTRA OF THE INSTITUTE

John Erskine of Columbia University, recently elected chairman of the Administrative Committee of the Juilliard School of Music of which

the Institute is a part, addressed the graduates. "Following the tradition of giving advice at such a time, I think I should say something of the sort to these young people," he began, "something to discourage them right now. These young people have all the technique, all the good looks, I should say, necessary for a public career. Nothing remains but to persuade people to listen to them! To have anything to say we must express ourselves and that must be worth listening to. In the first place, we have got to spend our lives with masterpieces without any regard for personal taste. If you are incapable of appreciating a certain master, don't say he is out of date; just ask what is the matter with you. In the second place, we have got to know the other arts. . . .

"In time Genius will come to the top. There won't be much room at the top. There needn't be."



*Louis Kaufman, who won the Morris Loeb Memorial Prize of \$1,000*

He spoke of the necessity of developing an attitude which all great artists have had at all times. An attitude which begins with respect for people who don't know much about music but who need it and love it. "You who have the privilege of being artists, be kind and gentle with those who are beginning and lift them up just as far as you can."



## THE CLASS OF 1927

## Recipients of Graduate Diplomas

*(Arranged alphabetically in Departments)*

## DEPARTMENT OF VIOLIN

**Bart, Morris**

It is indeed an honor to impart the following information which I am told is to grace the pages of *The Baton*. A-hem! New York City is proud to state in its records that I am a native of—New York City. I graduated from Manual Training High School in '25. My first teacher recommended the Institute to me and—. Am going to take the Supervisor's Course in Music at Columbia.

**Barth, George**

My home is in Tamaqua, Pa., where influence is strong in favor of the Institute. Miss Mary Ruhl, a graduate in Public School Music in 1923, was supervisor in the Tamaqua schools, and Miss Irma Taylor, who spent one year at the Institute, is teaching at the Braun School of Music in Pottsville, Pa. It was here that I studied violin under Mr. Walter Pugh, and the natural course was to follow the suggestions of the Institute students and come to New York to continue my work.

My one professional experience was a three-months' tour last summer in a company which included Mr. and Mrs. Harold Lewis and Miss Marjorie Harding. We traveled by automobile over the Chautauqua circuit out of Columbus, Ohio, and gave concerts throughout Ohio, Pennsylvania, West Virginia and Kentucky.

I look forward to returning to New York in the fall in order to prepare for a teaching career.

**Chernis, Jacob**

I was born in Norwich, Conn., and went to school there. Later I came to New York and went to the Townsend Harris High School. While here I have been studying with Mr. Dethier and am going to continue to do so. My chief interest is composition and musical comedy work.

**Di Fiore, Deiniol**

I was born in New York twenty years ago. When I was nine I began to study the violin. I went to De Witt Clinton High School and after that to New York University. I started study under Kneisel, privately, when I was sixteen. Later I came to the Institute and took the Theoretic course, and finally became Kneisel's pupil here. I graduated this year under Mr. Gardner.

**Harding, Marjorie**

I left Boston, where I was born, brought up and went to school, to come to New York to study violin. Began my work with Lillian Shattuck. When I was eight years old I played for Kathleen Parlow, and for Kneisel in Boston in 1922, as the result of which I came to the Institute. My teachers here have been Mr. Kneisel and Mr. Gardner. I have been in Blue Hill

and at Chautauqua in the summers. I hope to return in the fall.

**Levinson, Harold**

New York City is the place of my birth. I began music study at an early age, but was handicapped by misfortune. The Great War took away two of my teachers and then I studied with Alois Trnka who died of a serious illness. As for all who influenced my development in music at the Institute, mere words are insufficient to express my gratitude. It is my intention to make music my life's work. Graduated from De Witt Clinton in '25. Yep! I'm coming back to study some more.

**McKinley, Andrew**

My home is Verona, Pa., a suburb of Pittsburgh. After graduating from high school I spent a year at Carnegie Tech, studying violin with Karl Malcherek. On his advice, I came to the Institute to study with Mr. Edouard Dethier. I hope to return in October to continue the violin course, with a view to teaching.

**Schmidt, Frank**

Born in St. Louis, July 23, 1907. Moved to Evansville, Indiana, where I have lived ever since. I graduated from the Evansville High School in '24 and came here the same year. Before coming to New York I studied violin with Mr. Ellis Levy, Assistant Concert Master of the St. Louis Symphony Orchestra.

## DEPARTMENT OF ORCHESTRA

**Hutchings, Carl**

I was born in Tully, New York, and went through the public schools there. Then I went to Manlius School, Manlius, New York, from which I graduated in 1918. The next year I went back for a P. G. course. That year I was Second Lieutenant and bandmaster. I had no musical training before I went to Manlius. Played the flute in theatres in Syracuse and Ithaca for two years and then came to the Institute. I have been playing with Sousa for three seasons while studying here.

**Weeks, Victor**

Spent the first few years of my life in Boston and then moved to Sacramento, California. Went to school there and graduated from the High School in '21. The next fall I came to the Institute and have been studying the trombone with Mr. Clarke. I intend to come back.

## DEPARTMENT OF SINGING

**Hatch, Charlotte**

I have always lived in Berkeley, California, although I was born in Minneapolis. After graduating from the Berkeley High School, I went to the University of California where I was in the class of 1926. I was elected member of the Alpha Mu Honorary Music Society and was

president of Treble Clef (an Honorary Music Society). I came here last fall and have been studying under Mrs. Toedt. Next year I am going back to the University where I will assist the head of the music department.

#### **Probst, Doris**

I come from Waterbury, Conn., where I have always lived and where I went to the Wilby High School. There I studied singing and after graduating in '23 was private secretary to a lawyer for a year, after which I came here. I have been studying under Miss Soudant.

### **DEPARTMENT OF ORGAN**

#### **Holmen, Regina**

I was born some place in the State of Kansas, but lived in Essex, Iowa, most of my life. I graduated from the Essex High School, and then went to Augustana College in Rock Island, Illinois. I had started piano when in High School, but when I graduated from college, I decided to come to New York to study organ with Mr. Dethier. After I came here I found out that the best place to study music was at the Institute, so I ended up by coming here. I am coming back again to continue my organ work.

#### **Kline, Russell**

I was born in Washington, D. C., but started roaming soon after with the result that I have travelled all over the United States, Mexico and Canada. When I was about seven years old I was taken on a visit to my grandmother in Massachusetts. She had an old melodeon, and as soon as I set eyes upon it a musical urge swept over me. I began to pick out little tunes on it, much to the surprise of my parents who decided right then and there that I was to pursue a musical career. They sent me to the New England Conservatory. However, I did not stay long as the family moved again. My general education was obtained while I moved from place to place. In the summer of 1925 I went abroad.

#### **Leland, Hildur**

I have served three years at the Institute and responded to my teachers' annual query, "What, you still here?" After having received my walking papers in piano and organ respectively last season and this, I have decided to return after a year of work outside of school.

