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JAN. 1939

HARMONICS



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THE HARMONIC SERIES

You are about to read the first issue of HARMONICS. This is a new publication, dedicated to the students, teachers, and alumni of the Institute of Musical Art. We feel sure that when you finish reading your copy, you will want HARMONICS to come to you regularly each month.

ARE YOU AN INSTITUTE STUDENT? You will need HARMONICS for information on all aspects of school life. You will seek its pages for news of extra-curricular activity, musical event, or even the latest school romance! You will appreciate its thoughtful and provocative editorials and features on happenings in the world of music, education and student life. YOU WILL WANT HARMONICS TO COME TO YOU REGULARLY EACH MONTH.

ARE YOU AN INSTITUTE ALUMNUS? You will need HARMONICS for all the reasons we have given above, and many more. You will look to HARMONICS for your best means of reestablishing contact with the school. You will read its Alumni Page for news of your classmates, and of the Alumni Association. YOU WILL WANT HARMONICS TO COME TO YOU REGULARLY EACH MONTH.

ARE YOU AN INSTITUTE FACULTY MEMBER? The HARMONICS Faculty Page will keep you informed of the activities of fellow-instructors, and the many articles by students will help you to a better understanding of the needs and problems of the people you teach. YOU WILL WANT HARMONICS TO COME TO YOU REGULARLY EACH MONTH.

HARMONICS NEEDS YOUR SUPPORT. Your subscriptions must come pouring in if we are to continue publication. A few cents will help guaranty a long and successful life for this magazine, and will bring a HARMONIC SERIES to your door every month. The subscription rate for the remainder of the school year is 20c if you call for your copy at school. If you wish to be placed on our mailing list, the rate is 30c. FILL IN THE FORM PRINTED BELOW, AND MAIL IT AT ONCE TO HARMONICS, c/o INSTITUTE OF MUSICAL ART, 120 CLAREMONT AVENUE, NEW YORK CITY.

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I want HARMONICS to come to me regularly each month for the remainder of this school year.
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Name Address

HARMONICS

Published monthly by the students of the Institute of Musical Art.

Vol. I., No. I

Jan. 1939

EDITOR — Victor Wolfram

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Adele Lasker
Milton Warchoff

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WORLD PREMIERE

This is the debut of a new magazine. HARMONICS will appear each month, bringing to its readers a resume of Institute events, and a review of significant happenings in the world of music, education, and student life. It is our hope that those who read this publication will also utilize its columns for the expression of their opinions and sentiments. If you want to compliment or criticize any aspect of HARMONICS, or if you care to contribute a feature article, let us hear from you. All manuscripts should be typewritten.

HARMONICS makes its premiere appearance shortly after the holiday season. We sincerely hope that it will prove to be the most enjoyable and useful of the many presents you found in your stocking this year.

A NEW YEAR COMES TO THE INSTITUTE

Anno Domini 1939 comes bearing gifts. New York will see in the next twelve months a World's Fair, the destruction of the Sixth Avenue "El", and, coming closer to home, the beginning of exciting, unprecedented activity among the students of the Institute of Musical Art. It is difficult to understand why we have waited so long to organize for ourselves the many extra-curricular activities found at other colleges. Institute students have always complained about their lack of opportunity for social relaxation, but, until this time, no successful effort has been made to correct the situation. Now, at last, a widely diversified student movement is under way that promises many lasting benefits to the school.

Varied needs and interests are being taken into consideration. The Student Club programs on one or two evenings a month offer musical events, discussions, and just plain fun. Singers, conductors, and stage-struck students are working on the production of a Gilbert and Sullivan operetta. Musicians whose fingers seek a rest from piano keyboard or trumpet valve wreck their techniques pounding away at typewriters in order to beat the deadline on HARMONICS.

1939 will be a big year for alumni as well as students of the Institute. The Alumni Association has been revitalized, and is planning a program of broad scope and great value. Paid-up members of the Association outside community radius of the School will receive HARMONICS, and a page each month will be devoted to alumni activities.

We have made a fine beginning, but our job is far from finished. Active participation by every student and alumnus is necessary to insure the success of our program. If that participation is given, January 1939 will mark the beginning of a new era as well as a new year at the Institute.

A REAL SCHOOL DEMOCRACY

The lack of interest of the average Institute student in school affairs has been nothing short of colossal. The bulletin boards have been plastered with reams of snowy white paper in an effort to get students to read them — all in vain. A proposed Constitution establishing a Student Council (recently adopted by a vote of 101-12) was distributed to most of the classes in school — and the typical reaction was, "Do I have to read this?"

It would hardly be fair to the student body to suggest that this condition is their fault. The short hours which most students spend at school, together with the lack of an extra-curricular tradition at the Institute, are directly responsible for the state of affairs. However, there is no need for this to continue. During the last month, a few school-spirited students have set up several organizations in an attempt to overcome this handicap, and have won the approval of the Director of the Institute. In a recent interview, Mr. Wedge said,

"It is almost impossible to run a school well without the cooperation of students, teachers, and office staff, through their various organizations. I feel that I have had the whole-hearted support of every one concerned."

The students have just recently been in the throes of an election of representatives to the newly constituted Student Council. HARMONICS hails this new organization, and wishes it a long and successful existence. We are sure that, in the future, the lack of interest in the school will disappear, and the Institute will move forward to a real school democracy, with students' and teachers' organizations both contributing to a smoothly operating whole.

MUSIC FOR AMERICANS

Sinclair Lewis and many others have written of the American inferiority complex in matters cultural. For a time, it was considered necessary to look to Europe for art and artists. Anything American, it was assumed, would be raw and crude. Then came a period of self-consciousness, during which we boldly shouted that if Europe could produce art, so could we, by gum!

By now, America has largely outgrown this artistic adolescence, and is beginning to assume her rightful place in the world of artistic endeavour. In our own field, music, American soloists are no longer treated with condescension, American orchestras rank as the best in the world, and American composers, aided largely by the Composers Forum-Laboratories of the WPA, are beginning to produce music of real merit.

This artistic Renaissance must depend, first and last, on the American public. Unless there is an audience to hear, the artist cannot perform. Now, there are many excellent musicians who do not earn enough from their profession to carry on a decent existence. Likewise, there is a large music-hungry public that cannot afford concerts, operas, and music instruction. Something is needed to bring supply and demand together.

In the last few years, the Federal Music Projects of the WPA have to a great extent met that need. The low-cost and free concerts of the WPA have enabled many to hear good music who would otherwise do without, as well as employing many deserving musicians, including alumni and students of the Juilliard School. The Federal Music Projects have brought music to communities formerly isolated by distance from cultural events, and have given music instruction to many children and adults who otherwise could not afford such a luxury. Despite occasional opinions to the contrary, they have maintained a consistently high artistic standard. One Institute student who is a WPA music teacher reports that the WPA qualification examination, given by a jury which included several members of the Institute Faculty, was more difficult than any examination she had ever taken here at school.

But the WPA is a temporary relief organization, and, under the present set-up, this fine work cannot go on much longer. The need for a permanent Bureau of Fine Arts has been widely recognized, and in the last session of Congress, the Pepper-Coffee Bill was introduced. This provided for a Bureau consisting of five departments; one each

for music, the dance, the theatre, the plastic arts, etc. The bureau was to further the work of the present WPA projects, but was to be in no way a relief organization. A minimum wage of \$30 weekly was to be set, and the collective representatives of the artists in each department, (that is, the artists union), were to have a voice in the leadership of the Bureau.

At first, the entire idea was attacked. A few reactionary artists expressed vehement opinions about the incompatibility of democracy and art. However, the main brunt of the attack has fallen on the provisions of the Bill giving a share of the leadership to the artists themselves as organized in unions of their own choice. Such a union of professional workers is no longer unusual. The plastic arts are organized in the American Artists Congress, the literary art is organized in the American Writers Congress, the journalists in the Newspaper Guild, the lawyers in the Lawyers Guild, the teachers in the American Federation of Teachers, the musicians in the Musicians Union. One can no longer say plausibly that an artist suffers any loss of dignity, or loss of artistic freedom in joining a union. Indeed, the facts are quite the opposite. In many cases in the last few years it has been the union which has **PRESERVED professional** dignity and professional freedom when the lack of a union would have meant their loss. For example, at the time of the formation of the Newspaper Guild, it was foretold that the end of the freedom of the press was at hand. Now it is generally accepted that the Guild has greatly increased the freedom of the press, besides insuring a more decent standard of living for its members.

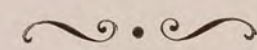
Yehudi Menuhin has recently attracted attention with statements condemning the Musicians Union. The former child violin prodigy seems to think that those of his colleagues who have joined the union have in some way soiled their hands. However, despite the feelings of the aloof Mr. Menuhin, more and more artists, whether headliners or unknowns, are joining the Musicians Union because they feel it necessary to have some collective bargaining agency to safeguard their interests and rights. The union for artists and professional workers is no longer a doubtful experiment, but an accepted instrument, working for the benefit of all concerned.

The Bureau of Fine Arts failed to pass in the last session of Congress because of the attack on the union provisions. There is a good chance that the Bill may be revived in the present session. We must strenuously urge its approval in order to insure the continuance of music for all Americans.

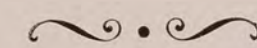
Victor Wolfram

EXTRA-CURRICULUM

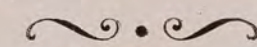
The keynote of the new rise in extra-curricular activity at the Institute was sounded by Mr. Wedge at the first meeting of the Student Club on Thursday evening, Dec. 1, in the Recital Hall, when he stated the belief that a lack of such activities in the past has been a serious handicap to the school as a whole. The Director of the Institute emphasized the desire of himself and the Faculty alike to establish greater contact with the students, and the hope that the Student Club and the Student Council would accomplish that end. The meeting opened with a performance by Emanuel Vardi and William Schatzkammer of a Brahms sonata for viola and piano. Following this, Victor Wolfram outlined the purposes of the organization, and called for discussion. It was agreed that the Club must provide a basis for student activity, as well as an opportunity to participate in interesting evenings of concerts, lectures, discussions, etc. An executive committee was then elected, and a group of piano selections played by Billy Masselos brought the evening to a brilliant conclusion.



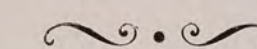
Singers and composers of the student body are working on two interesting projects under the auspices of the Student Club. The Composers committee is at present conducting a competition for a school song, and is considering the presentation of an original musical show for some future date. Gilbert and Sullivan's "Trial by Jury" will be the Student club's first operetta production. A cast has been selected with the assistance of members of the Faculty, and the performances are expected to take place on February 17 and 18.



The second meeting of the Student Club was held on the evening of December 19, just before the Christmas dance. Included on the program were the sonata for flute and piano in e minor by Bach, played by Anna Blum and George Neitzert, and a sympathetic performance of the Faure violin sonata by Horace MacEwen and Robert Mann. The next meeting will take place this week, and will feature a report on the possibility of gymnasium privileges for Institute students.



High on the sixth floor, in a gaily decorated room worthy of any night-club, the students of the Institute and their guests held their annual Christmas Dance. Inaugurating the proceedings were a seven piece band with "Deep in a Dream". A large lively group of students and faculty members were present, as well as an exceptionally lively group of secretaries. Here are some comments on the dance: John Dembeck—"Just what the school needed." Mr. Taylor—"Grand!" Miss Whaley—"Not enough punch (for drinking purposes)". Miss McKenzie—"Sweet!" Congratulations to Miss Druke and to Kieve Landesberg, Student Club's Social Director, for managing a fine affair, and to Walter Schoenweiss, the first to shag.



Tuesday afternoon, Dec. 20, the students assembled in the Recital Hall to participate in a program of Christmas music. The audience and the School Chorus joined in the singing of carols, and the Chorus contributed other selections. The program was informal and gay, and will, we hope become a permanent feature of school life.

Milton Warchoff

ALUMNI PAGE

FORWARD MARCH

You of the Institute Alumni, attention! The Alumni Association has been awakened from its Brunnhilde sleep by a Siegfried in the person of George Wedge, better known to us as the present Director of the Institute of Musical Art. You will be eager to participate in the rally when you hear all we are ready to offer you. At a meeting this fall, some two hundred of the Old Guard were so fired with enthusiasm that a new platform was adopted, a program of events planned, this organ of publicity launched, and a new service of personal value to you in your careers placed at the disposal of everyone far and near.

The inspiration of all this is the pride we feel in the Institute of Musical Art, a name which represents a vital element in the lives of everyone privileged to study at this outstanding school. The memory of student days is never dimmed. In the hearts of each of us, whether we are still dedicated to the musical profession or not, there lives something which can never die, something instilled by the Institute in keeping with the words which adorn its seal: Prothumeómetha Ta Kalá—Letus devote ourselves (with eager striving and enthusiasm) to noble and beautiful works.

With this emblazoned on our banners we now go forward under the stimulating leadership of our new President, Katherine Bacon. George Wedge remains in office, this time as Treasurer. Vice Presidents are Francis Burkley, Karl Kraeuter and Louise Pott Havens. Mary McKenzie is Secretary. There is a Membership Committee comprised of Irwin Freundlich, Chairman, Judson Ehrbar, Anna Blum, Lillian Reznikoff and Karl Kraeuter. Belle Soudant is Chairman of the Music Committee which includes Lillian Fuchs, Louis Bostelmann, Alexander Smallens and Wallingford Riegger. Helene Druke represents the Entertainment Committee; Dorothy Crowthers and Victor Wolfram handle publicity.

The Association will sponsor a series of monthly events this season. The January program on Monday evening, the 23rd, is one of unusual interest, entitled "Music and Medicine", historical and psychological aspects of the use of music as a cure for disease. We shall be fortunate in having as guests of honor, members of the Innominat Club, a group of eminent physicians, with Dr. Edward F. Hartung presiding for the occasion. The subject will be authoritatively discussed, and musical illustrations will be provided by ensemble groups of the Institute. Dr. Walter R. Bett will give a historical survey, and Dr. Gregory Zilborg will speak on music and medicine as seen by a psychiatrist.

In February, a Damrosch Memorial Concert will take place on Tuesday evening, the 21st. It will be the first of an annual series to honor the memory of Dr. Frank Damrosch, to whom the Institute owes its existence.

A Composers' Evening is scheduled for Saturday evening, March 25th. The program will be made up of original compositions by members of the Alumni Association. It is important that composers send, before February 25th, to Miss Mary McKenzie at the Institute, information regarding works to be considered: the titles of material ready for performance and the length of time required for the playing of the composition. It is understood that the composer shall provide his own performance of the composition. In the interests of a well-balanced program, all material submitted cannot be performed. It is hoped that at later dates there will be other concerts.

For the month of April, interesting plans are afoot which will be disclosed in another issue of Harmonics, the new student publication which is sent herewith to draw your attention to these dates and to enlist your membership in the Alumni Association. The annual membership fee is one dollar, which may be sent to Mr. George Wedge, Treasurer of the Association, at the Institute. Members at a distance from New York will then receive subsequent copies of this paper. Those in and near enough to the city to enjoy the opportunity of attending the concerts listed are invited to include with their membership fee the small additional subscription price of thirty cents, to insure receipt of news published on the Alumni page of Harmonics, announcements pertaining to forthcoming events, and items of interest concerning your individual activities.

Of particular value to Alumni is a new and practical service now available at the Institute. This is a Placement Bureau, established in October, 1935, as the culminating work of a Student Club of former years. All graduates are invited to register at the Bureau. There is no charge of any kind made for its services.

More than 2500 unsolicited requests for teachers and performers have been received by the Bureau in its three years of existence. During 1938 employment was given to 489 graduates and students at substantial fees for private teaching, performances, and school and college positions. The Bureau has filled openings in ten colleges, seventeen private schools, and three public schools. There are, of course, so many registrants at the Bureau that the calls must be widely distributed. An attempt is made to do this as fairly as possible on the basis of locality, qualifications, and demands of the case. Further details of the Placement Bureau will be given in later issues.

Let us hear from you as to your present activities for publication on this page, and send us your opinions concerning the activities of the Alumni Association. If you are interested in openings, the

Cont. on page 8.

CALENDAR

January 21—Saturday	8.30 p.m.	ORCHESTRA CONCERT, Juilliard School of Music, Concert Hall.
January 28—Saturday	8.30 p.m.	STUDENT CONCERTO SERIES, Juilliard School of Music, Concert Hall.
January 19—Thursday	4.00 p.m.	STUDENT RECITAL, Recital Hall.
January 23—Monday	8.30 p.m.	"Music and Medicine". The historical and psychological aspects of the use of music for the cure of diseases, under the auspices of the Alumni Association and the Innominate Club. Musical illustrations by students of the Institute of Musical Art. Alumni and students invited.
January 26—Thursday	5.00 p.m.	ARTIST RECITAL, Kraeuter Quartet: Karl Kraeuter, first violin; Edwin Idele, second violin; Conrad Held, viola; Phyllis Kraeuter, cello; assisted by Harold Morris, pianist; Recital Hall.
January 27—Friday	4.00 p.m.	STUDENT RECITAL, Recital Hall.
February 2—Thursday	5.00 p.m.	ARTIST RECITAL, George Boyle, pianist, Recital Hall.
February 16—Friday	4.00 p.m.	STUDENT RECITAL, Recital Hall.

Students, alumni, and their friends are cordially invited to attend the Student and Artist Recitals.

GREETINGS FROM THE DIRECTOR

Greetings and best wishes to the new HARMONICS and the student organization. I sincerely hope that they will both become permanent activities of the School.

There are many factors which go to make up the success of a school, and the most important is a student body which takes an interest in its development. Because of the physical set-up of a professional school of our type in a large city, it is impossible to have quite the same organization of the students as one finds in a college of the same size, but I am sure it is possible to develop an organization which will be of great service to the school and the students.

I appreciate the interest and enthusiasm of the students who are giving much time and thought to their new organization and hope they will have the support and cooperation of the rest of the student body. I can assure you of the most whole hearted cooperation of the faculty, alumni, and administration.

George A. Wedge

REGISTRATION FOR THE SECOND SEMESTER

ALL STUDENTS are required to pay their tuition fees and procure student cards in the Accountant's office, Room 117, by February 7th. Those who fail to do so will be considered as cancelled. The student cards must be presented for admission to all classes and lessons the first week of the session.

Notification of withdrawal at mid-years must be given to Miss Frank by February 3rd. Students contemplating withdrawal should be sure to take the final examinations; otherwise, no credit will be allowed for the first semester's work.

EXAMINATIONS

Please refer to the Bulletin Board for schedule of mid-year examinations.

LECTURE SERIES BY Mlle. NADIA BOULANGER

Mlle. Nadia Boulanger, famous French musician, will give a series of lectures on Thursday afternoons during February and March, in the Recital Hall. Students and the public may register for the course. The subjects include: Recitatives and arias from J. S. Bach; Schubert's sonatas, Chopin's mazurkas; Chansons francaises de la Renaissance; French songs; Stravinsky's work.

ALUMNI PAGE

(Cont. from page 7)

Placement Bureau will send you a registration blank. Cooperate in turn by letting us know of opportunities in your community which might place another Institute representative. In that way, the Alumni Association can become an active, useful organization, reciprocal in purpose.

With these aims in mind, the Alumni Association shall, according to its new platform,

1. Engage in activities of a social, cultural, and educational nature, for the general purpose of bringing the Alumni of the Institute into closer contact with one another.

2. Cooperate actively with the Placement Bu-

reau in an effort to bridge the gap between conservatory training and the use of that training in the musical life of the country.

3. Cooperate actively with musical organizations of progressive educational tendencies so that the Institute may exert its rightful influence as one of the outstanding conservatories of the country.

4. Assist American composers, especially Alumni composers of the Institute, by performing their works at Alumni concerts.

Dorothy Crowthers

CONCERTS AT FORT TRYON PARK

A series of recorded concerts of early choral music was given during the holiday season amid the ecclesiastical surroundings of the Cloisters at Fort Tryon Park. The audience, seated in the Romanesque Chapel of the museum, heard a program which commenced with early Gregorian chants, and concluded with some examples of the first attempts at contrapuntal writing. The last three numbers included an example of old organum, consisting of a melody sung polytonally in parallel fifths, an example of descant by Dufay, an early Flemish composer, and a composition by Josquin DesPres, who, although he came only a generation after Dufay, was far ahead of him in the richness of his music.

This concert at Fort Tryon Park is interesting not only for the unusual character of the music presented, but because Fort Tryon has recently been suggested as a possible site of an international music festival to take the place of the Salzburg Festival, now under the rule of the Fascist oppression. The Park, a beautifully landscaped plot on the highest peak of Manhattan, would undoubtedly be an excellent location for such festival. Certainly, we would all welcome an opportunity to hear Mozart symphonies conducted by Bruno Walter, Wagner and Verdi conducted by Toscanini, and Everyman directed by Reinhardt, without feeling that we are in any way giving financial support to a regime that has proved itself a consistent enemy to art and to humanity.

MEMORIAL CONCERT HELD

A memorial concert for Aurelio Giorni, member of the Institute Faculty between 1920 and 1923, was held last month in Town Hall. Several Faculty members joined with other distinguished artists in a presentation of Mr. Giorni's compositions. A large audience was present.

FEDERAL AID PROMISED NEEDY STUDENTS

The editor of HARMONICS has been informed by Mr. Wedge that subsidies from the National Youth Administration may be available to needy and deserving students in the future. An average of \$15 monthly is paid to college students receiving NYA aid, in return for which the students do part-time work at the school.

According to a recent statement by Aubrey Williams, Deputy Administrator of the WPA, NYA help went to 312,893 students last October. As the NYA is at present organized on a temporary basis, the American Student's Union has advocated its transference into a system of Federal Scholarships on a permanent basis.

NYA funds are expected to reach the Institute at the beginning of the next school year; provided Congress makes the necessary appropriations.

FIGARO AT OPERA SCHOOL

Before four capacity audiences, the Opera School presented Mozart's "Marriage of Figaro" last month, with DaPonte's libretto in an English translation by E. J. Dent. Two casts of students alternated. Albert Stoessel was the conductor, and Alfredo Valenti the stage-director; the scenery was designed by the stagecraft class.

Though the fact is not generally realized by present-day audiences, Mozart in this comic opera was doing what a contemporary revue would call "singing a song of social significance." The Beaumarchais story on which the libretto is based was a contributing factor to the French Revolution. Its subject is the abolition of those feudal rights which members of the nobility formerly enjoyed over the brides of their fief. The very idea of a barber being the hero of an opera was enough to shock audiences of that day.

We must not forget that Mozart was an active member of the Masons, and was whole-heartedly in favor of the new democracy with which that order was closely linked. The great composer, who preferred to starve to death rather than wear the livery of the Bishop of Salzburg, clearly understood that art cannot be isolated from vital currents of the times without becoming lifeless and artificial. "The Marriage of Figaro" is by no means artificial, and the life and beauty of the work still enchant modern audiences.

The next work to be presented by the Opera School in February is Puccini's "La Boheme", which will be sung in Italian.

SONG CONTEST STILL OPEN

Entries in the contest for a school song are open to both students and alumni until the middle of February. The Faculty of the Theory Department will act as jury in the contest, and the winning songs will be performed at a meeting of the Student Club. Contestants should not write their name on the entry, but should include with the music a sealed envelope containing their name and address.

NEW DEGREE COURSE AT INSTITUTE

Added this year to the curriculum of the Institute are two new degrees: a Bachelor of Science Degree with major in an instrument or singing, and a Master of Science Degree. The Master's Degree is now required at most colleges and public school systems throughout the country. The new courses should add greatly to the influence of the Institute, as well as materially assisting those who study here.

The degree of Bachelor of Science with major in music education was first given at the Institute several years ago, and is meant primarily for those who intend to work in the field of Public School Music. The degree with the instrumental major should help those who seek positions in colleges and conservatories. Approximately sixty students are enrolled in the new degree courses. In the future, we may expect to see Institute graduates on the Faculties of every leading educational institution in the country.

SUPERVISOR SOUP

WARNING TO ALL SUPERVISORS: Don't feel too light-hearted if your name has not been given an aura of scandal in this issue of HARMONICS. We'll get around to you before the year is up. It's been a long time since the dirt flew high, but look out, it's the dust-storm season. Romance of the month — Lydia and Barry — and talking about love, let's mention that Helen will soon be among the "young married set" — still on the same subject, why does Lillian scribble H.E.H. in a dreamy scrawl across Mildred's notebooks? — Frieda leaps to her feet at the mere mention of defective molars — and Pat returns from way up thar' with that wooly look in her eyes — Beatrice manages to keep her private life really private (is no news good news?) — Selma, well Selma is one of the advocates of "Tis love that makes the world go 'round", only she wishes it wouldn't go 'round in the subway — getting away from the love interest, Mildred is having trouble in Dalcroze. Could she be inhibited? — Ethel got a Christmas present from an admiring classmate. Hmm, what, and from whom? — So we pass on to the male contingent of the senior class. Sol is becoming a real nightlifer — Seymour still sighs (when nobody is around) "Ah Lillian, my outstanding Lillian" — Herby has Betty, and they are sufficient unto themselves — Among our professional musicians, Charlie is contributing to the hilarity of "Hellzapoppin" — Jimmy looks simply gawdjus in his new dress suit — and that's the news, as they say on the radio. See you all next month!

Augmenting the controversies in other parts of the world, there is a little undeclared war going on right here at the Institute. The Supervisors have banded together, and are desperately fighting off all attempts to make their department a working part of the rest of the school, at least as far as student activity is concerned. This is the way it all started.

At one Supervisor conference, it was decided to invite the students of the Instrumental Degree course to join the Supervisor's organization. Several weeks later, the Supervisors thought better of this, and the Instrumental students were unceremoniously kicked out. One Supe said, "The Instrumentalists are nice people, but we just don't want them around." A little later, Mr. Gartlan remarked, "The Instrumentalists have been rather unfriendly towards us."

No wonder!

SONNET ON AN ACADEMIC CLASS

Like lazy line of clouds in summer skies,
Or lapping liquid of the sleepy sea,
Like busy hornet buzzing o'er the lea
And seeking flow'ry nectar as it flies,
A soothing sound that sinks until it dies
Far from the brain of drowsy, drooping me
Rides the air, leaf of an Autumn tree,
Blown on the gale of my exhaled sighs.

False hopes, poor teacher, do possess thy breast,
And fill thine eye with optimistic view.
The only thought that dares assail my brain,
Though many weary thoughts this room infest,
The sole idea, the theme unique, is—"Whew,
I really think tomorrow it will rain!"

Sieger.

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PIANO TUNING

ELECTION COUNT MADE

The results of the election for Student Council have been tabulated, and the final standings are now known. The Council for this year will consist of Marvin Segal, President, Victor Wolfram and Kieve Landesberg, Degree Course representatives, Adele Lasker and 'Gene Steiker, Supervisor representatives, Ruth Lipscomb, piano and organ representative, Howard O'Connell, voice representative, Irving Kwasnik, strings representative, and Milton Warchoff, Theory and orchestra representative. A small proportion of the school population exercised their right to vote, and there was a close contest only for the positions of President, with Segal defeating Joy Moss by ten votes, and strings rep., with Kwasnik leading David Sarser by one vote. The Council will meet soon for organization purposes, and will then turn to the business of school legislation.

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*

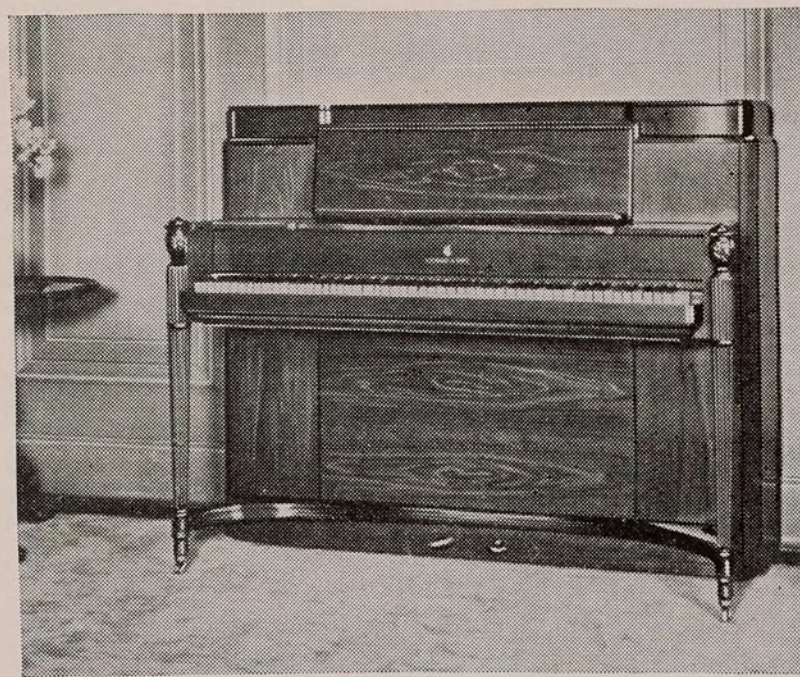
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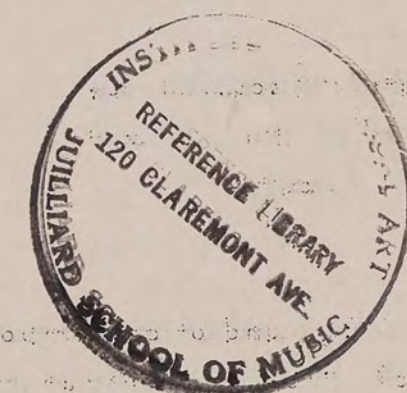
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SCHOOL OF MUSIC

FEB. 1939

HARMONICS



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First of a series of four.

SUPERVISOR SOUP
The Supervisors Strike Back.

ON WITH THE SHOW

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HARMONICS

"The magazine for the entire school"

Published monthly by the students
of the Institute of Musical Art

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EDITOR — Victor Wolfram
ADVERTISING MGR. CIRCULATION MGR.
Milton Warchoff Lucille Pearlman

STAFF
Dean Dixon Adele Lasker
Stephanie Turash

SOME ROOM TO PLAY

The Institute student is a serious animal. Professor Mischa Mascha, in his famous treatise on "The Wildlife and Lowlife of New York City", describes these strange inhabitants of Claremont Avenue as "queer creatures who may be seen in the open at regular intervals during the day, carrying a violin or clarinet case under the arm, with head deep in a 700 page book of music, or some such study." Professor Mascha goes on to say, "Nothing is known of their courtship and mating, for no scientist has ever been able to observe these phenomena in this species. It may be safely assumed that, immersed as he is in duties and obligations of a weighty and serious nature, the Institute student indulges in neither love nor play."

The learned professor may have exaggerated just a bit, but there is much truth in his writing. We remember asking one fair maiden out of an evening, and being refused on the (truthful) grounds that she had to do her English Literature homework. (Well, at any rate, we hope she was telling the truth.) Such devotion and self-sacrifice to one's education is touching indeed, but it may have serious repercussions on the student's health, emotional and physical. We do not think it is true that Institute students have no time for relaxation. There is no doubt in our minds that each student enrolled at the Juilliard School could find some time during the week to lead a normal life. But place as well as time to play is necessary, and here we have a serious problem.

Since the Juilliard School maintains no dormitory or other official residence, it may be necessary to look outside of the school for some room to play. HARMONICS offers the following suggestions as a solution for our problem:

1. Establish gymnasium and swimming pool privileges free of charge for all Juilliard students at at some gymnasium in the neighborhood. These might be obtained at Riverside Church, or at the gymnasiums and pools of Columbia University, The Lincoln School, etc.

2. Transform Room 08, now a smoking room used by perhaps 15 people a day, into a game room, equipped with ping-pong tables, checker boards, etc.

3. Make the school dances more frequent, more attractive, and more informal. These dances should

be an opportunity for all Juilliard students to become better acquainted socially.

We realize that this costs money. It may be necessary for part of this program to wait until next year, when it is proposed that a small Activity Fee be charged each student in order to finance such extra-curricular affairs. But some of the activities might be put through this year, and in any case, there is much preliminary work that must be done now if anything is to be accomplished in the future. We earnestly request the Student Council to finish the business of setting up its organization as quickly as possible, so that it may turn to action on this vital school problem.

WHAT'S IN IT FOR ME?

WPA. NYA. Alphabet soup! What does all that have to do with the Institute? This is a legitimate question that warrants a prompt answer. Students and alumni may feel that they support the WPA in principle, but they understandably fail to see how the problem affects them directly. Why should HARMONICS devote so much space to the topic?

We have a confession to make. (SHH!) We're not angels. We're not writing about the WPA for love, or because we want to fill up newsprint. We feel that there are several excellent reasons why we, and every other student and alumnus as well, should be more than academically interested in the question. We feel that there is something very important in it for us—all of us.

Only a few Institute students are on the WPA rolls. Quite a few alumni draw WPA checks, and quite a few more probably will in the future, if the WPA is continued. But still, the number affected in that way is small when placed against the 3000 odd students and ex-students of this school. What material benefit does the WPA bring to the great majority of musicians and music students? What's in it for us?

Assuming that the reader will be able to make his way in the world without WPA assistance, (and that's a difficult assumption to make, no matter how great your talent,) the WPA nevertheless does perform a great service to musicians as a whole. The WPA Music Projects have created an interest in music among the American public that never existed before, an interest that if carefully fostered will mean dollars and cents dividends to teachers and artists. All this will be lost if the Projects are discontinued.

More directly than this, however, the problem of the NYA affects the Institute. The National Youth Administration is an administrative division of the WPA. Mr. Wedge has announced that next year there will probably be NYA work available to needy Institute students. If the WPA is discontinued, goodbye to any chance of NYA assistance next year.

It is unnecessary to remind our readers of the untold suffering and hardship that will result if WPA funds are not forthcoming. The newspapers daily inform us of the despair of Arts Projects workers now being dropped from the rolls for lack of funds. These artists and musicians, through no fault of their own, are being forced to depend on the

Continued on next Page

WANTED — OPERA IN ENGLISH
By Florence Easton, famous opera singer

In the last few years, I have been trying to get the reaction of various people to opera in English, and it always surprises me when anyone says "Why?" The answer is so obvious that I always feel like an elementary school teacher trying to explain a simple problem in addition. After attending such excellent performances in English of "The Marriage of Figaro" which the Juilliard School recently put on, the answer seems even more obvious. First, the appreciation of the audience is greatly enhanced in being able to understand what goes on as the opera unfolds itself, and second, the singers have a greater opportunity for expression and experience.

It is ridiculous that young singers in this country must go to Europe to get the necessary experience to appear with the larger opera companies. The important thing is not the language in which an artist sings but the number of times he gets the opportunity to sing any given role in actual per-

formance. I have a great ambition to see an English opera company here in which young artists can obtain the training they need before they can hope to succeed at the Metropolitan. It is a very simple matter after having sung a part in English and having become thoroughly acquainted with a role to translate and sing the part in any other language, in order to meet the Metropolitan's requirements of "opera in the language in which it is written."

If opera is to become more a part of American musical life, we must have opera in English. And I think that the Juilliard School is doing a very commendable work in putting on these performances. It only seems a shame that they are not able to put on a whole season of such opera. But perhaps, with enough agitation, in the future we shall have a company producing opera in English where the wealth of talent that exists in this country may gain experience and confidence.