### **DEPARTMENT OF PIANO**

#### **Brodsky, Michael**

I am a born and bred New Yorker. In 1925 I graduated from Townsend Harris High School and went to C. C. N. Y., where I am now a sophomore. My musical studies began at the Malkin School and later were continued at the Seymour Musical Foundation. When I played for Mrs. Seymour she suggested the Institute and I entered here in 1922. It is my intention to come back to continue my piano studies.

#### **Carver, Catherine**

Born in Steamboat Springs, Colorado. Later I moved to San Francisco and went to school there. Graduated from Somer High School, Somerville,

Mass., in 1924. I have studied piano through all my childhood and have given many small public recitals. In Jordan Hall, Boston, I gave my first big recital. Here at the Institute, I have held a Juilliard Scholarship for two years. (Catherine won the Faculty Scholarship this year.)

#### **Cash, Mary Jean**

I was born at Pueblo, Colorado, August 26, 1908. When I had reached the age of five, I could already play on the piano, by ear, many classical as well as popular pieces. When I was six I began to study piano with Miss Harriet Chalander in Pueblo. Later on I went to the University of Missouri Summer School, where I studied under Basil Gauntlett. Then my parents moved to Carthage, Mo., and I entered the Calhoun School of Music at Joplin, Mo. There I studied under Professor W. L. Calhoun for five years and graduated in 1921. I then went to Dallas where I took up my advanced music work



*Bela Rozsa, winner of \$400 of the I. N. Seligman Composition Prize. He is also, please note, a reader of The Baton!*

with Edouard Potjes. After studying with Harold von Mickwitz (a former Institute teacher) for two years, I came to the Institute. I was educated in the public schools of Colorado, Missouri and Texas.

#### **Cohen, Henrietta**

I was born in New York City and have always lived here. I graduated from the Eastern District High School in 1924. My musical education was started under Miss Browning, an Institute Graduate, who sent me here. Since coming here I have studied with Mrs. Bergolio. I have never



done anything famous except to win a medal in a Music Memory Contest.

#### **Diamond, Ann**

Born in New York and went to school here. Graduated from the George Washington High School in 1924 and came to the Institute the next year. My musical work, until I came here, was under Mrs. Wirtz with whom I started when I was very young. My only public appearance as a player occurred while studying with Mrs. Wirtz. Future? Hope to return to the Institute.

#### **Dressler, Emma**

Although a New Yorker by birth I was brought up in Brooklyn. I graduated from the Eastern District High School in 1919 and came here in 1922. On August 2nd I am sailing for Europe where I am going to be married. I expect that this step will be quite an important one in my life. There, I'll live in Vienna for eight months, during which time I intend to continue my studies.

#### **Drucker, Lillian**

I was born in New York, but spent a great deal of my life traveling. I have been all over the States and Canada. I graduated from the Wadleigh High School in 1926, but have been studying music while going to school. I won the Judge Scholarship for the music course there. I am now going to C. C. N. Y. every evening, while studying music here in the daytime. Next year I am going to try to keep up the same schedule.

#### **Friedman, Rebecca**

Born in Dayton, Texas. Graduated from the Dayton High School. I studied music in Houston, and at the Kidd Key Conservatory from which I graduated in 1922. It is my intention to go back to Houston to teach, but expect to return to the Institute later for further study.

#### **Gleason, Mary**

Was born in Cleveland, Ohio, and went to school there at the Hathaway-Brown School. When I graduated I came to the Finch School in New York and did Post Graduate Work. In the fall of 1924 I came to the Institute and started my work under Miss Augustin with whom I have been ever since. Mother started me on my musical career and later I went to William Becker. Next year I am going to teach dancing—Spanish. (As I did in the class show.)

#### **Grossman, Sam**

Of course I was born! Where? Oh, in the wilds of New York City. Yes—mother used to have to tie a halter around my neck to keep me in the house, for fear I might be run over by a horse car. I first showed my love for music by patiently gnawing at the piano legs (of my piano of course!) until they snapped in two. De Witt Clinton officially has me down as a graduate of the year '24. No jokes! I intend to enter the field of modern music à la Gershwin.

#### **Katz, Ruth**

There is not much to say about me except that I was born in New York and have always lived

here. I went to Wadleigh High School and studied here at the same time. In 1925 I graduated from Wadleigh and have devoted my time to music ever since. I intend to continue to do so next year, and always.

#### **Kramer, Theresa**

I was born in Elmhurst, New York, in 1907. At the age of nine or ten I began studying the piano with my father. Later I studied with Mrs. P. C. Parvin, a local teacher, upon whose advice I came to the Institute. At the age of fourteen I commenced to teach. I graduated from Newton High School, where I was a member of the orchestra and a participant in other musical activities. In the fall of 1925 I entered the Institute. I have been studying with Miss Adler and Mr. Sieveking.

#### **Kuzmiak, Eugene**

I was born in Clifton, N. J., and having the quality of "stick-to-it-iveness" am still living there. I graduated from Clifton High School in '24. It is my intention to make piano teaching my profession, despite much advice to the contrary on the part of—piano teachers. For my own peace of mind, I am going to continue my work in composition. I expect to come back next year.

#### **Lepson, Bessie**

I have always lived in this city since the date of my birth. When? No telling! My musical conquests thus far have reached world-wide recognition resulting from the winning of silver medals twice in the Music Week Association. My mark was 93 per cent., the highest mark next to the gold medal winner. I have played for Mr. Woodums and Professor Cinque of the Paris Conservatory. Washington Irving High School sadly bade me adieu in 1921. (Of course I graduated!) That same year I came to the Institute. Next year I am going to study under Mr. Thuel Burnham in New York (who is a teacher at the Curtis Institute) with whom I have won a scholarship. My ambition is to be a concertist and I am hoping to start in about three years.

#### **Malowney, Margaret**

I was born and "brung up" in Chester, Nebraska. After graduating from the High School there I went to the University of Nebraska. In '23 I graduated. I studied music in the University School of Music. Last summer I acquired a piano diploma at Fontainebleau. I hope to return next year.

#### **Meller, Max**

Was born in Odessa, Russia, but moved to Toronto, Canada, shortly afterward, where I have lived ever since until 1925, when I came to New York. I began my music in Toronto under Professor Michael Hambourg. After his death I continued for eight years with Viggo Kihl, who was a pupil of Teichmüller. I graduated from the Public School in Toronto, and held a three-year scholarship in the Ontario College of Art.

**Mittelman, Thelma**

I was born in New York. I started to study music when I was about nine years old under Miss Therese Koerner, who now teaches at one of the centers. Five years ago she recommended me to the Institute and since then I have been studying with Mrs. Hough. I started teaching when I was about fifteen years old and have been doing the same ever since. I hope to come back here and take the Teachers' Course. I graduated from the Washington Irving High School in 1925.

**McHenry, Marjory**

Born in Stillwater, Penn. I began my study of music when six years old at the Bloomsburg State Normal School. Graduated from Bloomsburg High School and Bloomsburg State Normal School with the intention of becoming a kindergarten, but came to the I. M. A. instead. Have been doing some work at Columbia also. When I have earned my Teachers' Diploma at the Institute, I expect to teach.