**THE JUILLIARD SCHOOL AS A FORCE IN
MUSICAL AFFAIRS**

The Conservatory of Music has been in the past much more than a mere teaching faculty; music schools have rightly taken a place as a leading force in cultural events. What would be the position of French music today if it were not able to depend on the Paris Conservatory for support? How many Russian composers of the past would be known outside their own country without the tireless efforts of the St. Petersburg Conservatory? For years these two schools fought with untiring diligence to bring the music of their respective nations to the fore, to make their artists and composers known throughout the world.

Much of this work must go to the credit of the Conservatory student. The student body in a European school is traditionally alive, active, and passionately interested in the preservation of all that is good of the past, and the propagandization of all that is worthy in the present. However, when we consider the student body of the Institute, we find little of this spirit. Students here are lethargic, apathetic, and indifferent to ideas and movements of supreme importance to their own interest. The alumni some of the greatest artists of our time, influence of the Institute in musical affairs, despite has been a negative and subjective force rather than an active and objective one.

Self-interest plays too great a part in the affairs of the musical world today. The New York Philharmonic Symphony Society and the Metropolitan Opera Company are apparently more interested in the performance of works that will pay their way

than in presentations of less familiar, though equally or even more valuable, compositions. Toscanini performs as a leading example of American composition a work by Samuel Barber. American musicians must at present rely upon the WPA concerts for the presentation of their compositions, and the future of even these concerts is highly uncertain. Now is the time for American students of music to exert their influence toward the remedying of these conditions. We must make urgent appeals, write letters to the directors of our musical societies, make cogent arguments in our musical journals, organize into a determined unified group, if we are to help do away with the performance of "pot-boilers", help present American music, help establish the vitally necessary Federal Bureau of Fine Arts.

One is reminded of the drastic steps taken by Hector Berlioz many years ago. While still students, Berlioz and several comrades used to attend the opera, and whenever a conductor made a cut in the score, or deleted a difficult passage of melody, Berlioz and his colleagues would rise to their feet and vociferously protest the lowering of artistic standards. Needless to say, the offence was seldom repeated.

Such action may be extreme, but it should serve as an example of the vital interest that students have felt in the artistic problems of their times. We may be more tactful than Berlioz, but we should be no less energetic in establishing our own Conservatory as a potent force in musical affairs.

VINCENT J. FERRARR.

Continued from Page 1

humiliating and insufficient Home Relief. It is imperative that American musicians let their Congressmen know that when the WPA appropriation next comes up on the Congressional floor the question will be asked, "You must weigh human misery

against a drop in the budgetary bucket, must say whether a balanced financial statement is more important to you than a decent life for the people you are supposed to represent. What is your decision?"

Two Pianists and a Scientist

Abram Chasins and Sidney Sukoienig discuss the problem of piano tone-production

PIANO TOUCH AND TONE

By Abram Chasins

The pressure of time makes it impossible for me to write a complete article on the subject of Piano touch. The history of our findings is quite a long one — answering each objection would be lengthy — and by the time a comprehensive statement of the possible value of these findings could be put down, a publication twice the size of HARMONICS would be too small to hold all the material. I am glad to say a few words on the subject, but I want to inform my readers that I pay them the compliment (not always paid to me in controversy) of not explaining that which is obvious to the merest novice.

In 1934 it was my pleasure to assist Professors Hart, Fuller, and Lusby at the University of Pennsylvania in "A Precision Study of Piano Touch and Tone". A complete statement of former experiments by musicians, physicists, and engineers, plus a description of our experimental apparatus, can be found in Volume Six of the Journal of the American Scientific Association.

What we found without a doubt, (and it was upon these findings that Sir James Jeans based his provocative statements), was that as long as a pianist confines himself to striking single notes, the greatest artist has no larger range of effects at his disposal than a mechanical striker, or an umbrella. We reached the conclusion that a pianist, in producing single tones, cannot control quality separate from loudness by his manner of striking. All the ramifications and reverberations resulting from these statements have been widely published, and need not be dwelt upon here.

What seems important is the way various outraged members of our musical profession refuse to read accurately that we refer only to single tones. All their arguments and objections bring in factors which arise when more than one tone is involved. Do they think we do not know these other considerations? In fact, we deliberately avoided all the statements which they are now making as too obvious, too patronizing for publication.

We never implied that a skilled pianist cannot be distinguished from a novice. We concluded, however, that the richness or mellowness of a tone produced by a novice cannot be improved upon or altered in any way by the skilled pianist playing the same key on the same piano—unless he chooses to vary the loudness of the tone. The skill of the artist, of course, depends upon the way in which he combines tones, making certain tones stand out by dynamic emphasis, and making others stand out by agogic (timing) emphasis. There is ample justification for the mechanical work which pianists do for greater and greater muscular control. A loose wrist gives more control of the shading of the force of the blow. A stiff wrist enables one to play loud notes with less effort. The skilled artist also has at his disposal many means other than his manner of striking a note by which he controls tone quality,

such as damping the tone by means of the usual damper, or striking the key lightly a second time, or striking two of the three strings by using the soft pedal, or putting down the damper before, during, or after he strikes a note. Apart from the fact that such effects are in no way connected with the problem as we stated it, not one pianist who objected to our announcement has yet made a precise statement which differed in principle from that which we concluded or inferred.

A PIANIST ANSWERS A SCIENTIST

By Sidney Sukoienig

The recent "discovery" by Sir James Jeans, well-known British scientist, that piano tone is not dependent upon the pianist, is a matter which has aroused the ire of musicians in general and pianists in particular. According to Sir James, "The 'richness' or 'mellowness' of a given tone produced by a novice cannot be improved or altered in any way by a skilled pianist playing the same key on the same piano, unless he chooses to vary the loudness of the tone," and "It made no difference whether the key was struck with an umbrella or Paderewski's finger."

Let us, for the sake of argument, grant that this is the case, that intensity is the sole criterion for tonal variety; and let us accept, further, the premise that varying degrees of intensity may be achieved by striking the key with an umbrella, or even with a hammer. Still, nothing has been proved, for music does not consist of a single tone, and an umbrella is incapable of producing clusters of tones and series of tones in succession in the same manner as can Paderewski's ten fingers, his arms, and his mind.

Pianists spend years trying to acquire what is generally known as a "beautiful touch". Sir James would call this wasted time. Yet some trained listeners can distinguish between the touch of Hofmann and the touch of Gieseking. What is this elusive something over which so much controversy has been raised?

The generally accepted conception of a "beautiful touch" is the combining of many tones in such a way as to subordinate some of them and emphasize others, producing an "artistic" result. At any moment in a composition, a chord of ten tones could be played in an almost infinite number of ways. And how many compositions require but a moment for performance?

If Sir James were correct, the motions in which pianists indulge might be termed excessive and silly. These motions, however, are not attempts at imitating Isadora Duncan, nor are they meant to affect the tone which has already been produced, but rather to help the pianist relax in preparation for the tones which he has yet to play with varying and subtle degrees of loud and soft.

The more a pianist can relax while playing, the greater tonal variety he is able to achieve; and the more varied his tone, the better pianist he is.

Continued on Page 9

The hitherto unpublished textbook and magnum opus of the famous Professor Mischa Mascha, formerly head of the Conservatory of Yodelling at Omsk, will be presented to Juilliard students in four installments as a special disservice by HARMONICS.

CHAPTER ONE: HOW TO PRACTICE

By Professor Mischa Mascha
(with apologies to Dr. Theophil Egmont)

The first thing you must do in order to practice is to have an instrument to practice on. As a result of long years of experience at the Conservatory of Omsk, I have decided that students get ahead much faster when they are allowed the use of an instrument. Professor Sascha Meshuga of the Conservatory of Irkutsk disagrees with me on this point, but he is only an ignorant muzhik. So go out immediately and buy a piano. It doesn't matter if you would rather study the violin, or the trumpet, or the bass drum, you should buy a piano anyway. The piano is the most useful of all instruments, and is a necessary basis for other musical study. Besides, the piano company is paying me good money for this.

Ah, the exciting moment has arrived. The piano has been delivered, and we are ready to try our hand as an interpreter of the God-given art. Walk up to the piano with a firm but conciliatory step, look the keyboard in the eye, and sit down—OOPS! You forgot to buy a piano bench. Well, don't be discouraged. After all, I was a beginner once myself. I know just how you feel.

While waiting for the piano bench to arrive, you can pinch-hit with a regular chair. Or, if you have just pawned the furniture, use your imagination, and make believe you're sitting on the chair that you don't have. This is hard on the muscles, but excellent practice. A few hours a day of sitting on a chair that isn't there, and in no time at all you'll be playing music on an equally non-existent piano. The resulting sound may be somewhat elusive, but it's much easier on the audience.

Now we are really ready to play. Take out some simple piece, suitable for a beginner, (we would suggest the Liszt Totentanz, or the Beethoven Hammerklavier), and open it on your music rack. The dazzling array of black marks on the paper before you, dear steeyoudent, is a musical shorthand, which indicates what key on the piano is to be depressed. (The audience will be depressed, too.) Have at hand some textbook of musical theory, and read through it to discover what key is indicated by that first funny little jigger up there. No, that's not a note, that's a word. It says piano. Meaning, that this composition is to be played on said instrument of torture. Isn't that easy? You've learned something

already. Here we are. According to Dr. Musikoff's monumental work on "Historical Aspects of Musical Notation", that first note means you are to play F#, which is the black key just to the right of the name of the manufacturer. Now, all together, one, two, thirty-four, shift, put the key down. NO, NO! With the finger, not with the fist! Ah, that was much better. Now do it again 100 times, after which you will know it perfectly. You may vary your style by occasionally using your toe instead of your finger. This is called the Lesstskitsky Technique, and its effect when used in public is apt to be spectacular, to say the least.

When you are through practicing the first note 100 times, you may go on to the next one, and do the same with that. As you may have already perceived, my method is nothing if not thorough. After doing this with the entire 34 page composition, you are ready to play each note in sequence, which is musical hog-latin for one after the other. The idea is to play the notes with as much velocity as possible. If such a performance is accompanied by an agitated shaking of the head, so that your hair, which under no circumstances should be shorter than three feet to the strand, falls all over the keyboard, you will be said to possess a prodigious technique. If you are bald, you don't stand a chance.

Of course, you will not be able to finish studying the composition in just one day of practicing. You will undoubtedly be interrupted by the sound of the doorbell, announcing the arrival of the belated piano bench. However, if instead of the piano bench you find at your door the blonde from across the street, a problem is presented. Practicing would have to cease for the day, since it is your duty as an artist to pluck inspiration from the world about you. Care must be taken however, not to confuse the blonde with the piano bench. (Occasionally there will be a similarity. I once sat on a blonde for three hours in the firm conviction that she was a piano bench. I saw my mistake only when I happened to glance down, and realized that piano benches were usually more gracefully designed.)

However, if you are really an assiduous pupil, you may go on practicing. Call me up on the telephone, and I'll take care of the blonde.

NEXT MONTH: The professor tells you how to give a music lesson!

ON WITH THE SHOW

Oyez! Oyez! Hear ye! His Worship the Judge! Trial by Jury will commence promptly at eight thirty on the evenings of March 10 and 11! With so much talk of trials and juries here in New York, the student production of this Gilbert and Sullivan operetta is very fitting. (We recommend that Mr. Dewey and staff attend the performance. But they had buy their tickets soon, because there will be accommodations for not more than 600 spectators.)

Three weeks ago, a group of voice teachers graciously started the proceedings with a promising choice of cast. On one side of the Judge's bench we have Mady Alexander and Derna DePamphilis, two plaintiffs whose undoubted virtue will move the audience to tears. Tom Donahue and Jack Kilty are the distinguished ornaments of the Bar (the legal kind) who are prepared to plead a heart-rending case. On the other side, defendants Clifford Jackson and John Campbell are determined to prove their gentlemanly upbringing. And here are their Honors, Judges Donald Morris and Robert Gaffney, both good Judges too (sly dogs), while Bob Bernauer and Alex McConnel lend an air of true sobriety to the proceedings in the capacity of Ushers.

The excellent deportment, diction, and stage action of this juristic group is inspired by the unseen but ever-present Stage Director, Vivian Brecher, and the musical evidence is under the care of Conductors Ashley Miller and Irving Kriegsfeld. The costumes and scenery, those gay bridal dresses and those gallant, well-tailored jackets, the dignified wigs, beards, and mustaches, the panelled courtroom with its time-honored furnishings — all these are the work of a committee including Ruth Botchker, Marion Cramer, Mildred Cunningham, Thomas Donahue, Carroll Finch, Beatrice Gorkin, Berma Graubard, Lucille Greenberg, Josephine Grica, Ruth Gulavin, Anabel Hill, Marie Hull, Samuel Levitan, Margaret Meriam, Joan Newstead, Mary Strong, and Myron Syandrowsky. The General Manager of the Production Staff is Milton Warchoff; Harriet Pauley is the Business Manager and Stephanie Turach the Secretary. The entire production is under the auspices of the Student Club.

A splendid prelude is being prepared for this magnificent spectacle. The orchestra will be heard in the overture to "The Merry Wives of Windsor" by Nicolai, the "Suite Antique" of Albert Stoessel, and selections from the works of Victor Herbert and Jerome Kern. Following this, the winner of the contest for the school song will be presented with his award, and the winning composition performed.

There are over 1000 students in the school, and countless friends, relatives, and alumni. The Hall will hold only 300, and only two performances will be given. Let this simple problem in arithmetic be our only sales talk. The performances are at eight-thirty on the evenings of March 10 and 11. Tickets are 25 cents each, and may be reserved by sending that amount, together with your name and the performance you wish to attend, to Harriet Pauley, c/o Student Club, Institute of Musical Art, 120 Claremont Avenue, New York City.

Oyez! Silence in court. On with the show!
MILTON WARCHOFF.

POCO A POCO

And so with the second issue of HARMONICS we have our first Grad School column. This page is to be for and about the Grad School students and alumni; their thoughts and interests. It is your column, so don't be hesitant about using it. If you have any ideas, plans, reforms, complaints, reflections, choice morsels of gossip, pet peeves, — in short if anything happens to break up the day to day humdrum; if you play or sing somewhere, or if a composition of yours is performed, let us know about it.

Just to start the ball rolling, let us turn to the question of key-consciousness. We have all heard of the partiality shown by the classicists towards certain keys for specific emotional effects. It is said, for example, that the g minor symphony of Mozart would be entirely different from the way Mozart conceived it if it were put into f# minor, all other factors being equal. So be it, yet I can't quite reconcile myself to the fact that the Stein (Vienna) piano which Mozart used was tuned with a' at 421.6, which is more than a semi-tone lower than our a' at 440. Would a modern performance sound to Mozart like the Mendelssohn violin concerto would sound to us if it were played in f minor? Or am I just a bit confused? Incidentally, Mr. Clarence F. Hamilton in his Sound and its Relation to Music, pp. 30-31, will verify my figures.

In the lighter vein — Francois reports that he is still trying to get to the bottom of that David Stimer "I don't like to play with girls!" statement. Tsch, tsch, my dear David. Did Irving always have such an interest in piano pedagogy? The Clinker Club (horn section to you) has finally let its hair down, and where of all places but into the viola section. Sotto voce, remember Samson. And just because ice cream is bad for a certain clarinet player is no reason for said clarinet player not to get it daily, and anyway, violists just love ice cream, eh Milton? Beware of Rolf Persinger and his little peek-a-boo candid camera. There just isn't any privacy anywhere. Keep your chin up, Sol, many a great man has been hounded and pursued by the fair sex before this. We all realize it isn't your fault, but remember, if the going becomes too rough, there is always a way out — marriage, the end of your troubles.

Music marches forward—but it would be snow-bound without the Juilliard Grad School. What would Toscanini do without us? Harry Glickman, Tobias Bloom, Alan Shulman, Al Lustgartner, Paul Winter, Emanuel Vardi, Jacques Lerner, Sam Antek — why, they're the cream of the NBC orchestra! Then there is that great Metropolitan Opera Auditions broadcast, in which tenor Joseph Marsilia did a splendid job that people are still talking about. Jacques Abram's brilliant performance of the Brahms d minor piano concerto with the National Orchestral Association under Leon Barzin as well as his playing of the McDowell d minor with the Philadelphia Symphony were also excellently received.

And so endeth your first column. Let us know how you like it. Do you want more this, less that, or what? This is your voice—let it speak for you.

DEAN DIXON.

ALUMNI PAGE

The Placement Bureau of the Institute of Musical Art, was established in October 1935 by John Erskine, then President of the Juilliard School of Music, of which the Institute is a part. The project was furthered by Oscar Wagner, then Assistant Dean of the Juilliard School. The Bureau is operated by a Director, Dorothy Crowthers of the Institute Faculty, with the assistance of two secretaries, Mary Wohlsen during the ten month fall, winter and spring periods and Hazel Peterson during the summer session. George Wedge, the present director of the Institute of Musical Art, is always a willing consultant.

Graduates specifically invited to register when the Bureau opened were those who had received diplomas and had sought positions during the more difficult years since 1929. Every alumnus is eligible to register and even if you are not available for openings, we are interested in filing information concerning your careers.

Selections of teachers for university and school positions are made by the Placement Bureau after submitting the credentials of suitable candidates. It has been found that a degree, usually a Master's, is essential for college openings.

Interesting offers received by the Placement Bureau from foreign countries include teaching positions in schools in China and India, a concert tour of Central Europe, a theatrical tour of South America, a ten week solo engagement in Rome, Italy, and a summer musical pilgrimage of Europe under the auspices of Thomas Cook and Son.

Many of the most prominent names in the musical activities of the country have appeared at some time on the Institute's roster of students. The heads of leading musical institutions are George Wedge, Director of our own Institute of Musical Art and the Juilliard Summer School, and Howard Hanson, Director of the Eastman School of Music. Approximately one hundred graduates are members of the Juilliard Faculty in the Graduate School, the Institute and the Preparatory Centers. These will be enumerated in another issue.