**Olson, Irene**

I was born in Two Harbors, Minn., and went to school there. Graduated from the High School and went to Chicago and studied piano for one year. In the fall of 1925 I came here. Next year I am going to teach music in Duluth.

**Righthand, Valentine**

Although I have lived in Albany the greater part of my life I was born in New York City. The Institute was first graced by my presence in '23 when I studied with Miss Mayo. Later I went to Miss Augustin, under whose guiding hands I have been ever since. I graduated from Wadleigh in '27. Am coming back to try for a Teachers' Diploma.

**Schapiro, Beatrice**

Born in New York and went to the Morris High School from which I graduated in '24 and where I won several honors for my scholastic standing. I then entered Hunter College and am still studying there. Going to graduate next year—if luck is with me. I came here in 1922 and have been studying under Mrs. Bergolio. Next year I am going to teach Physiology in a New York school and also study here.

**Schiller, Ethel**

Strange as it may seem I was born. And guess where? Jersey City! I graduated from West New York High School in '24. Before coming to the Institute I studied piano and theory for three years under Dirk Hageman at the New York College of Music. It is quite plain to me that perhaps I could be improved upon—musically—so am coming back to study further and eventually to teach piano and theory.

**Sedgwick, Evelyn**

I am a native of Newton, Iowa. After graduating from the Newton High School I went to Washington University in St. Louis for one year. Attended the Kroeger School of Music in St. Louis and graduated from the regular piano

course there in 1925. Then I came to the Institute and studied with Miss Augustin with whom I intend to continue my work.

**Siegmann, Margaretha**

I was born in New York City twenty-one years ago Christmas Day. Before starting to study, which was at the age of six, I played all sorts of little tunes by ear on my toy piano. I had been with my first teacher two years when my family moved to Long Island where a teacher was secured with whom I studied for ten years. While in High School I played in the school orchestra and was the accompanist for the Glee Club and pianist in an instrumental trio. Beside my school work I was teaching privately and doing some accompanying for a local vocal teacher. After my graduation from High School I took organ lessons for about one year and then came to the Institute, enrolling in the Supervisors' Course. The following year I changed to Regular Piano, studying with Miss Quin. My graduating year I spent under Mr. Friskin. Future? I am going to continue my teaching and accompanying, and return to the Institute for my Teachers' Diploma.

**Singer, Romola**

I was born and always lived in Buffalo. There I went to the Lafayette High School until I graduated. (No, I didn't have a long wait!) Then I came to New York and tried for a Juilliard Scholarship in piano which I have won for the two years I have been at the Institute. Ever since I was a small child I have had a careful musical training under my father who is a violin teacher in Buffalo.

**Sukloff, Clara**

Although she won't give us much of her history (these women of mystery!), she confesses that she was born in Brooklyn, graduated from the Girls' High School in '23 and then entered the Institute. She is coming back.

**Thode, Elizabeth**

For several years I wandered about in the Blue Ridge Mountains. In 1925 I headed towards New York where I found good pasturage in the shadow of Grant's Tomb and near the waters of the Hudson. Many had discovered the spot before me, but food was plentiful and all seemed to thrive. I doubt if there is a better place.

**Turkenitch, Ida**

Was born in Elizabeth, New Jersey, but I now live in Newark. I graduated from the South Side High School in Newark in '25 and came here the following fall. I have studied music since I was very young and have played over the radio quite a bit, without once putting the broadcasting apparatus out of commission. Have been studying with Miss Altman here. At a recital in Miss Altman's home I once played for Levitzki. Speak of "The Thrill That Comes Once in a Lifetime!"

**Tushen, Gussie**

I was born in New York and brought up here. I received my early schooling here and gradu-



ated from Hunter High School in '26. I have been studying piano at the Institute under Miss Augustin for five years.

### DEPARTMENT OF PUBLIC SCHOOL MUSIC

#### Berman, Jean

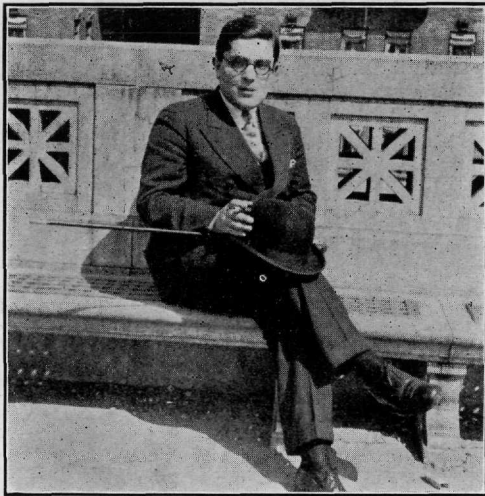
Born in New York City and went to Bryant High School, from which I graduated in '24. I studied with Mr. A. G. Bell, Levitzki's first teacher, and played in various high school auditions. Won Music Week Contest when I was about fourteen years old. Entered Supervisors' course here in 1924.

#### Christie, Gladys

Born in Chicago, but moved all around. Had my schooling in Union City, New Jersey, where I graduated from the Union Hill High School in '23. I wanted to study music, so with that aim in mind I went into the business world for two years before coming here. I studied violin and played in the High School orchestra. I plan to continue studying.

#### Davis, George

I was born in Brooklyn, but spent the early part of my life in the Bronx. Then returned to Brooklyn and graduated from the Boys' High School. In 1924 I entered the Institute in the Supervisors' course. Before coming here I studied piano and organ in Brooklyn.



Ronald Murat, who was awarded the Coolidge Chamber Music Prize of \$100.

#### Greenberg, Ruth

Lived in Newark all my life and graduated from Newark High School. Then I came here and studied piano with Mr. Newstead for two years before changing to Supervisors'. I am responsible for any reactions you may have had to the class show this year. My ambition is to write musical comedies.

#### Heim, Mabel

Was born in Elizabeth, New Jersey, and went to school there. After graduating from the Bat-tin High School in '24 I took the entrance exams

for Trenton Normal School, but after I had passed them I decided I would rather come to the Institute.

#### Hendry, Ina

I was born in Quincy, Massachusetts, and my education has been collected in Massachusetts, New Jersey and New York. Finally I came to the Institute and studied singing under Mrs. Stewart. Decided afterward that I would rather take the Supervisors' course, so changed. I am hoping that I can come back to get my Singing Diploma.

#### MacDowell, Winifred

Born in East Orange, New Jersey, but have lived in many places. I graduated from the high school in Bay Shore, Long Island. The next year, when we moved to Bridgeport, I took a Post Graduate course in the High School there.

The following fall I came to the Institute and started right in with the Supervisors' Course. I have always sung in church, making my debut in a Sunday School with a little song when I was two years old. I am going to be married in the fall but I will teach music.

#### Paris, Sarah

I have always lived in Brooklyn and went to school there. While I was in High School I came here and took the regular piano course for two years. When I graduated from the Girls' High School in 1924 I changed to the Supervisors' Course.

#### Thomas, Elizabeth

I come from East Orange, where I have parked for the last (?) years. Went to Pine Manor, Wellesley, Mass., for two years and took a Post Graduate Course after I had graduated from the East Orange High School in 1922. Came here in the fall of 1924.

#### Weld, Marion

Born in Fair Oaks, New York. Graduated from the Middletown High School in 1923. Came here in the fall of 1925. The music that I had before coming to the Institute was with Louis Greenwald.

### RECIPIENTS OF POST-GRADUATE DIPLOMAS

#### Belser, Adelaide

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

Since I received my regular diploma two years ago I have been doing some teaching and a great deal of studying.

#### Bradshaw, Dorothy

##### *Teachers' Diploma in Singing*

Since I graduated from the regular course in 1925, I have spent the last two years trying to graduate again. Gave a public recital in Ossining.

#### Brewster, Gwendolyn

##### *Certificate of Maturity in Piano*

There is nothing to add to my life history since I graduated from the Regular Piano course in 1924 and the Teachers' last year. I have been working

(Continued on Page 14)

## The Baton

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## A MESSAGE

Fellow Graduates:

The Institute of Musical Art in the twenty-one years of its existence has become the outstanding music school of this country and ranks in position, with the leading conservatories of Europe. This has been brought about by the high ideals, broad vision and untiring enthusiasm of Dr. Damrosch, and the support of his competent and loyal faculty. The Institute has demanded first of all thorough musical training, realizing that no matter how talented the student may be, he cannot express himself with authority unless he has definite musical knowledge.

The Institute has been interested in equipping its students to become teachers as well as performers, so that they may carry this high ideal of musicianship wherever they go. Many of the successful young artists appearing in this country have at some time been connected with the Institute. Our graduates are prominent in orchestras, music schools and colleges and are the outstanding musicians in the communities where they reside. Many of the competition winners of the last few years have been Institute graduates.

All who have been graduated from the Institute of Musical Art cannot but be interested in its activities and advancement. In its merger with the Juilliard Foundation, it will be in a position to carry on and enlarge its already distinguished program. The Institute needs the support and encouragement of its graduates.

During the past season the Alumni Association has given public concerts by its members

in the Recital Hall of the Institute. These concerts have been very inspiring and have brought together many of the early graduates. The Association has also sent copies of the school paper, The Baton, to all those members living outside commuting distance, in order that they may be kept in touch with the school. For the coming season the Association has made the following plans:

Twelve concerts among which will be programs by the Musical Art Quartet, a recital at Carnegie Hall by Samuel Gardner, and a concert of original compositions. All graduates are invited to submit compositions by January 15th for this program.

Invitations and tickets for these concerts will be mailed to all members living within commuting distance.

An Alumni page in The Baton, a copy of which will be mailed to each member of the Association.

A reception to the graduating class of 1928.

All graduates of the Institute are cordially invited to visit the school at any time. The Institute, through the Alumni Association, should have up to date information about the musical



*Dr. and Mrs. Damrosch on the veranda of their summer home at Seal Harbor, Maine, where they are enjoying the vacation season.*

attainments and addresses of its graduates as it is often embarrassed for lack of this information, when asked to make recommendations for important positions in the musical world.

The Alumni Association has been reorganized. All dues in arrears will be cancelled.

Will you show your interest and loyalty to the Institute by joining the Alumni Association?

KATHERINE SWIFT WARBURG,  
President.

GEORGE A. WEDGE,  
Vice-Pres.

ANNA LAPIDUS,  
Secretary.



## "HAIL AND FAREWELL"

By Mary B. Merrill

HAVING never been seriously interviewed before, I feel that I should be much more interesting if "I could a tale unfold" which would be really thrilling instead of the story of a simple New England childhood.

I remember that not long ago you published in *The Baton* some sketches of the musical careers of the members of the faculty and I am passing over that phase of my life, being sure that you will understand that the love and study of music have been with me always and will continue to the end.

My childhood home was an old-fashioned house with an ideal garden. I see it now with sunshine and flowers, the great horsechestnut white with blossoms, the lilacs in lavender, and the old apple tree full of pink flowers which shed their petals upon us as we sat in the swing beneath it. Later came roses, a profusion of pink and red, all of which we accepted as quite natural in one's life.

I was blessed with a very wise mother of true New England stock, from John Alden and Priscilla on one side, and from Mary Revere, sister to Paul, on the other. We are quite fond of great-great grandmother Mary although we know little about her. If you came to tea with me I would serve you from her old teapot which we cherish and use on state occasions, or let you hold the large silver spoon which is one of a set which Paul made for her as a wedding present and which has the name Paul Revere engraved in plain letters on the handle.

On my father's side the only ancestor of whom we know much was a certain Major who was with Washington during the terrible winter at Valley Forge. My father was devoted to his books and from infancy we heard the names of great writers and gradually something of their works. An early recollection is of myself declaiming with much vehemence Tennyson's "Dora" and revelling in the lines "Then the old man was wroth and doubled up his fists," and also enjoying in opposite fashion, "And the reapers reaped and the sun fell and all the land was dark,"—an early example of a decrescendo, from *martellato FF* to *cantabile PP*.

An artist brother who brought many fellow artists and interesting men to our home also helped in my development, and it has been my good fortune to know professional people in various walks in life.

As for leaving the Institute to return to Boston,—Miss Frank said, "How could you?" and I replied, "How can I?" Enough, that family ties are strong, that one becomes very tired mentally and physically, and that the quieter life is appealing. Very likely I shall do some private teaching in my home city. Alice Carey speaks of "the beautiful pictures that hang on memory's wall" and just at present my mind is full of one picture, the Institute, a picture with many parts. I was going to call it a triptych, but it is more than that.

Naturally, I think of the Director first, the genius who has brought this great school into being and

made us one with it. I think he would be pleased if he could hear the teachers say among themselves, "He is a good Director." I bow before him and wish him many happy and successful years right where he is.

Secondly, I think of my colleagues in the piano department. What precious friendships I have made there, what helpful symposiums we have held together, and what courage and cheer have been given in many quiet talks. I can but feebly express my respect and admiration for them and can only say, "may Heaven bless you and may you long continue in your chosen field of labor."

I must acknowledge that I am not a member of the violin, voice or theoretic departments, but I almost feel as if I were for I have good friends in all of them and I send my warmest good wishes. I certainly cannot pass over the office staff, the center that affects us all. I salute them and praise them for their efficient work and unfailing courtesy.

And then I think of the lunch room and Miss Palmié's efforts in our behalf, and the periods at noon when we satisfactorily settled everything from Chinese troubles to graduation examinations.

Also I remember with great pleasure the lovely garden at the rear of the Institute, a real joy to eyes weary with city streets, a touch of green that is needed for memory's picture.