Conspicuous among pianists on the concert stage are Katharine Bacon and Mischa Levitski; among violinists, Yehudi Menuhin and Sascha Jacobsen as leader of the Musical Art Quartet; Maxine Stellman, soprano, is a member of the Metropolitan Opera Company as a result of winning the Opera Auditions of the Air; Carroll Hollister is accompanist for John Charles Thomas, John Ahlstrand for Josephine Antoine; Florence McMillan, former accompanist for Louise Homer, is head of the Parnassus Club.

Well-known on the radio are André Kostelanetz, previously orchestral leader of the Chesterfield Hour, and now of Tune Up Time; Donald Dickson who replaces Nelson Eddy on the Chase and Sanborn program; Milton Cross, winner of the Diction Award of the Air, whose voice animates many N.B.C. hours. Paul Lemay is conductor of the Duluth Symphony and Lamar Stringfield appears daily as assistant conductor at the Radio City Music Hall. The latter also distinguished himself as a Pulitzer Prize winner in composition as did Samuel Gardner of the Institute Violin Faculty. Wintter Watts, composer, won the Prix de Rome.

Famous in musical comedy annals is Richard Rodgers, with a staggering list of Broadway successes to his credit including the current "Boys From Syracuse" and "I Married An Angel", and the recent "Babes in Arms", "I'd Rather Be Right" and "On Your Toes". Prominent in the organization of musical matters of the forthcoming World's Fair is Kay Swift, composer-pianist.

In the literary phase of music, Irving Kolodin became assistant to the late W. J. Henderson, dean of music critics, and continues as a reviewer for the Sun. Albert Kirkpatrick is music editor of the Daily Oklahoman, the principal newspaper of that state. Conversations with nearly all of the above during the course of the past year, reveal a great devotion to Institute memories no matter how unsettling may have been the acclaim accorded since then.

A gratifying number of alumni are responding to the invitation to join the Association with the added inducement of a subscription to Harmonics, all for \$1.30. A letter from Muriel Collins, class of 1917, who is art and music editor of the Plainfield Courier News, asks whether the new President of the Association is the great Katharine Bacon. None other, we hasten to reply! Billy Masselos, a recent outstanding graduate, writes that he is making his debut in Town Hall on Saturday afternoon, March 4th, at 3 o'clock. All letters are appreciated and will be quoted as space permits.

Alumni who desire to qualify for licenses as teachers of music (vocal and instrumental) in the schools of Newark, N. J., may call the Institute Placement Bureau, MOnument 2-9338, for immediate information.

The Damrosch Memorial Concert will take place on Tuesday Evening, February 28. All members of the Alumni Association are invited.

DOROTHY CROWTHERS.

CALENDAR

February 16, Thursday	3 p.m.	"Schubert's Sonatas", lecture by Mlle. Nadia Boulanger, Recital Hall, by subscription.
February 17, Friday	4 p.m.	STUDENT RECITAL, Recital Hall.
February 28, Tuesday	8.30 p.m.	FRANK DAMROSCH MEMORIAL CONCERT, Recital Hall. Students, alumni, and friends invited.
February 22 and 24, Wednesday and Friday	8.30 p.m.	LA BOHEME, Concert Hall. Admission by invitation.
February 23, Thursday	3 p.m.	"Vocal Chamber Music", lecture by Mlle. Nadia Boulanger, Recital Hall, by subscription.
February 24, Friday	4 p.m.	STUDENT RECITAL, Recital Hall.
February 25, Saturday	8.30 p.m.	Concert, Institute of Musical Art Orchestra, Concert Hall.
March 2, Thursday	4.30 p.m.	ARTIST RECITAL, Harold Lewis, Charles Krane, and Arthur Christmann, Recital Hall.
March 3, Friday	4.00 p.m.	STUDENT RECITAL, Recital Hall.
March 4, Saturday	8.30 p.m.	Concert, Juilliard School of Music Orchestra, Concert Hall.
March 7, Tuesday	4.30 p.m.	Chamber Music Concert, Concert Hall.
March 9, Thursday	9:00 P.M.	"Chansons Francaises de la Renaissance" lecture by Mlle. Naden Bonlanger Recital Hall
March 10 and 11, Friday and Saturday	8.30 p.m.	TRIAL BY JURY, Students of the Institute of Musical Art, under the auspices of the Student Organization, Recital Hall, Admission, 25 cents.
March 10, Friday	4.00 p.m.	STUDENT RECITAL, Recital Hall.
March 16, Thursday	4.30 p.m.	ARTIST RECITAL, George Boyle, Recital Hall.
March 17, Friday	4.00 p.m.	STUDENT RECITAL, Recital Hall.

A PIANIST ANSWERS A SCIENTIST

Continued from Page 5

Let scientists continue to work for more faithful tonal reproduction in radio, and let them help the pianist by inventing small instruments which are the equal of the large concert grand; here are fields in which their aid would be appreciated. But let them not tell us that piano-playing is no different than pushing down levers with umbrellas. The artist, with his sensitive ear, musical imagination, and unquenchable desire to express himself through a glorious medium, has learned, by years of experience with his instrument, too much about music to accept academic nonsense for fact.

EDITOR'S NOTE: Any standard textbook of Acoustics will inform the reader that a certain amount of variation of tone-quality is possible by the finger playing a single note, through the control of the overtones that accompany the fundamental, the presence or absence of which DO affect the quality of the tone. The piano action being a marvelously sensitive mechanism, these overtones can be mixed with the fundamental in varying degrees by the manner in which the key is struck. Of course, a mechanical striker could be constructed that would produce these tones exactly as an artist produces them, but there would have to be a human mind in back of that machine in order to regulate it so that it would produce exactly the tone desired. In the training of piano touch, it is necessary to have first this idea of the desired tone in mind, and then to develop the powers of muscular coordination so that the finger will produce the tone that the mind conceived. This requires many years of practice, and undoubtedly, no pianist alive would dare to say that such a training is in any way useless. V. W.

JOHN POWELL AND THE NEGRO RHAPSODY

At the first Graduate School Orchestral Concert of the year, the guest soloist was the American composer, John Powell, who played his own Negro Rhapsody for piano and orchestra. Mr. Powell is singularly lacking in any right to appear as a patron of the Negro people. In past years, he has furthered the passage of Jim-Crow and other anti-negro legislation in his native state of Virginia. (Examination of the files of the New York Times for the year 1923 will bear this out.) In justice to him, the Negro Rhapsody is a pleasant and well-made piece of music. However, this reviewer felt that it was superficial and lacking in any real expression of the sufferings, work, and life in general of the Negroes. The performance by both the soloist and the orchestra was brilliant, and the other compositions on the program, which included the Brahms Second Symphony and a group of Wagner excerpts, were played under the direction of Albert Stoessel with the excellence we have come to expect of these concerts.

SUPERVISOR SOUP THE SUPERVISORS STRIKE BACK!

We are reminded of a certain class last year in which Editor Wolfram would daily and publicly look down his nose at the Supervisors, claim that they were anything but musicians, and add that if they didn't like it here, they should go back where they came from. And then said Mr. Wolfram has the audacity to print what he did in last month's HARMONICS! Some noive, I'll say.

Seriously, of course, we didn't want to break up our closely knit organization, and we feel we had a perfect right to admit into it only those taking the Supervisor's Course. Still, we can't afford to be smug. It is very true that the Supervisors have not felt themselves completely a part of the school, and it is important that in the future we enter whole-heartedly into the same activities that students of other Institute Courses participate in. Socially speaking, there are cliques even within the Supervisors, and they should be blasted away with dynamite, if necessary.

But feudin' belongs to the blue grass state, and this is New York, so start the dirt a flyin'. Mary Wood has already decided her future. Upon my word, Joe Sulmeyer's toning down. Growing up, Joe? Taxicab rides; who sits on whose lap, Rita? Speaking of taxis, what girl with a car forgot to call for our President on a very important occasion?

What dark-haired daring dancer
What curls atop her head
Has snared our gay romancer
Otherwise known as Ed?

P. S. 57 gossip: what red-haired tornado makes Ben Spieler's first grade class so popular? Detectives, what's the clue to Ruth's new personality? Does Jacquetta change her heart as often as she changes her hair? (Ed. note: what heart?) The sun waited for one man, Joshua, and the trains wait for one woman, Mildred. A certain lanky Yankee is often found with a hanky, (and incidentally, with a cute dish from Kansas). What violinist has a splendid repertoire of Guess-what-kind-of Jokes—and what little minx played a beautiful 47 measures rest on the clarinet in the orchestral conducting class?

In short, what?

You want to know?

(Should I tell 'em?)

The second year snooper tells all in the March HARMONICS. See you next month!



"But Mr. Buketoff, I like consecutive fifths!"

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BASKETBALL JOINS LIST OF STUDENT ACTIVITIES

Examinations have temporarily limited extra-curricular activities but at this moment they are being resumed with a surge. There are an abundance of plans and ideas. Not the least of these is the possibility of an Institute basketball team. Teachers College, the Union Theological Seminary, the Jewish Theological Seminary, and the International House are all convenient and willing opponents. They have been playing each other for some time, and now the Institute has been invited to join the group. A handful of students, including Ray Grossman and Howard O'Connell, are girding their loins for the initial fray. HARMONICS will cover all games played by this team in the future issues.

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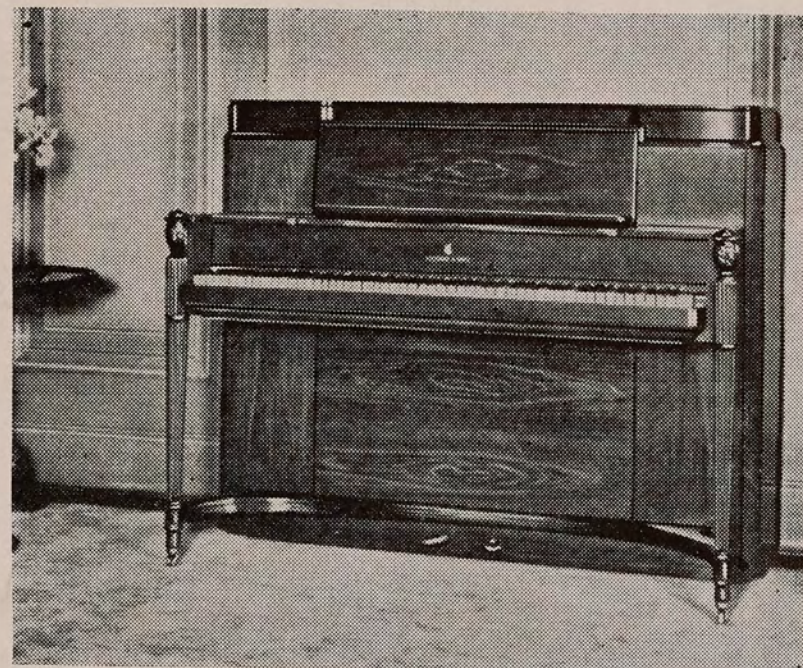
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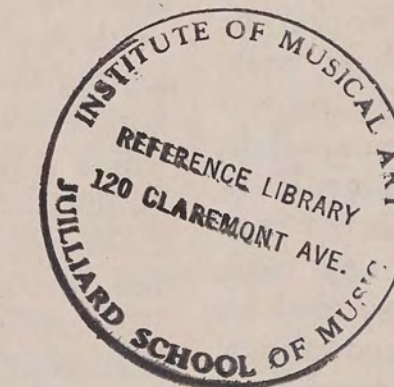
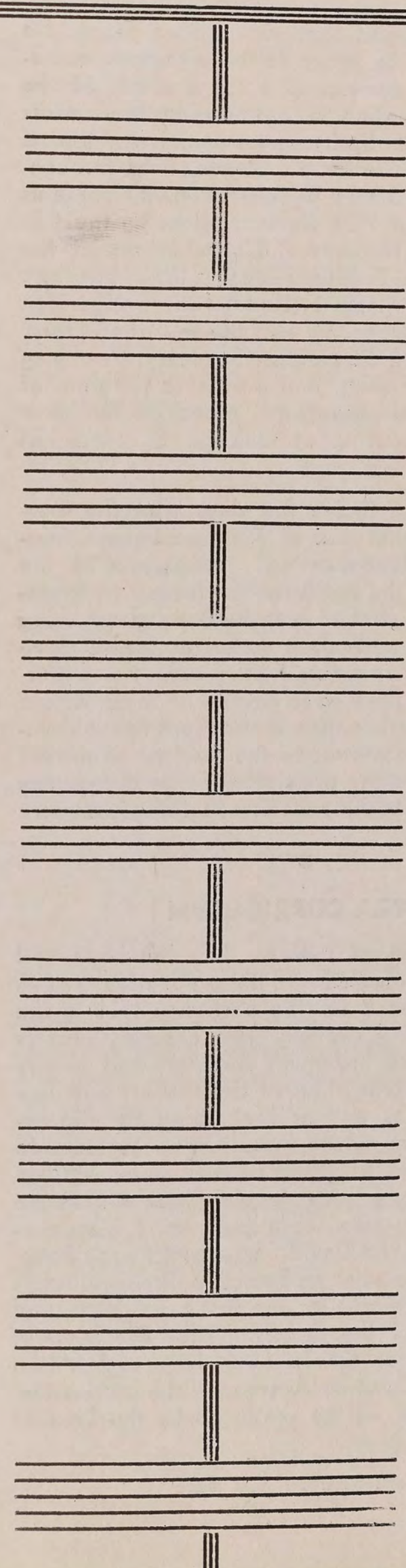
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MAR. 1939

HARMONICS



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HARMONICS

"The magazine for the entire school"

Published monthly by the students
of the Institute of Musical Art

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March, 1939

EDITOR — Victor Wolfram

STAFF

Adele Lasker

Stephanie Turash

Lucille Pearlman

Milton Warchoff

OUR OWN LITTLE "BUND MEETINGS"

A school of music seems to be the ideal place for the building of ivory towers. It is not at all surprising that some students and teachers both, in their absorption in music, will inevitably retreat from the realities of the world about them. It is, of course, doubtful whether art of any great or lasting value can be produced by an artist with such a philosophy of retreat. But, in any case, contemporary events move in such a way that an ivory tower cannot stand long on its foundations. Sooner or later, its occupant will be caught up in the swirl of events, and forced to consider what is happening on all sides of him.

It is wise for Institute students to have a knowledge of other things than music. It is necessary for them to observe the important movements that are going on throughout the world, and that seriously affect every one of us; it is important for them to come to a decision concerning these movements, and then to take steps to act upon their decisions. People outside of school will by no means respect our academic "seclusion" in any time of crisis, so let us not think that by an emulation of the three monkeys who heard, saw and spoke no evil, that we can escape having our own little ivory tower knocked down. It is much better that we take an active part in deciding the future course of the world in which we live.

Here, in the Institute, it has been reported to us that there are several members of the student body who openly favor and advocate the philosophy of fascism, whether of the German or Italian variety. Here are people supposedly musicians, who in their blindness, favor a course that means disaster to all true artists. It must not be thought that members of the Jewish or Catholic religions are the only, or even the worst sufferers from the evils of fascism. All who believe in the dignity of the human race, and in man's capability of democratically deciding his own fate, all these suffer horribly from fascism. It is in these ideals that the artist must take root if the flower of his creation is ever to bloom.

But not even for the artist alone, but for the vast majority of all people in the world, does fascism hold danger. War, the greatest dread and fear of our days, is glorified by Hitler and Musso-

lini; a new world war, infinitely more destructive than the last, will be the inevitable result if fascism continues victorious.

It cannot be denied that a student of this school has a perfect right to hold any political opinions he pleases, and may with perfect freedom make that opinion public. Suppression of views with which we disagree is not the democratic course of action. Rather, let us bring these views within the cleansing influence of public discussion. Education, followed by thoughtful but emphatic action, is needed to combat fascism.

We would suggest that such action cannot be isolated, cannot, in order to be effective, represent merely the feelings of some students of the Institute. Participation in nation-wide movements is our best course. Such a movement is the annual Students' Demonstration for Peace, held throughout the United States by over 300,000 students each April. In the 1938 Demonstration on the Columbia Campus, students of Columbia and of the Union Theological Seminary heard a list of speakers which included William E. Dodd, former American Ambassador to Germany, and the Reverend Harry F. Ward of Union Theological Seminary, denounce the fascist war makers, and present a program of "quarantining the aggressors" based on President Roosevelt's declaration at Chicago on Memorial Day, 1937.

We have heard that a few days after the German-American Bund met at Madison Square Garden, a little "Bund-meeting" took place in the student room of the Institute. Surrounded by listeners, an Institute student was furiously denouncing racial minorities, ridiculing democracy, and glorifying the fascist regimes. Furthermore, we understand that there have been several of these vicious speeches. Let participation in the April Peace Demonstration be our answer to the fascists, an answer firmly founded on the principles of true democracy and the spirit of an Americanism that meets modern needs.

EXTRA-CURRICULUM

The production of Trial by Jury has been and gone, and all connected with the production are still being congratulated for the part they took in the highly entertaining evening. Two capacity crowds attended, despite inclement weather, and clearly showed their appreciation of the Gilbert and Sullivan operetta, as well as their liking for the orchestral selections, which included the overture to the Merry Wives of Windsor, the Suite Antique by Albert Stoessel, with Arnold Eidus and Helen Hoffman playing solo violin parts on Friday evening, March 10, and David Sarser and Peggy Fountain supplying the solos on Saturday. The conductors were Irving Kriegsfeld for the first production, and Ashley Miller for the second; Vivian Brecher was the stage director for Trial by Jury, and Milton Warchoff was General Manager of the production. Similar programs will be produced by the Student Club in future years.

Continued on next page

LA BOHEME AND MODERN DRESS

By LEOPOLD SACHSE

Stage Director, Metropolitan Opera Company

For the student of operatic work the so called "stage technique" seems very often to be something to be acquired "by the way". The standard operas are so stereotyped in action and appearance of the singers, the scenery is so unvariably the same, that it should be easy for the student to copy a performance seen often enough, and to trust in the skill of the wigmaker and the costumier for getting the correct appearance. It is not only a complete misunderstanding of his own task but at the same time of the importance of the stage director. All the technical things like scenery, costume, make up, are nothing but the frame for the picture and the picture itself means in the first line the creation of a human being with human feelings.

It is understood that opera, even the most modern opera, is a special kind of dramatic art not to be compared with any comedy or tragedy. It is, however, the more necessary to emphasize the dramatic accents of the music without destroying the musical line and the style of the opera. Actors have the chance to work in a great many modern plays, where they have to speak the language of daily life and to wear the usual dress. Here they have to be sincere and true in every movement of their body and in every outbreak of their soul, because the public would feel the slightest mistake, the slightest exaggeration. The opera singer, however, lacks this opportunity, and with a few exceptions, has the task to appear in the characters of times long ago.

The costume and the style of architecture change through the centuries; the human feeling will always stay the same. The most interesting and valuable duty of the stage director is to awake

in the artist the feeling, the soul of a role, and there is no better way than to translate the poetry and the music in the modern language of daily life. It is the same for the teacher of young students. When the artist gets the right general conception, then the stage director should try to let him express his feelings in his own way. Otherwise the performance will always be nothing but a more or less bearable copy, and we don't need these singing machines without flesh and blood. I always prefer a singer with an individuality of his own even when he makes mistakes to the best "routinier". And so I try to profit of every opportunity to make my students free from the handcuffs of "tradition" and to let them sing and act in the mood (and by the way in the dress) of daily life.

There is another reason for the simplicity of the scenery introduced the first time in the "Boheme" performance of the Juilliard School. It seems to me far more artistic only to hint at the scene because in this way the imagination not only of the artist but also of the audience is much freer. And it seems after all that even without costuming and realistic scenery we happened to give an idea of the "Boheme" of Paris, this Boheme which is still the same today even if changed from Montmartre to Montparnasse and from the famous Cafe Momus to the not less famous "La Coupole". May I add that the student prepared in this way will always be able to step in every "traditional" performance without losing his individual character. Of course I don't want to generalize and to pretend that every opera could be given in this stylized manner. Particularly for the professional opera stage there are other rules to be observed, but the aim to clean a performance from the dust of "tradition" will be also there.

EXTRA-CURRICULUM

Continued from preceding page

The School Song Contest was won by an alumna, Josephine Huggins Cunningham, who graduated from the Supervisors course in 1933. Her prize-winning song, Alma Mater, was performed at the Student Club Concert, and Miss Cunningham was presented with an award consisting of gramophone recordings.

On Wednesday, February 22, the first meeting of the newly constituted Student Council was held. The first matter brought up was the important question of recreational facilities. The conversion of Room 08 into a game room, equipped with table tennis, checkerboards, etc., was discussed, but the problem of raising funds must first be met before further action can take place on this. The use of the Y.M.C.A. gymnasium, located at 120 Street and Claremont Ave., was obtained by the Council on certain hours of week-days, at a price of 10c to each student using the gym. Notwithstanding the many requests by Institute students

for gymnasium privileges, the response to the Student Council's action during the first week that the gym was available was very poor, and unless a sufficient number of students demonstrate by their use of the gymnasium that there is a real demand for such facilities, the project must be abandoned. Information will be found on the bulletin boards concerning the hours when the gym will be open to Institute students.

A Student Council representative was named delegate to the legislative conference to study campus problems to be held shortly at Columbia University, and to the forthcoming City-wide Conference of the American League for Peace and Democracy, following invitations by both the organizations concerned.

Students of the Institute are requested by the Student Council to refrain from smoking in the school building except in the places provided.

EDUCATION IN CAMP MUSIC

The student of music who desires to earn money from his chosen profession while, at the same time, he enjoys a summer vacation, should be interested in the possibilities of music work at children's summer camps. When camps first became popular some twenty years ago, the organization of activities was very different from the schedule at a typical camp of today. The old-fashioned camp placed main emphasis on athletics; baseball and swimming were its standbys. Nowadays, all but the most conservative of camps pay a large amount of attention to such non-athletic activities as arts and crafts, nature study, and, in an increasing amount, dramatics and music. Not only is such a program less strenuous, and more interesting to the child, but its educational value is greater. Gone are the days when camp was a means of getting Johnny or Mary off mothers hands for two months; summer camps are now considered to be an important factor in children's education. The experience of being away from home for an extended period of time, the experience of learning to live in a community with your equals, and learning to co-operate with them for the common good; all this is considered to be valuable for the development of the child. Hence, the activities at a camp should also contain real educational value.

Music at camp is first and foremost associated with dramatics. Most camps produce an operetta or musical comedy as the high spot of their dramatic season. In this work, the music counselor will usually have the cooperation of the dramatic counselor. Choice of material varies all the way from original musical comedies consisting of comic skits and words with topical allusions set to popular tunes, to Victor Herbert operettas. Gilbert and Sullivan operettas are always popular, and have an added advantage in that the members of the cast can put these shows across on the strength of their acting ability alone, whereas other operettas require at least fair voices for any measure of success. A few arrangements have been made of Gilbert and Sullivan operettas to meet the needs of all-boys camps. Many music counselors at camps where co-education is not the rule attempt to produce shows that require mixed casts, with boys taking feminine parts. Such a production is usually accepted in the spirit of fun, and may very well meet the demands of the situation. However, it stands to reason that for an all-boys camp, a score without feminine parts is preferable. There are also a few operettas designed for a younger audience, with an age-level of from six to eleven.

Too often, however, the operetta is the only musical activity on the program of a camp. Utilization of music for real cultural education is regarded by some camp directors as being mere boon-doggling, and is considered by many others to be above the heads of the children. However, a well planned out curriculum of music can be very successful if properly presented, and in addition, can provide the counselor who intends to work in the field of music education with much valuable experience.

Singing, of course, is an activity admirably suited to camp needs. All camps have "pep-songs", Alma Maters, etc., but singing can also form the basis for important work in the field of music appreciation. A glee-club, composed of the older campers and some of the counselors, is usually very popular. Material for this activity may be taken from the work done by typical school choruses; Negro spirituals, "light classics", some jazz selections, etc., will probably prove to be successful. A glee-club concert should be exploited for the opportunity it contains to provide a lecture in music appreciation. A word about the latter is apropos here. Music appreciation is the most dangerous and difficult aspect of camp music work. It is too easy for it to degenerate into a dry, "classroom" lecture, and the children, possibly not too interested in the first place, will soon become bored. Yet, the subject cannot be ignored by the conscientious music counselor. What should be aimed for is a lecture that will be informal, down to the level of the children, and above all, that will proceed from the children's own experiences. Let performances by campers, glee-clubs as mentioned above, and other items that themselves hold interest for the children, let these be your illustrative material, and rely less upon phonograph records.

An activity that is gaining in popularity among camp directors, and that contains much educational value, is the toy orchestra, or rhythm band. Younger children, of an age level from about five to nine or ten, are given simple percussion instruments, such as triangles, cymbals, small hand drums, or even plain sticks to be tapped against the floor or against each other. The tune is usually provided by the counselor at the piano, and the children beat out the rhythm with their instruments. Orchestration can be worked out that provide an excellent effect. Naturally, a discipline problem is involved here, since any child of six with a potential noise-maker in his hands is not going to be any too orderly. However, there should be no great difficulty in controlling this.

For older children, or for musically gifted campers, simple melody instruments, such as the xylophone, or even musical glasses, can be added to the rhythm ensemble. If the campers possess a real musical ability, this can be made the basis for work in creative music.

Naturally, the limitations of camp resources, and the camp directors desire to realize a profit, must be constantly kept in mind. One of the necessary features of camp music work is that it must be able to supply a good show; that is, the work must be of a type that can be put on exhibition on evenings when many parents are present. The counselor whose activity causes a parent to feel that his child is getting his money's worth is the counselor who will be hired the next season at a better salary. Still, as it has been pointed out, it is entirely possible to combine this commercial necessity with a music program that contains cultural and educational value for the child. It should be the aim of musicians to work for the increasing adoption of such music programs at summer camps everywhere.

Victor Wolfram

ALUMNI PAGE

The Memorial Concert for Dr. Frank Damrosch, the first musical event in the series planned by the Alumni Association, took place at the Institute, Tuesday evening, February 28. Harold Lewis, Charles Krane, and Arthur Christmann of the Faculty played the Brahms Trio in A minor, Op. 114, for piano, violoncello, and clarinet. Carroll Glenn, accompanied by Boies Whitcomb, played a group including pieces by Corelli, Szymanowski, Ravel, and DeFalla-Kreisler.

A "Program of Works by Women Alumnae" was presented at the Institute Friday afternoon, March 3. Julia Smith was represented by a "Little American Suite", played by Rudolph Gruen and Frances Hall, and an "Episodic Suite" played by Vivian Rivkin, and the composer. An Allegretto from the Trio in F Major by Dorothy McLemore was played by Ralph Hollander, Norman Hollander, and Vivian Rivkin. Three songs, also by Dorothy McLemore, were sung by Allan Werner, with Miriam LeMon at the piano. The same artists performed four songs by Miss LeMon. Cecily Lambert was represented by a Sonata for Viola and Piano, played by Norman Schoer and the composer, and "Seascapes", for piano, played by Maro Ajemian.

The recent contest for a school song was won by Josephine Huggins Cunningham, who studied at the Institute from 1929 to 1933, in the Supervisors course. Another ex-Supervisor, Jane Smith, who graduated in 1938, was highest in the city-wide examinations for Teacher-in Training held last Spring.

Among appointments to educational posts through our Placement Bureau are the following: in the state of New York, Margaretta Wright to the State Normal School at Fredonia; to schools, George Sharp at Irvington-on-Hudson, Thomas Moylan to Katonah, Marie Pike to Cornwall, Frances Mellor to Bronxville. To colleges in other states, Helen Madden to Pennsylvania, Eugene Devereaux to Iowa, Jeanette Hall to North Carolina, Elizabeth Druckenmiller to Georgia, Marion Bay to Missouri, Ralph Matecky to North Dakota, and Arnold Clair to Montana.

We are informed that Carmine Coppola, who is at present first flautist with the Detroit Symphony Orchestra, made his debut as a symphonic composer on Thursday, January 19. His composition entitled "Danse Pagane", a symphonic rhapsody, was given a world premiere by Jose Iturbi and the Rochester Symphony Orchestra, broadcast over NBC's associated stations.

Mary Frances Lehnerts, mezzo-soprano, gave a recital Friday, March 10, under the auspices of the Women's Graduate Club of Columbia University, at Philosophy Hall. Irwin Freundlich is managing editor of Half Notes, a monthly bulletin published by the Society of Professional Musicians, Inc. In the last issue, he wrote, "In Defence of the Layman", an angle in Music Appreciation too often overlooked.

"Your Alumni Page is really interesting, and I am taking the opportunity as you suggest of filing information concerning my doings even though I am not yet available for openings," writes Lillian Rez-

nikoff Wolfe on an announcement showing the timely World's Fair emblem. "Since the publication of the Piano and Musicianship Course by J. Fischer and Brother, there have been requests from various parts of the country for my teachers' courses. For my Winter Teachers' Course I have substituted a special Summer Course for Teachers, which will be given at Steinway Hall. My regular teaching interests and program at 1379 Union Street, Brooklyn, continue as usual."

A letter from London, England, brings news of Daisy Sherman, who has been there since July "for a research project, having been given a grant for the purpose by several interested members of the English-Speaking Union. I am now to remain throughout the year to prepare myself for lecture-recitals on Renaissance and Tudor music. I am studying originals and harpsichord, practising at old Devonshire House on Major Benton Fletcher's fine old instruments. I attended the Dolmetsch Festival of Early English Music, the Welsh Eisteddfod, and the Three Choirs Festival at Worcester. Some work of mine recently had a hearing at the Society of Women Musicians, and was very warmly received. If there's anything I can do at long range to help on with the Alumni Association, do let me know. My warm regards to all old friends."

Herbert Schmidt writes from Lincoln, Nebraska, that Harmonics serves as an immediate connection with pleasant and profitable days of the past at the Institute. "I am a member of the piano department at the University of Nebraska School of Music, and make quite frequent appearances in this section of the country as a solo pianist and ensemble player. Sorry I am not near enough to New York to attend the fine list of concerts your organization has planned. But there isn't a speck of doubt but that a living Alumni Association will be a great boon to both the Institute and alumni. Best of success to it."

Laura P. Brown calls HARMONICS "a swell publication". She returned to the musical profession four years ago, studying with Edwin Hughes, and giving a recital at the Contemporary Club in White Plains. Incidentally, the very day she registered at the Placement Bureau, there was a request for a teacher in her community. Twenty-four hour service, if you please!

An amusing letter to the Placement Bureau sometime during the past year tells of Joseph Machlis, then "simply neck-deep in medieval manuscripts—, or at least, reprints of them; and terrifically excited as to why Guido of Arezzo used red ink for his C and green ink for his G. Don't be misled by my banter—I'm really enjoying the research very much—and the way seminars for the Ph.D. are organized at Columbia cannot but arouse the serious student's profoundest admiration. However, some are born to musicology, some acquire it, and some have it thrust upon them. I seem to be passing from the third category to the second; before long, as likely as not, I shall have passed from the second to the first. When I worm my way through the

Continued on page 7

CALENDAR

March 21, Tuesday	4:30 p.m.	FACULTY RECITAL, Lilian Carpenter, Organist, Concert Hall.
March 23, Thursday	3:00 p.m.	LECTURE, "French Songs", Nadia Boulanger, Recital Hall. Admission by subscription.
March 24, Friday	4:00 p.m.	STUDENT RECITAL, Pupils of Carl Friedberg. Recital Hall.
March 25, Saturday	1:30 p.m.	ORCHESTRA CONCERT, Junior Orchestra. Recital Hall.
March 25, Saturday	8:30 p.m.	COMPOSITION CONCERT, Alumni Association, Recital Hall.
March 29, Wednesday to April 1, Saturday	8:30 p.m.	"Dido and Aeneas", and "L'Heure Espagnole", Concert Hall. Admission by invitation.
March 30, Thursday	3:00 p.m.	LECTURE, "Stravinsky's Works", Nadia Boulanger, Recital Hall. Admission by subscription.
March 31, Friday	4:00 p.m.	Gregorian Chant Program, by the Corpus Christi Plainsong Choir, Recital Hall. Emma Beldan of the Juilliard Graduate School, soloist.
April 4, Tuesday	4:30 p.m.	Chamber Music Program, Juilliard Graduate School, Concert Hall.
April 6-12,		SPRING RECESS. School reopens on April 13th.
April 15, Saturday	2:00 p.m.	STUDENT RECITAL, pupils of Sascha Jacobsen, Recital Hall.
April 17, Monday	8:30 p.m.	FACULTY RECITAL, Lois Adler, pianist, and Samuel Gardner, violinist, Recital Hall.
April 20, Thursday	4:30 p.m.	FACULTY LECTURE RECITAL, James Friskin, pianist, Recital Hall.

Faculty, alumni, students, and their friends are cordially invited to attend the above events. Tickets are required for the lectures, the opera, and the Concerto program. Students may attend the dress rehearsals of the opera on Monday and Tuesday evenings, March 27th and 28th.

HOW TO GIVE A MUSIC LESSON

By Professor Mischa Mascha

As a musician, you will undoubtedly want to earn your bread and caviar by teaching; kindling afresh the sacred flame of music in the breasts of our youth. The first thing you must do is to find a pupil. These are much rarer than hen's teeth. I pickled my first pupil in formaldehyde, and hung him up on my studio wall as a museum piece. The brat's mother was very grateful to me.

But let us suppose that you have starved for a few years, and finally, the gods take pity on you, and lead to your doormat some unwilling youngster dragged thither by a parent with dreams of concert successes clearly showing in her maternal eye. You must first decide whether or not the budding Rachmaninoff is sufficiently talented for you to condescend to teach him, and this you do by testing him for his sense of pitch, rhythm, general musical knowledge, etc. (It's very queer how every one of the pupils you test in this way invariably turn out to be prospective geniuses—or at least, so you inform the parent. Never once do you slip, and say to Mamma, "My God, and you want THIS to be a musician!" Very queer indeed.)

But to return to the subject of tests. Lead the child to the piano, impressively strike a few chords, (just let them know you can really play the darn thing), and ask the boy to sing something he

knows. Your pupil will undoubtedly comply with a nerve-wracking rendition of "My Country 'Tis of Thee". One well-known teacher of my acquaintance says that after many decades of teaching, not one beginning pupil has ever sung another song. Next, proceed to test for pitch. This you do by striking a key, and inviting your young disciple to sing that note. However, the would-be musician has become a bit shy, and no sound comes from the open mouth. After a few minutes, you get impatient, and privately twist the boy's arm. (Don't break it, because you can't afford the hospital costs.) Out comes a heartbreaking screech, and beaming all over, you exclaim, "Ah, exactly on pitch."

Finally comes the test for rhythm. Play a march, and instruct the pupil to walk around the room in time to the music. However, the boy has now become bored with the whole thing, and refuses somewhat impolitely. No amount of coaxing will budge him. Mamma lends a hand. "Sammy, darling, walk around the room for the gentlemen. (You little devil, wait until I get you home.) That's a nice little boy." But Sammy only sticks out his lip, and says pugnaciously, "Aw, I don't wanna study your old peanna. I wanna play th' clarinet, like Benny Goodman."