Last, but by no means least, for they are very near my heart, I mention my pupils, past and present. We have a much more tender feeling towards our pupils than they ever imagine. We strive to help them, we think of them day and night, we discuss their problems with other teachers in hopes of light to aid them. They pass out of our lives and many times we know nothing more of them. I wish that they might remember that any word sent to me in the care of the Institute will surely be forwarded to my present address.

I cannot feel that I am not still a member of the faculty, indeed, if anyone should dispute it, I am sure that, like the Red Queen (or was it the White) I should say "off with his head."

And yet, the time of separation has come and the years at the Institute will be really a beautiful picture in my memory and not a daily experience. Therefore, to the many friends I have there I can only say, "Hail and Farewell."

### INSPIRATION

What can man do when his love is always winging,

But take wing too and follow her petal-dropped notes;

For she knows in the end I must follow her singing

And our wings shall touch there in the clouds where she floats.

—Ruth H. Bugbee.

## DO YOU KNOW THAT

The following musicians were born in June: Charpentier, Frank Damrosch, Elgar, Franz, Glinka, Gounod, Grieg, Joachim, Lécocq, Leschetizky, Offenbach, Reinecke, Schumann, Schumann-Heink and Richard Strauss.

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

Charpentier, the composer of the opera, "Louise," loved life as it was. He lived in the Montmartre section of Paris, absorbed the atmosphere of students, working-girls, laborers and criminals, and put all this in his art. As a youth he organized and conducted an orchestra of laborers recruited from the factory in which he worked. There, the proprietor, recognizing the boy's talent sent him to the Conservatoire at Lille. Charpentier later became a pupil of Massenet.

\* \* \*

Gounod used to find cold water a valuable aid in his work. A friend once called on him and perceived under the writing table a large tub of cold water. Asking the reason for this he received this reply. "When I have written for an hour or so my head gets very hot, and strange to say the only way of securing relief is by going to the other extreme and putting my feet in cold water."

\* \* \*

Glinka was the first great Russian composer to feel the beauty of the peasant songs and to respond to their influence in his music. Glinka's opera, "A Life for the Czar" created a new precedent in Russian music and expressed in a thrilling manner the spirit of the Russian people.

\* \* \*

Grieg, upon being congratulated because of his election to the Legion of Honor, answered: "My election is an 'honor' which I share with 'legions', so let us not waste words about it." One day Grieg went fishing with a friend. A musical theme occurred to him and taking out a sheet of paper, he jotted it down and put the paper on the seat at his side. A gust of wind blew the paper overboard. Grieg did not notice it but his friend picked it up, read the melody and put the paper in his pocket. Then he began to whistle the tune which Grieg had written; Grieg turned about quickly and said, "What was that?" His friend lazily answered, "Only an idea I just got," whereupon Grieg retorted, "The devil you say; I just got that same idea myself!"

\* \* \*

Joachim, the famous violinist, had a decided prejudice against Liszt and Wagner; even going so far as to refuse an invitation to play at a Beethoven festival because Liszt had been chosen to lead the "Missa Solemnis." Joachim's favorite dramatic characters were "Imogen" and "Fidelio"; his favorite historic hero was Hannibal; his favorite painter Leonardo da Vinci; and his favorite occupation quartet playing.

Offenbach, who composed "The Tales of Hoffmann," was accustomed to take the waters at Baden. There he wore the queerest combinations of clothing imaginable. People were quite amused when he attired himself with a yellow waistcoat, yellow trousers, sky-blue coat, gray gloves, a green hat, and in addition carried a red sunshade. Wagner called him a "musical clown."

\* \* \*

Schumann had the pleasure of hearing the first performance of Mendelssohn's famous violin concerto. He approached the soloist, David, who himself had written five concertos—none of them successes—and patted him on the shoulder saying, "There, my friend—at last you have the concerto you have been trying all these years to compose!" The following description was once given on an examination paper: "Schumann's music is especially noted for the rippling vivace style, the rippling, running music for the treble, and slow, firm, bass work. His music generally consists of flats, or written in a minor mode."



*Caricature of Richard Strauss.*

Richard Strauss once censured Leo Blech rather rudely for having dragged the tempo in a presentation of Strauss's "Salome." Blech denied having done this, whereupon Strauss angrily asked: "I'd like to know who wrote 'Salome'—you or I?" "Not I, thank heaven!" was Blech's answer. Strauss is a wonderful humorist in music. In part of one of his orchestral suites entitled, "The Dinner Table Music and Dance of the Young Kitchen Servants" he illustrates the different courses. When the Rhine salmon is served there is a suggestion of Wagner's "Rheingold" music, and when the mutton is served, one hears the bleating of the sheep (as in "Don Quixote"). Later the bleating is heard again—doubtless, as a critic once suggested, because one of the diners has asked for a second portion of mutton.

—Lloyd Mergentime.



## SPECIAL CHARACTERISTICS OF WORKS OF ART

By Henrietta Michelson

SO much has been said and written of late about Beethoven's genius. Yet most of this comment is of a kind to leave us doubtful whether it has contributed in any way to a greater understanding of his works. Music, as everyone admits today, is more than an appeal to the emotions. It is also a science, and each work has a structure which, aside from its inspirational source, has a definite character, a peculiar stamp that sets it off from any other. Is it not, therefore, of supreme importance to learn what are the special characteristics of the works of the masters and thereby realize why they are great works of art?

These are the problems which Dr. Heinrich Schenker of Vienna has considered in his analysis of Beethoven's *Ninth Symphony*, and of many of the sonatas, as well as various compositions of other masters. He has attempted to arrive at certain fundamental laws that he believes to be inherent in all great music. Furthermore he directs his inquiry toward those elements in music which are supplied by nature, to discover how the great masters have transformed this material, first into a system then into an art.

To the interpretative artist it may be of vital importance to realize, as Dr. Schenker makes plain, that one of the chief characteristics of Beethoven's *First Sonata* is that the important tones of the melodic line, in the first movement, fall on either the weak measures of the phrase or the weak beats of the measure. The effect of this device is to give those parts an added hesitant character. This characteristic may be traced in many very subtle details, the knowledge of which greatly enriches one's appreciation of the organic fibre of the composition.

In his analysis, it is Schenker's custom to reduce a composition to a skeleton in which the voice leading of the two outer voices always follows the laws of counterpoint, the middle voices also falling into line. Even the skeleton of a symphony is reduced by him to a simple contrapuntal scheme of which the melodic or upper line and harmonic or lower line carry the chief burden. The modulatory scheme in such an analysis is built on a large plan, and many so called modulations often prove to be either passing harmonies or the harmonic working out of a scale step.

All that happens in the first eight measures of the *Waldstein Sonata*, according to Schenker, is a progression from the tonic to the dominant—the bass line moving down along the chromatic scale. Also in the *C minor Prelude* of the first book of the *Well-Tempered Clavichord*, Bach, according to this method of analysis, instead of modulating into many keys, has merely passed through the various harmonic scale steps—VI, V, IV, III—and preceded each of these steps by its own dominant, a device that is commonly used in music. Illuminating examples of this kind are to be found in any number in Dr. Schenker's writings. The advantage of such

a form of analysis may be tested by anyone willing to make the effort.