Continued on next page

SUPERVISOR SOUP

Well, finally the sophomores have their chance to do a little spring cleaning and shake out the dirt that has been accumulating for over a term. By this time there should be something to raise dust about. Let's see . . . Tina seems to miss waiting at the cloak-room for that violinist, H. G., who graduated last year. But never fear, we hear that the meeting place is now a subway station in the Bronx. Speaking of violinists, what blond sophomore loves to accompany a particular Freeport violinist . . . By the way, what has become of John's long black cigar? We miss its delightful aroma . . . Did you know that one of our fellow supervisors has been concealing a hidden talent? We mean Jimmy Owens, who is a virtuoso on the piano-accordion. How about a demonstration, James? We wonder what makes Lillian so dreamy-eyed on Wednesday and Friday afternoons near five? Could it possibly be that 6 o'clock train—we wonder . . . The prize of the month for the most conscientious supervisor goes to Bill Callahan, who spends one hour recopying his Theory homework—and that surely deserves a prize . . . Suzanne has been supplementing her daily supervisor's routine with the pleasant avocation of hob-nobbing with the celebrities. Gian-Carlo Menotti and Sam Barber still head the list . . . Murray has been affecting a case of "sing fever". The symptoms break out especially when he is in the company of certain female voice majors . . . Say, have you seen Walter "Toscanini" Tonies' new version of Yankee Doodle—in $\frac{3}{4}$ time? He certainly puts plenty of swing'n sway into it. D'you know that Violet uses her Sundays to good advantage uplifting little souls? Speaking in the vernacular, what boy has become the apple (as such) of Dr. Jewett's eye ("and so forth") . . . Dictation class seems to have lost some of its attraction for one darkhaired supervisor since Sol D. isn't in it any more. That tall man, Frank Stachow, proved himself an able comedian this year when he made his debut as a football star in the Supervisor's Reception. We didn't know you had it in you, Frank!

Orchids to Jane Smith, alumna of last year's Supervisors' graduating class, who topped the list of those who passed the Teacher-in-Training exam last spring! Jane is now teaching in the Julia Richman High School.

Don't forget, girls and boys, that you have a date Friday, April 21, at 8:30 P.M. in the Hotel Victoria. Yep, it's the Supervisors' Annual Dinner and Dance, and it promises to be a very ritzy affair—so start thinking about getting out your glad rags for big doings on April 21.

HOW TO GIVE A MUSIC LESSON

Continued from preceding page

About this time, you discover that the half-hour is up, and collect your fifty cents. Exit Sammy and Mamma, and you go down to get your shirt out of hock. Fifty cents may not be very much, but still, you have taught your first lesson. You needn't worry about how to give second, third, or fourth lessons. Sammy will never appear on your door-mat again. He is learning to play the clarinet like Benny Goodman down at the "Grand National Conservatory of Music, All Instruments Taught, Lessons 25c per Hour, Free Practice".

It's a great life, artist's life. I think I'll go back to Omsk.

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MERCI BEAUCOUP

The Student Club wishes to extend its thanks to a great many people who rendered invaluable assistance in the production of "Trial by Jury". First to the Faculty, and especially Mr. Wedge and Mr. Wagner, to Miss Dunham, Miss Crowthers, Mr. Valenti, Mr. Taylor, Mr. Evans, and Mr. Brockway; to Miss Frank, Miss McKenzie, Miss Chervynik, Miss Goldstein, and the other members of the office staff for standing up stoically under a barrage of disturbance and bother; and finally, to Tom Whalen and Bill Stern for such splendid technical aid, may we express our gratitude.

ALUMNI PAGE

Continued from page 5

next twenty volumes of Fetis, perhaps I shall come up for a breath of air."

As a postscript, we add with what we hope is forgivable pride, part of a letter from Bob Ryan. "But whether or not anything comes of this opening in the symphony orchestra, I want to compliment you on the efficient way you manage your Placement Bureau, and the honest effort you exert in trying to help all students, past and present, and in the New Year, I want to wish you the best of success with the Bureau."

Dorothy Crowthers

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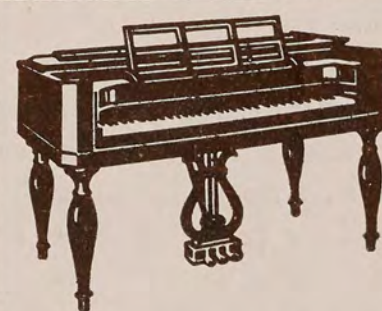
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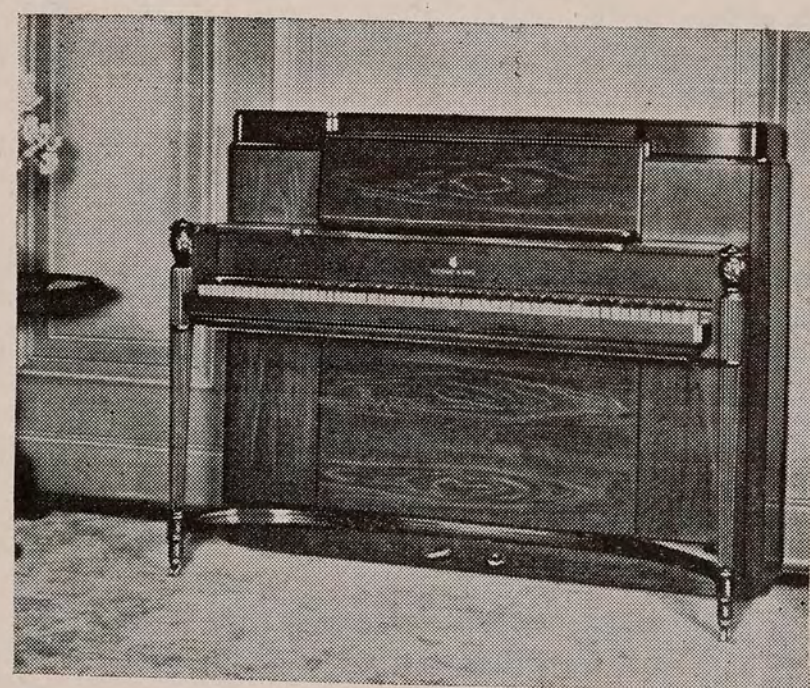
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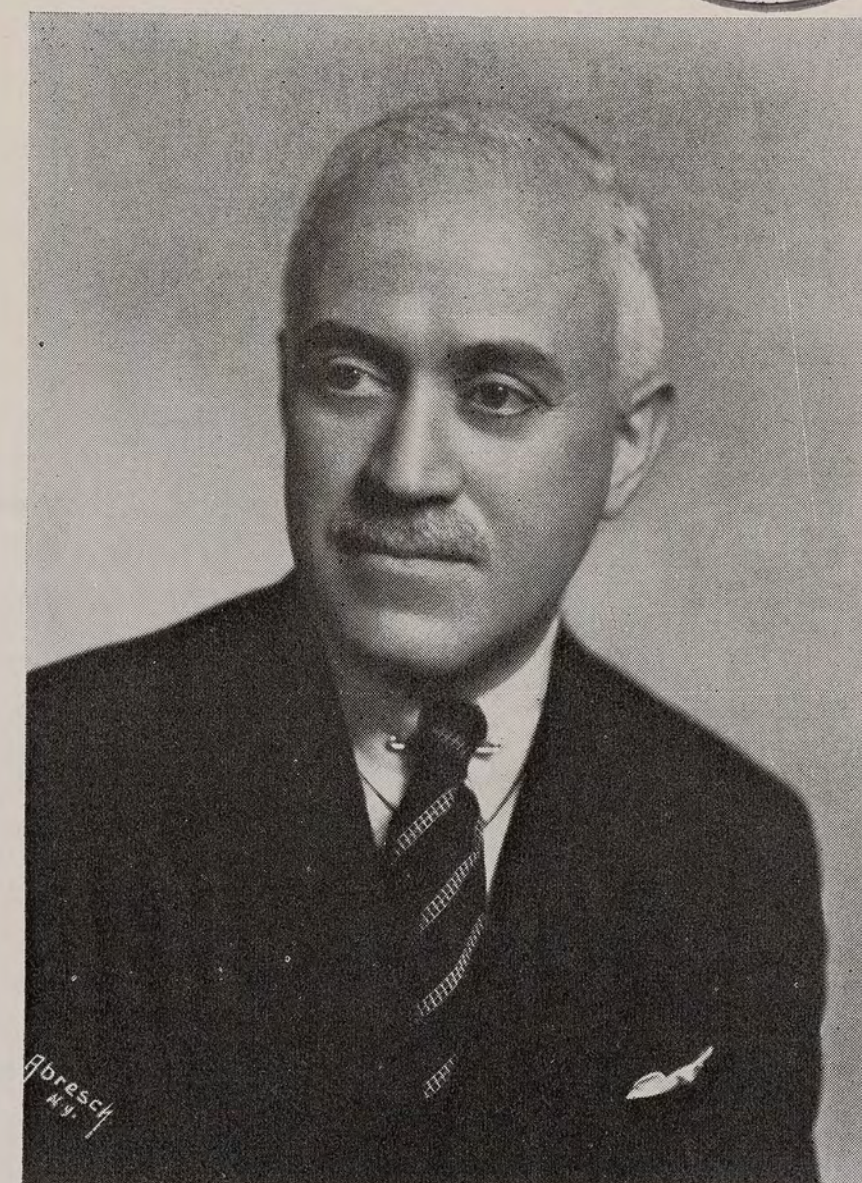
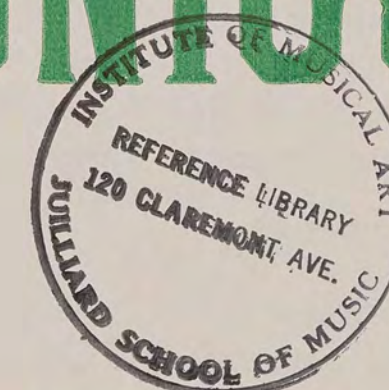
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HARMONICS



GEORGE A. WEDGE

INSTITUTE OF MUSICAL ART
OF THE
JULLIARD SCHOOL of MUSIC

HARMONICS

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STAFF

Adele Lasker

Lucille Pearlman

Stephanie Turash

Milton Warchoff

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MUSIC IN THE WORLD OF TOMORROW

The World's Fair is finally upon us, and for the next six months or more, New Yorkers will be renting out closet space in their homes to visitors from Squeedunk, and putting up a bed in the kitchen. Alcoholics who have the D.T.s this summer will no longer see pink elephants, but instead will be confronted with menacing Trylons and Perispheres. Subway riders will more than ever resemble sardines, and even Mr. Grover Whalen's gardenia may become a little wilted.

Naturally, this city will try to put on a good show for the visitors from out-of-town. In our own field of music there will be quite a few attractions. The operettas on Randalls Island will probably continue to attract large crowds, as will the symphony concerts at the Lewisohn Stadium. In addition, a program of music has been planned for the Fair itself. And that's where we have a couple of bones to pick.

First of all, there's the price. Josef Hofmann will play with the New York Philharmonic-symphony Orchestra. The tariff? *Five dollars or three dollars, plus 75c admission to the Fair-grounds!* Is that what music will be like in the world of tomorrow? Then it will probably be a sorry mess of a world. We expected to see some measure of realization for the idealistic plans that Mr. Whalen and

Company started out with, but this looks like the usual commercial venture. Apparently, Democracy, the exhibition that occupies the interior of the "Perisphere" will be democratic in name only. With all the ideas floating around for bringing art and music to the great masses of the people, we should think that the Fair would charge admissions for all their concerts, whether the performer is Mr. Hofmann or someone not quite so world-famous, so as to enable more than the wealthy to attend. In passing, we would like to note that an admission fee will also be charged to the exhibition of American art and sculpture. We do not think that, in the light of such conditions, visitors to the Fair, the majority of whom have to carefully budget their spending money, will find themselves particularly able to pay attention to the cultural aspects of the Fair.

The other point we want to complain about is the matter of programs. There is no necessity to be so provincial as to insist that audiences at the Fair hear nothing but American music, and the good people of America would probably go to sleep if nothing but contemporary music was played. Nevertheless, we feel that the World's Fair has been timid to the point of cowardice in the construction of its musical programs. Certainly this would be a splendid opportunity to introduce American music, but very few American composers will receive a hearing at Flushing. As for the American music that will be played, most of the selections are far behind the times in their harmonic structure. We are happy to see that a group of musicians, led by Sigmund Spaeth, have already protested against these conditions. Unfortunately, this voice in the wilderness was not noticed by the Fair officials.

So the few people that do have sufficient funds to enable them to enter the portals that guard the concert auditorium at the World's Fair will not, in the long run, take away anything really representative of contemporary American culture. We don't want to appear to be mere carping critics, but we must confess, we are sadly disappointed. We expected more than phoney architecture from Mr. Whalen's pipe-dream.

MOZART FESTIVAL HELD

Between the dates April 24 and 29 inclusive, a festival of the music of Mozart will be held at the Juilliard Concert Hall. On the program will be several Mozart operas already produced on the regular programs of the Juilliard Opera Department and concerts featuring members of the Graduate School Faculty. Students may purchase tickets at a special price. For further details, address the Concert Department, 130 Claremont Avenue, New York City.

MARION ANDERSON AT THE LINCOLN MEMORIAL

Let us hope that the esteemed daughters of the Revolution were taught an object lesson in American democracy Easter Sunday, when the Negro contralto, Marion Anderson, gave a free concert to multitudes assembled at the Lincoln Memorial in Washington to do the great singer homage. After having been refused the use of Constitution Hall by the D.A.R., after having been first allowed, and then denied the use of Washington's segregated high-schools for the concert, Miss Anderson was finally granted permission by Secretary of the Interior Harold Ickes to give a free concert on the steps of the Lincoln Memorial. There, in the shadow of the statue of the first great liberator of her race, Miss Anderson sang to an audience so large that the people at the very back of the crowd, although they could hear the concert on the amplifying system, could hardly see the performer.

Perhaps the D.A.R. should be congratulated, and not condemned, for calling attention to such a disgraceful state of affairs. For all of us at the Institute, whether we are Negro or white, and whether we intend to become music educators, concert artists, or just plain American citizens, the Marion Anderson case has much significance. There is no sense in hiding the fact that here in America, we have by no means achieved a full measure of reality for the declarations of democracy, equality of opportunity, and equality before the law contained in the American Constitution. Some groups apparently dedicated to the eternal upholding of these ideals seem to be among the chief agents of their destruction. But any attempt to cover up this condition is futile, because it has already been noticed and commented on by those to whom we can little afford to show such social evils; for example, Adolf Hitler has had occasion to take notice of the American treatment of the Negro minority—it is one of the few things he likes about America.

For the worker in the field of education, it may be interesting to observe that Miss Anderson requested the use of a Washington, D. C., high-school for her concert, and was refused on the grounds that the Commissioners of the District of Columbia did not intend to break their standing rule that schools used by the white people of the District were not to be contaminated by the profane feet of their darker fellow-citizens. Throughout the South, segregation is consistently practiced. Theoretically, if Negroes are forced to attend segregated schools, these schools are supposed to be in every way as

good as the schools for white children. Of course, this is by no means the case. The white schools in the South are bad enough—it costs less than \$25 to educate a white child for a year in some southern states, as compared to several hundred dollars a year in the north—but for the Negroes, *less than one dollar a year* is spent on each child. (Figures from the U. S. Office of Education).

Nor can northerners be smug about their treatment of the Negroes. One teacher in the music department of a New York City high-school reports to us that the more liberal teachers in the school are hesitant about reporting disciplinary cases among the Negro students at the school, because the Negroes are punished out of all proportion to their offence. And that right here in New York City. Or are we wrong in calling attention to this? Perhaps we should have pulled our punches. After all, we don't want to show such conditions to visitors to the World's Fair.

As music educators, we can work for the abolition of such appalling inequality in education. As artists, we can protest these offences to decent humanity, but as American citizens, white and Negro alike, we must rise up in self-defence. While the Negro is oppressed, every other racial or social minority must worry about its own freedom. It has been found convenient in various parts of the world, including at times the United States, to blame economic hardships on the presence of such minorities, including the Negroes, the Jews, the Irish, Poles, Italians, Catholics, or what-have-you. Practically everybody is a member of some minority unit whether racial or social, that might potentially be used as a scapegoat in one way or another. The fight for freedom for the Negroes should be, as a simple measure of self-defence, the concerted effort of everyone in this country.

It is beside the point for people to say, "Such a marvelous artist as Marion Anderson should have been treated with more respect." Marvelous artist or not, her simple rights as an American citizen should have been respected. Perhaps the presence of the immense throng that heard her glorious voice Easter Sunday will serve as a warning to those that would bring fascism to America that we are still interested in keeping the freedom the American people won in the revolution, the freedom guaranteed in the Constitution that the Daughters of the American Revolution pretend to revere.

SOME FURTHER COMMENTS ON PIANO TOUCH

There has of late been among musicians a great amount of discussion of the question of piano "touch." The popular interest in the question originated with a paragraph in Sir James Jeans' recent book "Science and Music" in which he states that contrary to the belief of many, the pianist cannot alter the tone quality of a note by altering the manner in which he strikes the key without at the same time altering its loudness. The discussion has in many cases failed to recognize just what the question is and what it is not, and Mr. Sukoenig's article in "Harmonics" for February, 1939, and the accompanying editor's note are no exception. Since Sir James expressly based his statements on experimental work carried out some years ago by myself and associates, (reported in The Journal of The Acoustical Society of America, October, 1934) the readers of Harmonics may be interested in my comments.

The work was carried out as a scientific study; and it must not be forgotten that under the scientist's creed he deems it of importance to increase, however slightly, the sum of human knowledge. To us the bearing of our findings on the technique of piano playing is entirely secondary.

But if the matter does have such an interest or bearing, we should prefer not to have others accuse us of making statements we have never in fact made, of drawing absurd, unsupported conclusions which we should be the last to draw. And by this I mean that we perfectly recognize the importance of piano technique for artistic rendition of a composition; that we are not such utter fools as to be unaware of the difference between the performance of a master and that of a novice. All we say is that the tone quality of a single note of given loudness, before the pedal-operated damper is permitted to affect it, is determined exclusively by the piano builder, and is quite beyond the control of the pianist. As to this there can be no argument or dispute (though there have been many dogmatic denials) for it has been definitely established. As a matter of fact some of the world's leading pianists believed it years ago and we ourselves, reasoning from the construction of the piano mechanism would have been surprised, though in no way chagrined, to arrive at an opposite result.

It is most extraordinary that so many musicians should undertake to disagree violently with what

they erroneously and with no basis in fact believe to be Sir James' conclusions and ours. As Mr. Chasins says in his article in Harmonics for February, "outraged members of our musical profession refuse to read accurately that we refer only to single tones." Mr. Chasins has here disposed of the musical controversy elegantly and completely. Indeed, it can only be because the musicians have jumped to improper conclusions that there has been any controversy at all.

It is quite obvious that as Mr. Sukoenig points out, music does not consist of a single tone, but of clusters and series of tones, and it is precisely on this account that piano-technique has value; since it is the art of playing the members of such a cluster or series in the proper relation, both as to loudness and time interval. When the novice plays a run, the notes are usually of different degrees of loudness (and therefore quality) and unevenly spaced in time. Some may be staccato, some legato. The effect is not musical, because the player lacks good technique. The scientists know this perfectly well. Emphatically, they have not suggested "that piano-playing is no different than pushing down levers with umbrellas and there is no excuse for Mr. Sukoenig's putting such a fantastic statement into their mouths.

Surely it is desirable, in playing the piano, as in other forms of endeavor, to think clearly. The beginner at golf is taught to "follow through" and the good golfer does follow through; but he is not so deluded as to believe that the path of the club after the ball has left it and is on its way toward the green has any physical effect on the path of the ball. Rather, he knows that if he so coordinates all his muscles as to produce a smooth clean swing, the club head will be correctly oriented at the critical moment of impact. So, too, if the pianist finds help in producing evenness or any other artistically desirable quality in his playing, by aiming for a "mellow" tone, a "strident" tone, or the like, on each particular note, he is welcome to do so. He is employing a proper psychological aid to muscular control. But let him not think that by so doing he is affecting the tone itself in the slightest degree. It is by such imaginings, by fancying that he can play his piano as though it were a violin, that he does indeed run a risk of wasting his time.

HARRY C. HART

ALUMNI PAGE

A concert of compositions by members of the Alumni Association took place in the Institute Recital Hall on Saturday evening, March 25th. Samuel Gardner's Quintet in F minor, Opus 16, for strings and piano was performed by the composer, and Ronald Murat, Gerald Kunz, Charles Krane and Jane Courtland. Norman Dello Joio's "Profiles for Wind Quartet" was played by Gerald Rudy, Anthony Coppola, David Weber and Eli Carmen.

Seven songs by Wintter Watts were sung by Rose Dirman, soprano with the composer at the piano. The first group included Like Music on the Waters, Wings of Night, and Little Shepherd's Song, and in the second group were At Dusk-At Dawn, The Poet Sings, Promenade, and Stresa (from Vignettes of Italy).

Ronald Murat's Suite in modern style was played by the composer as violinist with Harold Morris, pianist. The program closed with Howard Hanson's Quartet in one movement, Opus 23, performed by the Gordon String Quartet consisting of Jacques Gordon, David Sackson, William Lincer and Nauom Benditzky.

DR. GOETSCHUS SENDS GREETINGS

The following letter from Dr. Percy Goetschius, emeritus member of the Faculty Council and former head of the Theory Department, was read to the audience: "To my very dear Companions of former years, in our beloved Room A,—That I am unable to be with you on this memorable occasion, is one of the bitterest disappointments of my whole life. You have probably known that I have been seriously ill since the 10th of January, and though gradually regaining my strength, I am still far from well, and dare not venture to undertake the journey to New York.

"I feel that I have a genuine share in the affairs of this evening, for though I take no credit to myself for your brilliant achievements in music composition, it is true that I was privileged to counsel and direct you for a time in your studies, and I am sure that my whole-hearted interest, and earnest endeavor, did in some degree facilitate the development of your outstanding talents. So, in a sense, you were (and are) my children, and it is surely desirable, even imperative, that I should be with you tonight, to glory in the progress you have made since we parted company, years ago. Since this is impossible, and my presence with you in the flesh cannot be realized, I am sending you at least this affectionate greeting, with the assurance that I am with you, *in spirit*, during every moment of your Recital.

"My most fervent wish is, that you will not permit your memory of your old friend to fade, nor allow your love for him to abate. Accept these few imperfect utterances with the warmth of heart that prompts them, and believe me to be, always, your faithful and sincerely devoted 'Papa' Goetschius." Everyone was then invited to Miss

Frank's office to write messages of greeting to Dr. Goetschius.

News from Alumni members continues to come. Carolyn Urbanek sends "Greetings from Oklahoma. My six weeks tour is coming to an end and has been so successful. It is interesting to meet the people and see the country."

From Albania, that country now so prominent in foreign dispatches, comes a communication from Nancy Fairchild Bates: "We are well and having a grand time. Albania is fascinating, though even a bicycle couldn't get over these roads. Better get a donkey if you plan a trip to the mountains. We have a Turkish house, two gardens, three labs and a horde of people around. My piano really died two years ago but is better than nothing. How about a bit of gossip now and then?"

From Havana, Cuba, Clotilde Pujol writes "You don't know how glad I was to hear that the Alumni Association is being reorganized. I received a copy of Harmonics and am publishing Music for Americans, by Victor Wolfram, in an English magazine that I edit here in Havana, The Pupil's Voice. Although far away in Cuba, I always feel I'm one of the Institute, and the Alumni Association through Harmonics will keep me in touch with all of us. My activities have grown a bit for I've decided to become a Doctor in Pedagogy and Doctor in Philosophy and am now studying at the University of Havana. I am music critic for the Havana Post, the only English newspaper in Cuba, edit the Pupil's Voice, a School Page on Sundays for the Post, and also teach at night school. If everything comes out as I've planned I'll be in New York sometime this summer."

Irwin and Lillian Freundlich are to be congratulated on the birth of a son, David, on February 25th.

CAMP POSITIONS OPEN

Helen Kingsbury, Placement Secretary of the Studio Club of New York, informs us, "This is the season when summer camp jobs begin to come my way; and my loyalties are somewhat torn between the impulses to pass those in music along to the Alumni Placement Bureau, and the realization that my job is to handle them here. If any of the alumnae care to get on my files, I am here for interviews any morning except Wednesday. Most of the summer jobs cry for a person over 24 with a trend toward public school or community music, handled creatively. Congratulations on your revival of the Alumni Association."

Rhea Silberta is giving a series of four lecture recitals at the Beethoven Association Club Rooms, 30 West 56th Street. On March 30th the subject is 16th, 17th and 18th Century Music. On April 5th, Moussorgsky and "Boris Godounov". On April 12th, Light Opera from B.C. 500 to A.D. 1939. On April 19th, the Romantic Moderns. These lectures take place at three in the afternoon.

DOROTHY CROWTHERS

CALENDAR

April 24, Monday	4:00 p.m.	STUDENT RECITAL, pupils of Carl Roeder, Recital Hall.
April 24, Monday	5:15 p.m.	POST-GRADUATE RECITAL, Horace Macewen, pianist, Recital Hall.
April 24-29		MOZART FESTIVAL. Admission by subscription. Address the Concert Department for further details.
April 25, Tuesday	4:00 p.m.	POST-GRADUATE RECITAL, Alice Oliver, pianist, Recital Hall.
April 26, Wednesday	4:00 p.m.	STUDENT RECITAL, pupils of Alton Jones, Recital Hall.
April 26, Wednesday	5:15 p.m.	POST-GRADUATE RECITAL, Ruth Lipscomb, pianist, Recital Hall.
April 27, Thursday	4:00 p.m.	STUDENT RECITAL, pupils of Lonny Epstein, Recital Hall.
April 28, Friday	4:00 p.m.	POST-GRADUATE RECITAL, Carol Blanton, pianist, Recital Hall.
April 29, Saturday	2:00 p.m.	POST-GRADUATE RECITAL, Leonard Eisner, pianist, Recital Hall.
April 29, Saturday	4:00 p.m.	POST-GRADUATE RECITAL, Vivian Speisman, violinist, Recital Hall.
May 3, Wednesday	8:30 p.m.	ORCHESTRA CONCERT, Institute of Musical Art Orchestra, Concert Hall.
May 4, Thursday	8:30 p.m.	FACULTY RECITAL, Lonny Epstein, pianist, and Emanuel Zetlin, violinist, Recital Hall.
May 6, Saturday	8:30 p.m.	STUDENT CONCERTO CONCERT, Juilliard Graduate School Concert Hall.
May 11, Thursday	6:30 p.m.	ALUMNI DINNER. See page 8 for further details.
May 12, Friday	4:00 p.m.	STUDENT RECITAL, harp students, Recital Hall.
May 19, Friday	4:00 p.m.	COMPOSITION PROGRAM, Theory Students, Recital Hall.
May 20, Saturday	11:00 a.m.	PREPARATORY DEPARTMENT CONCERT, Concert Hall.

Faculty, alumni, students and their friends are cordially invited to attend the above events. Tickets are required for the Mozart Festival and events held in the Concert Hall.

NOTES ON THE STAFF

(Presenting Felix)

Not that he needs much of an introduction. But still, there may be some people at the Institute who are not yet acquainted with our rotund guardian of the orchestra parts. We found Felix in his cubby-hole office, surrounded by stacks of music and four bass fiddles. Slipping through the strings of a harp or two we sat down on the proffered chair, Felix puffed at his cigar and leaned back. Round-faced and pink-cheeked, he looked cherubic except for a diabolic twinkle in his eye.

"The name is Gottschalk," he said, "but nobody here would know that. No, I won't tell you how old I am, but I have three sons older than you. I was born at Hamburg, Germany, or so they tell me. I was a bit too young to know about it when I was brought to the United States. Both my parents were opera singers, and traveled all over the country with Damrosch. I practically had a wardrobe trunk for a cradle."

Since 1920, Felix has been music librarian for many major symphony orchestras. He was with the New York Symphony on its European tour, and

remained with it until it merged with the Philharmonic. Then after some wandering, he came to the Juilliard School, and has kept watch over its scores and instruments ever since. Chautauqua is practically his summer home, as he has spent twenty seasons there.

Felix takes very calmly this business of playing godmother to a dozen operas, orchestras, and classes. "Nothing has ever been lost while I was here," he smiled, "though if it was, I wouldn't tell you."

He has no pet aversions. He even bears no malice toward those students who forget about returning violas in time. He can sympathize with these musicians. Felix once played the violin himself. (Why he stopped will always remain a deep, dark secret). As it is, he hears so much music that it almost runs out of his nose. Felix likes it here—thinks the boys and girls are "Pretty swell—especially the girls." As for the students well, we feel that Felix himself is just about tops.

LUCILLE PEARLMAN

PROFESSOR MISCHA MASCHA

HOW TO CONDUCT AN ORCHESTRA

There are two important things to remember about conducting an orchestra. The first is to start all together; the other is to stop all together. Try to do them both if you can. It is comparatively simple to start together, and then, unable to stop unanimously, to go on ad infinitum. However, it is somewhat more difficult to stop together without ever having started. If you understand that, you should be psychoanalyzed. If it sounds like a muddle, you're normal.

The first requisite of a conductor is a magnetic eye. The baleful glare of the conducting genius transfixes each member of the orchestra. A shifted glance is understood to mean "Trumpets on the upbeat"; a change in the intensity of the magnetic rays emanating from the maestro on the podium instantaneously regulates the volume that the orchestra produces. If you would wave a stick for a living, you must become magnetic! If you don't have a magnetic eye, try looking at the tip of your nose; if you become sufficiently cross-eyed, the orchestra probably won't know the difference.

The next thing you must possess is a temperament. Make it a point to break at least two batons at each rehearsal, preferably over the head of a near-by musician. After each such act of destruction, sit down wearily, and hide the suffering on your face by putting your head in your hands. In a little while, some daring member of the orchestra will brave your wrath by creeping humbly up to you, placing a new baton in your unwilling hands, and saying, "Maestro, let us try it again." That is, unless he's the one you broke the baton on. In that case, run, do not walk, to the nearest exit. However, it is usually safe to be temperamental, and indeed, if you are not, your orchestra will not respect you, and your press-agents will become extremely angry at you for not supplying them with saleable publicity. On the whole, temperament pays.

It is assumed that, since you are a musician, you already possess a bumper crop of hair, so no more need be said on that score.

If you have developed all these characteristics, it is time for you to start rehearsals. Have the oboe sound "a" at least 500 times, and then you will be ready to begin. Lift your arms in an imperious gesture, give a preparatory stroke, and off you go. It is advisable to walk up and down in front of the orchestra, or even to turn somersaults if you are acrobatically inclined; but if you merely stay on the podium and conduct, you will be considered mediocre. A spotlight or two focused on your so-o-o expressive hands is always an advantage. Finally, if called on for an encore, turn around and say in your most mournful Russian accent "Ve plaay today ze Bach Toccata and Fugue in D Minor", or whatever it is. It's queer about these accents. You can't get ahead unless you have one. Russian or Polish will do for classical conducting, but if you really want to make money, you must call yourself by some mellifluous name, develop a Southern accent, create "gargling rhythm", and lead a swing band. Then the shekels will come rolling in.

In any case, whether you guard the sacred flame of pure art or whether you bow down before Mammon, my system of conducting will probably prove successful. There's only one extra precaution you should take—for the orchestra's sake if not for your own, string a good sound net between yourself and the audience. And go out after the hall is empty to see whether anything edible can be gleaned from the bouquets that were tossed your way. We musicians eat little enough as it is.

IN THE MAY HARMONICS

A Feature Article
by ROY HARRIS

Photographs of the
GRADUATING CLASS

Report on the
SUPERVISOR'S DINNER

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EXPERT REPAIRING AND
PIANO TUNING

SUPERVISOR SOUP

Walter had better not trifle with Marian Gold . . . that gal was once a lifeguard at the Preakness Hills Country Club . . . Violet Nordon, another lady life-saver, has collected private pupils in piano, voice, mandolin, clarinet, and Lord knows what else . . . one would almost think she was a Supervisor . . . The first year class still mourns for Sol Davis who decided on ART FOR ART'S SAKE . . . and one dark-haired lassie still hasn't recovered.

Welcome back to Floyd, who was away having an operation . . . yes, we mean *operation* . . . if you want to make Lillian Brunett really mad, just ask her about Celtic influences . . . Kenny Feman has been waiting to show off that girl friend at the Supervisor dinner . . . who's the man from Kansas in Lucille's life? . . . we nominate for the most conscientious student John Meyers . . . he actually does homework and practices . . . Lenny Caruana, the class Romeo, has switched his affections for the tenth time this term.

Herb Schutz has been on the road with Lee Shelly's band . . . and Bea has been consoling herself as best she could . . . to Irene Sherrock, orchids . . . for the prettiest dimples . . . ditto to Harriet who did a swell job as business manager of "Trial by Jury" . . . and they say a supervisor has no time to do things! . . . well, bye-bye children . . . see you all next month.

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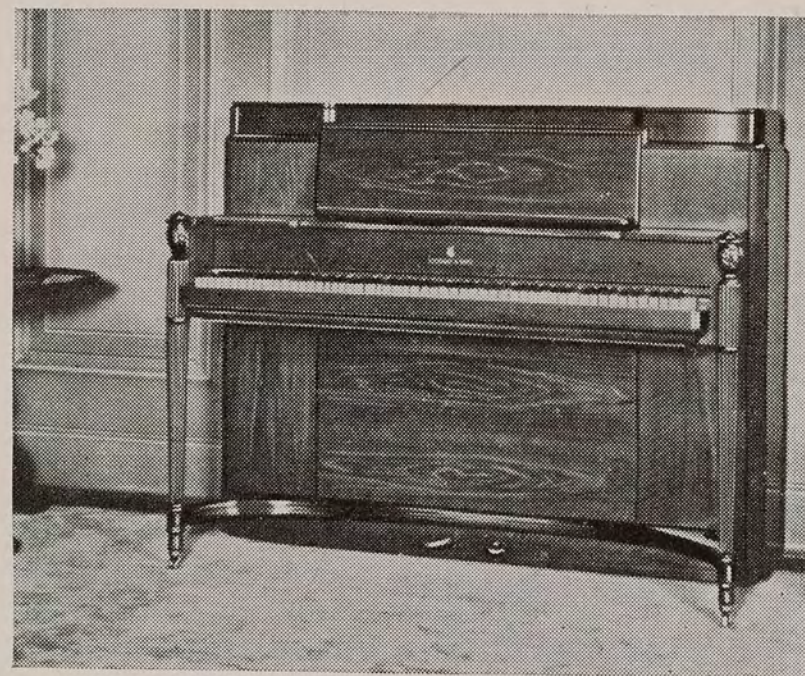
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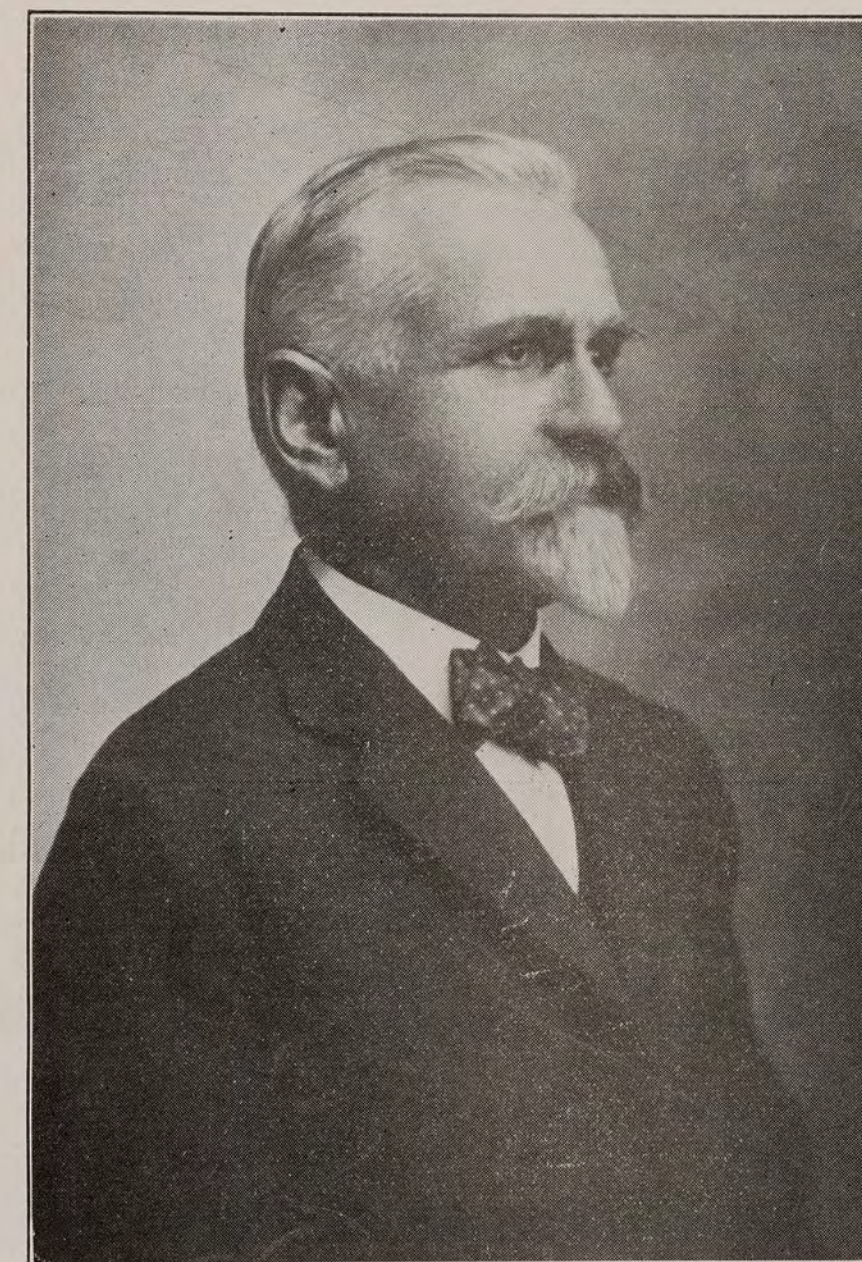
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MAY, 1939 - - - 5c