To Schenker there are elements at work in music with which only the intuitive power of true genius can wrestle. He has dedicated himself to the discovery and formulation of the laws which underlie these elemental forces.

## FESTIVITIES

The frivolities attendant upon graduation took place at the Institute on Wednesday evening, May 25th. There was a delightful dinner party for the Class of 1927 and members of the faculty and staff. This was followed by an amusing and entertaining Show. The outstanding comedian of the evening was Carl Hutchings. Mary Gleason and Idea Jamele presented charming dances.

The Supervisors' Department, which is coming to the fore, gave a dinner on Saturday, May 28th.

## MISSING LINKS

The biographical chain in this Graduation Issue of *The Baton* is lacking a few links to make it complete. We regret the omissions but the delinquents did not respond to the editorial request for information. Mention is here made of them as being recipients of diplomas from the Institute this year. Nothera Barton, Suzanne Hotkine, Joseph Machlis, Jean Patterson and Nicholas Sansone.

## FLIRT

By Ruth H. Bugbee

The mocking-bird sings in the orchard tree,  
The blue-jay struts on the bough;  
And you who walked by my side last year,  
Where are you walking now?

The mocking-bird's song is not his own,  
The blue-jay's an arrant knave.  
What of the words you spoke last year?  
What of the lips you gave?

O mocking-bird, fly from my orchard tree!  
Blue-jay, be gone from my bough!  
And may he who walks by your side this year  
Jilt you a year from now.

(From the Providence Journal)

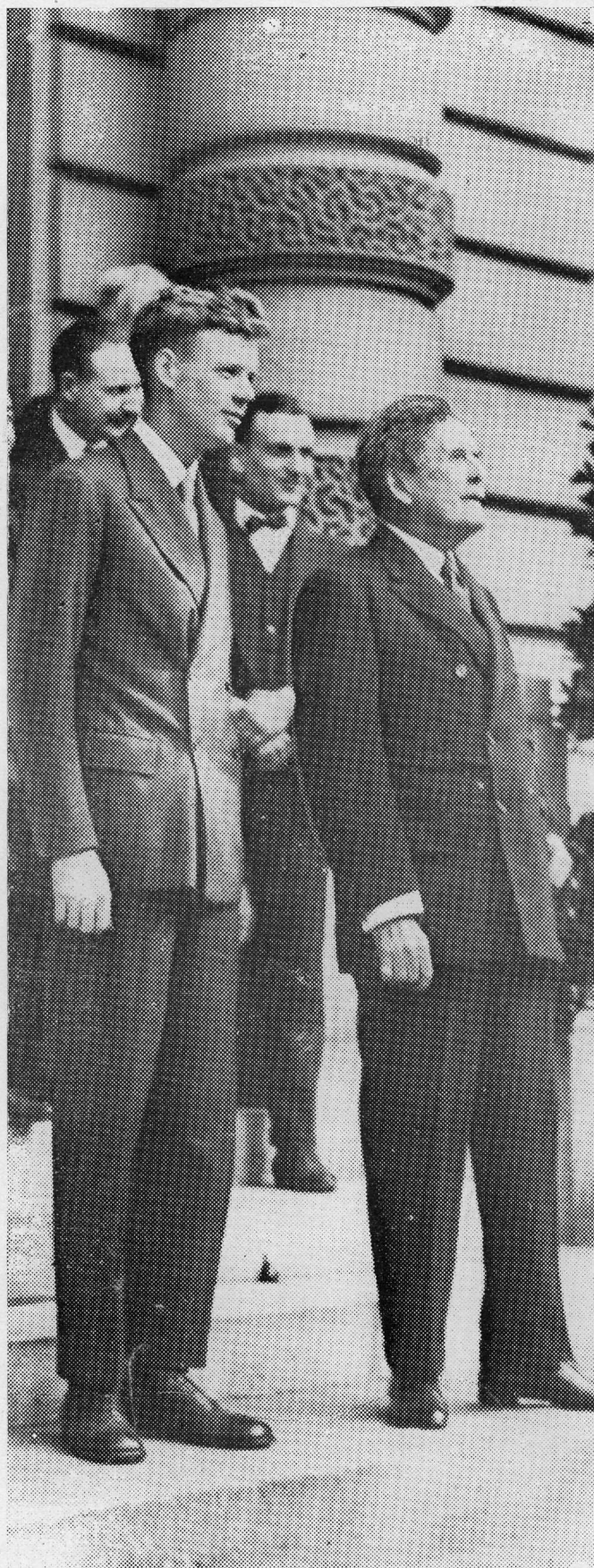
Miss Ruth H. Bugbee, an Institute graduate and now teacher of piano in the Preparatory Centers, recently won an important prize in a poetry contest. Talents, it seems, do not come singly!

# RECITAL BY THE COMPOSITION CLASSES

Saturday Afternoon, May 14th, at 2:00 o'clock  
at the Institute

## PROGRAMME

- Composite Songs ..... Preparatory Centers  
 "Hippity Hoppity" ..... "The Brownies' Revel"  
 Preparatory Center Children
- Andante ..... Edna Bockstein  
 Edna Bockstein (Grade I-B)
- Agitato ..... William Mitchell  
 William Mitchell (Grade II)
- Allegro ..... Frank Widdis  
 Frank Widdis (Grade II)
- Homophonic (Small) Forms, (Grade III)  
 a) Nocturne in B flat minor.....Raymond McFeeters  
 Raymond McFeeters  
 b) Song, "Weep you no more".....Sarah Shumiatcher  
 Maurine Thompson  
 c) Agitato in B flat major.....Henry Kindlam  
 Raymond McFeeters  
 d) Andante, for Viola.....Raymond Miller  
 Milton Feher  
 e) Song, "Summer Explorer".....Ada Fisher  
 Ada Fisher  
 f) Waltz in A flat major.....Margaret Malowney  
 Margaret Malowney
- Polyphonic Forms ..... (Grade IV)  
 a) Three Rounds, "Happily and Carefree".....  
 Eugene Kuzmiak  
 Valentine Righthand  
 Erich Schaefer
- Elizabeth Richardson  
 Maurine Thompson  
 Helmie Vilnen
- b) French Suite, for Piano.....  
 Allemande  
 Courante  
 Sarabande  
 Gavotte  
 Polonaise  
 Bourrée  
 Menuet  
 Gigue
- Hugo Bornn  
 Regina Holmen  
 Erich Schaefer  
 Aaron Hirsch  
 Estella Levisohn  
 Efraim Ackerman
- Sidney Sukoienig
- Polyphonic Forms ..... (Grade V)  
 a) Motet for three voices, "Ave Verum"  
 Vincent Higginson  
 The Pius X Liturgical Choir  
 b) Canon for Two Sopranos, "Go happy rose,"  
 Hall Axtell  
 Maurine Thompson  
 Helmie Vilnen  
 c) Concert Fugue for Two Pianos,  
 Dominic Tranzillo  
 Dominic Tranzillo  
 Raymond McFeeters
- d) Fugue for String Quartet.....Max Meller  
 Irving Finkstein David Mankovitz  
 Max Hollander Jean Allen
- Compositions in the Larger Forms.....(Grades VI & VII)  
 a) Allegro con fuoco for String Quartet,  
 Bela Rozsa  
 Harry Needle Max Hollander  
 Meyer Shapiro Mary Hill  
 b) Sonata Allegro for Piano Quartet.....Louise Talma  
 Walter Edelstein Oliver Edel  
 Milton Feher Louise Talma  
 c) Adagio and Fugue for String Quartet,  
 Ronald Murat  
 Milton Feher Abram Taffel  
 Minna Krokowsky Phyllis Kraeuter
- d) Scherzando for Eight Woodwinds.....Bela Rozsa  
 Andante grotesque for Strings & Woodwinds,  
 Bela Rozsa
- Samuel Gardner  
 (Conducting)





## THE REAWAKENING

"On a dismal chill night some weeks ago, Charles Lindbergh made his great decision and set out to do what seemed impossible. That night was one to try the soul of any man. There were no applauding multitude, no bright sun of success to guide and cheer him, no human soul who could give him aid. Beyond the end of the field was a cold, gray horizon that hid the unknown, and Lindbergh had to go forward to what awaited him—alone. Tucked in a pocket were those letters of introduction to persons in France, so that he would not be unknown when he got there. He did not for a moment dream of the sensation he was to create in a few hours. He was about to attempt a magnificent feat, but the significance of it did not enter his mind. Even when out of the night, his silver plane descended like a bird at Le Bourget, the lad had no realization that the overwhelming welcome was for him. To a man who reached him he said, simply: 'I am Charles Lindbergh.'

"Probably never did a man's leaving and his homecoming offer a sharper contrast than Lindbergh's. It has been given to few men to receive the adulation of the world as he has received it, and many men tempered fine in the fires of adversity or danger have fallen under the intoxication of a great acclaim. But not Lindbergh. He has shown in success that his character measures up to his courage; that the triumph of the man is as great as that of the aviator." (*Russell Owen in The Times.*)

President Coolidge in bestowing upon him the Distinguished Flying Cross, said, "For what he is, and for what he has done." First for what he is. That is the real achievement of Lindbergh. He has revealed the ideal we have in our hearts for our youth and he has made us think the better of ourselves for caring so much for him.

At the reception of the National Press Club, Richard V. Oulahan said most eloquently:

"We of the press rub elbows with all manner of mankind. We see much of good, but we see much of self-seeking, of sordid motive, as we sit in the wings watching the world's procession pass across the stage. If it be true that through our contacts we are sprinkled with a coating of the dry dust of cynicism, that dust was blown away in a breath, as it were, when our professional brethren who greeted you overseas broadcast the news of your peerless exploit. To Americans it brought a spontaneous feeling of pride that you were of their nationality.

"The whole world was carried off its feet by an accomplishment so daring, so masterful in execution, so superb in achievement; by the picture presented of that onrushing chariot of dauntless youth flashing across uncharted heavens straight through the storm's barrage.

"The press should be proud, then, if in telling the story of the later phase in the career of an American boy it brought to the peoples of the world a new realization that clean living, clean thinking, fair play and sportsmanship, modesty of speech and manner, faith in a mother's prayers have a front page news value intriguing the imagination and inviting emulation, and are still potent as fundamentals of success."

Here indeed is a thought for aspirants in any field of endeavor. Why not applicable to seekers after success in the world of music? Lindbergh interpreted his reception in Europe as a demonstration of the affection of its peoples for America. How many artists interpret an ovation as acclaim for the greater message of music for which they are merely the mouthpiece? And to those who covet publicity—is it not a new thought that modesty has a front page news value?

The nobility of character of this American youth awakened the nobility within us. When cold blooded newspapers burst into poetry on their front pages, and editorials and articles were so inspired as to exalt the spirit of all readers, there is still hope for us in this age of commercialism. Our souls are not dead. Beauty still dwells within us.

Dr. Damrosch characterizes art as the expression of noble thoughts by noble means to noble minds. Charles A. Lindbergh has reawakened us to the value of nobility, what it may achieve and the reception which awaits it in the human hearts of all nations.

—D. C.

\* \* \*

The crush in the market slackens.  
The noisy strife of greed,  
The hue and cry for pleasure  
Cease, while the heart gives heed  
To an older sound and braver  
Than soldiers on parade,  
Than the ring of golden metal  
And the fiery clang of trade—

The song of youth and courage  
And all youth's artless grace;  
Age hears, and old dreams waken;  
Youth hears, and vows anew;

God send, at need, the voices  
To sing for us such songs!

—Donald Gillies in *The New York Times*.

## THE PICTURES

Through the courtesy of Mr. Dart and Mr. Morris of the Art Department of The New York Times we are privileged to use the pictures of Lindbergh which appear in this issue.

## THE CLASS OF 1927

(Continued from Page 7)

hard at my music this year, and am returning next year to do some more hard work.

**Feher, Milton**

*Certificate of Maturity in Violin*

I was born in a little known and obscure village named New York. Being an ambitious chap I went through both Public and High School. I graduated from New Utrecht High in '23. Before coming to the Institute I studied the violin with Lichtenberg. At the Institute I studied with the late Franz Kneisel and am now studying with Mr. Dethier. My most valued possession? Well—I should say my "Guarnerius." Yes—my father bought it for me just so that I might get a good start toward my Artists' Diploma for which I intend to return next year. Here's hoping! Incidentally, I graduated from the Institute in '24.

**Fish, Mary**

*Teachers' Diploma in Piano*

Got my regular piano diploma last year and have spent this year studying and teaching in Flushing. I have played in a few recitals out there. Next year I am going to teach.

**Gottlieb, Ida**

*Teachers' Diploma in Singing*

Born in New York City. Graduated Washington Irving High School, 1919. Got married (to Jacques Gottlieb. Graduate of Violin Department, Institute). Been studying ever since.



Catharine Carver, who won the Faculty Scholarship.

**Kaufman, Louis**

*Artists' Diploma in Violin*

I have been studying here for many years, each year with more success. This year I have been playing with the Musical Art Quartet and studying under Mr. Jacobsen. I am going home to Portland this summer (Oregon), and give a series of concerts in Portland, Seattle, and throughout the far west. Next year I am coming back to New York and start my concert work here.

**Lapidus, Anna**

*Teachers' Diploma in Singing*

I graduated from the regular course in '25 and have been studying for the last two years.

**Lewis, Genieve**

*Teachers' Diploma in 'Cello*

I have lived a quiet married life since I graduated from the regular 'cello course in 1925. I have been playing with the Helen Teschner Tas Quartet in New York this year. The rest of my time is filled with study and the care of my twenty-one months old son. I am going to keep on studying until I get the Artists'.

**Murat, Ronald**

*Certificate of Maturity in Violin*

Graduated from the regular violin course in '24 and Teachers' in '25. The following fall I started teaching here and have been studying at the same time. I have been giving lectures on music at the Riverside Delphian Club this year, and also been teaching at the York School of Music.

**Sayre, Lila**

*Teachers' Diploma in Singing*

Born in Aberdeen, South Dakota, and afterwards lived in Spokane, Washington. After graduating from the Spokane High School I taught piano for several years and was church soloist. I then went to the American Conservatory in Chicago. There I won the teacher's gold medal, and shortly after came to New York. Studied voice with Madame Valeri; then came to the Institute. Graduated from the regular singing course two years ago. Expect to return to try for the Artists' Diploma.

**Sukoenig, Sidney**

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

Since graduating in '25 I have worked hard both at the Institute and at C. C. N. Y. Am graduating this year from college and this summer am going to Fontainebleau. It is my intention to come back to try for the Artists' Diploma.

**Swalin, Benjamin**

*Teachers' Diploma in Violin**Certificate of Maturity in Violin*

I graduated from the regular violin course last year, and since then have been very busy. Last summer I played at the Mt. Washington Hotel in the orchestra, and also did some solo work. This year I have been studying at Columbia (A.B. course). Am coming back next year.

**Taffel, Abram**

*Certificate of Maturity in Violin*

Graduated from the regular course in '25. Studying under Mr. Dethier this year, and have been teaching in the Preparatory Center. Hope to return.

**Titlar, Edna**

*Teachers' Diploma in Singing*

Graduated from the regular course two years ago and since then have been teaching and singing in church at Pleasantville. I have a new hobby which is the 'cello. I have been studying it in addition to my other work.



**Van Doren, Ruth***Teachers' Diploma in Piano  
Certificate of Maturity*

Born in Peapack, N. J., and went to the Bernardsville High School. After I graduated from there I came to the Institute where I have been studying under Mr. Newstead and teaching. Graduated from the regular piano course in 1925.

**Wiggins, Marjorie***Certificate of Maturity*

I was born in New York City and have always lived here. Came here while still attending Morris High School. Graduated from Regular Piano course, then Teacher's. I have been studying with Miss Michelson ever since I came here, but next year I am going to have Mr. Friedberg. I was Organist and Choir Director of St. Paul's Episcopal Church in New Rochelle.



Ruth Greenberg, responsible for "Institute Ingenuities."

**RECIPIENT OF CERTIFICATES IN  
THEORY****Nicodemus, Harmon***Analytic Theory Certificate*

I was born in Hagerstown, Maryland. Being of a musical nature I started studying at the Peabody Conservatory in Baltimore where I stayed for two years. I then went to the Baldwin-Wallace College, Berea, Ohio, and got my B.M. degree in '24. I won the Wilson G. Smith gold medal for organ in Cleveland. In Evansville College, Evansville, Indiana, 1924-25, I was head of the Piano, Organ and Theory Departments of the School of Music. Came here in the fall of 1925. At present I am going to Columbia and working for my M. A.

**Sieger, Henry***Composition Certificate*

I have always lived in Richmond Hill, L. I., though I was born in New York. I attended the Richmond Hill High School and came to the Insti-

tute in 1921, where I studied 'cello and composition. I have been teaching some classes here.

**McBride, Charles***Composition Certificate*

He has been playing in the Cleveland Orchestra this year and working on his Overture for his composition certificate here.

Note: Louise Talma, winner of \$200 of The Composition Prize, sailed for Europe before we could obtain a picture for publication.

**THE CLASS OF 1927****Presents****"INSTITUTE INGENUITIES"**

Wed. and Thurs., May 25 and 26, 8:20 P. M.

Directed by RUTH L. GREENBERG

Dances by ANN DIAMOND

Music and Lyrics by RUTH L. GREENBERG

Orchestra under the direction of SAM GROSSMAN

**ACT I**

1. "How Do You Do?"  
Ann Diamond, Ina Hendry, Idea Jamele, Elizabeth Thomas, Jean Berman, Mary E. Gleason, Ruth Van Doren, Antoinette Greenberg.
2. ? ? ? ..... Ted Worth
3. "Man, Mere Man" ..... Idea Jamele
4. "In a Doctor's Office" ..... Courtesy of Jack Chernis
  - a. The Doctor ..... Julius Cohnne
  - b. The Nurse ..... Ann Diamond
  - c. The Drunkard ..... Carl Hutchings
  - d. Mr. A. Krauswendl ..... George Davis
5. "With Apologies to Vladimir" ..... Louis Sugarman
6. "I Love You" ..... Jean Berman, Ted Worth, Marjorie Harding, Carl Hutchings
7. "As a Swede Sees America"
  - a. The Swede ..... Benjamin Swalin
  - b. The Pianist ..... George Davis
8. "Phast, Phurious and Phunny"

Directed by George Davis

**INTERMISSION****ACT II**

1. "When Old Examination Days Come Round"  
Lyric by Dr. Irwin Levy and Ruth Greenberg
  - a. Idea Jamele ..... Soloist
  - b. Mary A. Gleason ..... Dancer
 Assisted by Ann Diamond, Ina Hendry, Jean Berman, Ruth Van Doren, Elizabeth Thomas, Antoinette Greenberg.
2. Our own Cortez and Peggy ..... Assisted by Trini
  - a. Deiniol Di Fiore
  - b. Marjorie Harding
  - c. Mary E. Gleason
3. "Gershwin-esque" ..... Sam Grossman
4. "A Man, A Maid, A Moon"
  - a. The Man ..... Ted Worth
  - b. The Maid ..... Doris Probst
  - c. The Ballet Dancer ..... Idea Jamele
5. "And That Is Love" ..... Courtesy of Dr. Irwin Levy
  - a. The Spinster ..... Elizabeth Thomas
  - b. She ..... Ina Hendry
  - c. He ..... Deiniol Di Fiore
6. Finale
  - a. "School Days"
    - Old-Fashioned Girl ..... Ina Hendry
    - Flapper ..... Ann Diamond
  - b. Reprisal of "When Old Examination Days Come Round" ..... Entire Cast

## LINDBERGH, A MAN!

(Almost a prophecy as written by Rudyard Kipling in "If.")

"If you can talk with crowds and keep your virtue,

"Or walk with Kings—nor lose the common touch,

"If neither foes nor loving friends can hurt you,  
"If all men count with you, but none too much;

"If you can fill the unforgiving minute

"With sixty seconds' worth of distance run,

"Yours is the Earth and everything that's in it,

"And—which is more—you'll be a Man, my son!"

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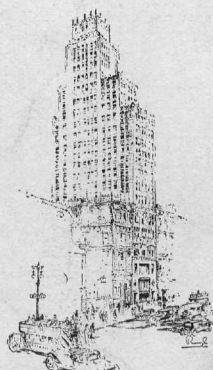
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