HARMONICS



DR. FRANK DAMROSCH
First Dean of the Institute

INSTITUTE OF MUSICAL ART
OF THE
JULLIARD SCHOOL of MUSIC

HARMONICS

"The magazine for the entire school"

Published monthly by the students
of the Institute of Musical Art

Vol. I, No. 5

May, 1939

EDITOR — Victor Wolfram

STAFF

Burton Fisch

Beatrice Gorkin

Adelle Lasker

Milton Warchoff

HAIL AND FAREWELL

The date is May 1939, and another commencement is upon us. One of the largest groups of students ever to graduate from the Institute will soon receive their diplomas and degrees from Ernest Hutcheson, President of the Juilliard School of Music. Over a hundred students, after years of study at the great white building on Claremont Avenue, will leave the school; some to become practicing members of the musical profession, enriching our culture with the finest of artistic standards from the concert and opera stages, radio microphone, and teaching studio; others to become teachers in the public school system, bringing the love of music to millions of school children everywhere; still others to carry with them a deep appreciation and love of all that is excellent in music, whatever their chosen careers may be. The Institute can be proud of all its graduates, for it has given them the finest musical training that can be offered in any course of study.

Graduation exercises have been termed "commencements", and indeed, they do mark the commencement of a new period in life. The graduate is assumed to be through with preparations, and ready to take up the task of earning his living. The member of the class of 1939 is fortunate in graduating at a time when the prospects for a young musician going out into the world is no longer as gloomy as it was for the graduates of a few years ago. The rise of public interest in music and the fine arts, stimulated to some extent by the radio concerts of Signor Toscanini, assures the musician today of larger audiences and larger classes. The improvement in the financial condition of the world also contributes to the flourishing of the arts. Naturally, all prospects are not consistently optimistic. The proposed curtailment of New York educational facilities if ever made effective as law, would mean a serious blow to education, and to music-education in particular. However this measure has met with the organized resistance of the teachers of New York City, and we are confident that the threatened budgetary cut will never actually be made. It is safe to say that the graduate of the class of 1939 need have little fear of what the future may bring. With a splendid equipment of training behind him, and a country eager to utilize his talents before him, he cannot help but succeed.

But if graduation from the Institute is a commencement, it is also an end, for it means the conclusion of a very happy period in the lives of these young men and women whose school days will shortly be over. Still, although in a sense, the class of 1939 is leaving us, in reality every graduate of the school has deep roots in the Institute. Friendships built up in years of study are difficult to break, and the alumni of the Institute keep in contact with one another long after leaving school. The services offered by the Alumni Association make each former student a permanent part of the Institute. Members of the Alumni Association can play as much of a part in keeping up the traditions of the Institute as they did in student days. We are sure that, 25 years from now, the class of 1939 will be in the audience at commencement, watching their sons and daughters graduate as they did themselves years before.

THE INSTITUTE BUILDING

How many of the students now graduating remember the Institute as it was before the merger with the Juilliard School?

122 Street was not always the home of the school. When Dr. Damrosch founded the Institute in 1905, classes were housed in the old Lenox mansion at Fifth Avenue and 12 Street. Then, five years later, the property on which the mansion stood was sold in order to be used for other purposes, and it was necessary that a new home be found for the Institute. In his History of the Institute of Musical Art, Dr. Damrosch recalls that he sent letters to real estate agents setting the following requisites for the new site of the school:

- 1) A size of plot to be approximately 100x100.
- 2) It must be corner property, in order to afford plenty of light, and in order to avoid objections on the part of neighbors.
- 3) Accessibility to subways and crosstown lines.
- 4) Expense not to exceed \$150,000.
- 5) The environment must be such as not to interfere with the work of the school, through noise or other objectionable features, and the approach must be of such a character that young women can pass from the cars to the school without discomfort or annoyance.

The site at the corner of Claremont Avenue and 122 Street was finally chosen, and on Saturday, March 26, 1910 at 2 P.M. the cornerstone was laid. The ceremonies opened with the singing of the chorale "Awake" from the Meistersinger of Richard Wagner. Addresses were made by Mr. E. D. Adams, the Reverend T. C. Hall, and by Dr. Damrosch, and the cornerstone was laid by Mrs. Paul Warburg.

A 4½ story annex was built in 1925 to house the growing population of the school, but was torn down when the new building was erected at 130 Claremont. The photograph on page three shows the Institute before the erection of the new wing. At that time, an additional story crowned the building, as may be seen.

Although the physical appearance of the Institute has changed several times since its birth in 1905, the spirit of the Institute has always remained the same, and always will.

THE INSTITUTE ORCHESTRA — TEN YEARS AGO AND NOW



The personnel of the Institute Orchestra has changed many times since the above picture was taken, but we are confident that the same high artistic standards prevailed then as now. At its second concert of the season on May 3, the Institute Orchestra played a program including the Prelude and Fugue for strings, opus 85, by Moszkowski; the Concerto for violoncello in A minor, opus 33, by Saint-Saens, with Mary Eidam, soloist. The first

movement of Beethoven's fourth piano concerto, played by Anita Weinberg, and the opening section of the Mendelssohn E minor violin concerto, with Arnold Eidus playing the solo violin part. After the intermission, the concert concluded with a masterly interpretation by conductor Willem Willeke of the Tchaikovsky Symphony No. 5. The audience acclaimed conductor, orchestra, and soloists with loud and long applause.

THE INSTITUTE AS FIRST ERECTED



MENTAL ELEMENTS OF PRACTICE

(Reproduced by permission of Mr. Bostelmann from the Violinists' Practice Chart, published by Sprague-Coleman, New York)

By LOUIS J. BOSTELMANN

The years of fruitless effort wasted by many students groping with the intricacies of violin playing prompts the author to briefly analyze the basic elements and principles of practice.

To approach artistry, a student must make the discovery that he has a mind; then he must learn to think and use his mind.

To derive the greatest benefit from practice, the student's inner consciousness must be awakened. This is possible if he has the desire and the will to practice thoughtfully—slowly enough to avoid mistakes, slowly enough for the conquest of the technical difficulties with which he is for the moment concerned, but fast enough to avoid boredom and absentmindedness. Practice in quest of perfection should be slow, but for a purpose; the slowness varies with the difficulty—something which is unusual.

Practice is progressive. It comprises many stages, ranging from the fundamental preparatory stages to the finished performance. With each student, the stages vary in number and quality, depending on the individual's abilities and talents and his powers of concentration. At each stage, the difficulties are of another order, depending on the individual's already acquired habits. But with each stage, this rule may be applied: *Practice at the rate of speed where thought is most effective in its control.* In *Practice-playing*, the final stage, the entire composition should be played from memory in the indicated tempo without interruption; now perfecting the style and interpretation of the work as a whole, allowing the habits formed in practice to function, and abandoning one's self with imagination to the spirit and changing moods of the music.

Intelligent practice is a dual process—a duality which is theoretical only. The first process is concerned with mental elements, the elements that deal

with the student's mentality while he is practicing. These elements are:

ANALYSIS—Finding the nature of a difficulty and understanding it.

EXPERIMENTATION—Experience is the result of experiment. Learn to profit from each experiment.

REPETITION—The means, with patient self-criticism, for the conquest of a difficulty.

The second process is the practical, since it is concerned directly with the materials of playing, tone, rhythm, phrasing, form, memorization, tempo, etc.

To interpret is to recreate the mood that inspired the music with due reference to its style. In order that a student may interpret a work in the spirit of the composer's intentions, he must begin by playing the music accurately as written. As progress is made in recreating a composition, one's natural impulses will burst forth at the right time; and governed by taste and judgment, they will bear the fruit of artistic expression. In interpretation, all the phases of technique must be adequate; the rhythm precise and accurate; the phrasing clear, expressive, and contrasting; the form and style must be well defined; and the tempo must express the true character of the composition. Each "practical element" is a necessary factor in the fulfillment of an artistic interpretation. If one is lacking, or is weak or false, the result will be drab. They should be executed easily before one abandons himself to the free emotional display of his feelings that are prompted by the spirit of the composition when it is played in the proper tempo.

Practice has been presented as a coordinated process of mental and physical action. If emphasis has been laid on the mind, it is because it is usually neglected in favor of the more pleasure-giving emotional practice-playing.

THE PREPARATORY DEPARTMENT AN APPRECIATION

Little do the rising pillars of American music (the Institute students) realize that many of their budding geniuses sprouted from the preparatory department. Many of them scarcely realize that the department exists, for outside of a sudden appearance of extra hats and coats in the cloakroom, or sweet young voices piping in the corridor on Saturday morning, there is still visible evidence of such an organization.

Mrs. Harris, our director, under whose inspirational guidance the department has forged ahead, needs no introduction, nor do the other members of the faculty.

One of the outstanding features of the department is the work in creative music developed in Miss Sims' special classes. The programs of original compositions by preparatory department pupils show artistic musicianship.

The Institute students will have an opportunity to see and hear what is being accomplished in the preparatory department at the Spring Concert, which will be held in the Concert Hall Saturday morning, May 20. Through such events as this, and the annual Christmas Concert, audiences become better acquainted with the youngest members of the Juilliard family.

RONALD HODGES

CLASS OF 1939

After years of arduous labor, the members of the class of 1939 have finally come to the fateful day when they will walk up to the stage of the Concert Hall to receive a little piece of parchment. The 107 students who have received a clean bill of health in their examinations have had a busy social season in the last few weeks. On April 21, the Department of Public School Music held its annual dinner and dance for the graduating Supervisors. On May 11, the Alumni Association invited all the graduates to a similar reception held at the Institute. After a delicious dinner, served with all the professional touches at the cafeteria, the meeting adjourned to room 610, where dancing held sway. Miss Helene Druke entertained with several impromptu ballroom dances. The occasion was voted a thoroughly delightful evening.

There will be no rest for the weary on May 31, for after the graduation exercises are over, a reception will be held in the reception room for the graduating class, their parents and friends. Fathers and mothers who have watched with interest their sons' and daughters' musical education will have an opportunity to meet the instructors and administrators who have been the students' musical advisors for the last few years. The graduation program will include the first movement of the concerto in D major for violin, opus 61, by Beethoven, as interpreted by Vivian Speisman; the first movement of the concerto in D minor for piano, opus 15, by Brahms, played by Leonard Eisner, and the overture "Le roi d'Ys" as played by the Orchestra of the Institute of Musical Art, conducted by Willem Willeke.

The members of the class of 1939 are:

REGULAR SINGING

Mathilde Alexander
John Campbell
Marie Chieffo
Ernestine Cline
Marion Compton
David Conviser
Anna Daube
Derna De Pamphilis
Virginia Hover
Lois Mac Mahon
Martha Marriner
Merwin McClement
Donald Morris
Mary Parker
Anne Slaight
Mary Snyder
Eleanor Southern
Myron Szandrowsky

REGULAR PIANO

Alexander Antonowich
Milton Aranoff
Bernice Berlin
Cecile Burger
Mitchel Chetel
Sari Cohen
Donald Comrie
Marilois Ditto
Alyce Drake
Eunice Eaton
Robert Eckles
Dorothy Fisher
Jean Frank
Amy Futterman
George Greeley
Ruth Hill
Beatrice Hyman
Marguerite Johnson
Ann Katzenstein
Youngyi Kim
Carol McInnes
Doris Markus

Lenoir Patton
Alfred Pew
Margaretta Price
Gertrude Pritzker
Sarah Rubinstein
Alice Sirooni
Charlotte Smale
Sarah Stein
John Szymanski
Sonia Vosk
Marjorie Wagner
Anita Weinberg
Augusta Yelin

B. S. SINGING

Leota Lane

B. S. PIANO

David Ballantine
Beatrice Gorkin

B. S.—PUBLIC SCHOOL MUSIC

Ruth Baumbach
Ethel Beeck
Seymour Brenner
Patricia Burgess
Herman Drewes
Mildred Dubrow
Frieda Finkelstein
Lillian Gerber
Vivian Goldstein
James Morreale
Lydia Ranieri
Solomon Sherr
Florence Slocum
Charles Mackenberg
Peter Wilhausky

POST-GRADUATE VIOLIN

Vivian Speisman

POST-GRADUATE SINGING

Verna Ford
Milton Warchoff

POST-GRADUATE PIANO

Leonard Eisner
Ruth Lipscomb
Horace MacEwen
Alice Oliver

POST-GRADUATE ORCHESTRA

Lester Salomon
William Schneiderman
Milton Portnay

REGULAR ORGAN

John Harms
Dorothy Helmick
Ralph Stoughton

REGULAR VIOLIN

Margaret Fountain
Albert Gillis
Rubert Hermes
Thomas Lanese
Lillian Levy
Robert Mann
Victor Mucci
Meroslow Salyk
Zwi Zeitlin
Edmund Zygmunt

REGULAR VIOLONCELLO

Richard Anastasio
Dorothy Coy

REGULAR ORCHESTRA

Sydney Beckerman
Llewellyn Bromfield
Ralph Freundlich
Anabel Hulme
Lloyd Lieb
Jerome Nazer
George T. Rhodes
Milton Rosenstock
Larry Sonn
Joseph Vincitore
Lorna Wren



VOICE STUDENTS



ORCHESTRAL INSTRUMENT STUDENTS



STRING INSTRUMENT STUDENTS



PIANO AND ORGAN STUDENTS



PUBLIC SCHOOL MUSIC STUDENTS

ALUMNI PAGE

Katherine Bacon,
President of the
Alumni Association,
Graduated from
the Institute in
the Class of 1918



Miss Bacon Will
Present the Complete
Sonatas of Beethoven
at the Summer School
and at Town Hall
During Next Season

What with the awakening of the Alumni Association and subsequent activities in the form of a banquet and ball, Composition Concerts and a concert to honor the memory of Dr. Damrosch, we might be said to have passed the A B C's and also the D's of our rejuvenation. Having thus evidenced enthusiasm in both serious and frivolous pursuits, we feel very much alive and ready to carry forward next year with a program similar to the one undertaken this season.

The first of these events was the Damrosch Memorial Concert on Tuesday evening, February 28th. A concert devoted to compositions by women alumnae was presented on Friday afternoon, March 3rd. A concert of compositions by other members of the Alumni Association took place Saturday evening, March 25th. The final rally was a dinner dance on Thursday evening, May 11th. Each of the foregoing was held at the Institute, which enabled many members of the Alumni Association to gather together in the building fondly associated with earlier days.

Previous issues of Harmonics have published news of these events, except the recent dinner dance. For this occasion our cafeteria took on a gala aspect, with members of the Alumni entertaining the graduating class and their teachers—making a total assemblage of 220. They were seated at small tables which completely filled the restaurant. The scene was festive with everyone in evening dress and the spirit of gaiety was apparent in the laughter and chatter which was practically deafening!

The responsibility of hostess fortunately devolved upon Miss Katherine Bacon, the able and charming President of the Alumni Association, with the assistance of our Association Secretary, Miss Mary McKenzie, not only a wizard at tactful table combinations, but practically the genius of the dance

floor as well. Our own Miss Kirby was the efficient, caterer and the dance orchestra was composed of our students in strains of appropriate swing, quite foreign to these classic halls. Everyone's nonchalance in the intricacies of tango, rumba, shag or what-have-you, showed the results of Miss Helen Druke's expert training.

Among those present at the dinner were Mrs. Frank Damrosch as guest of honor. It proved, in addition, to be a birthday party for her. Miss Emma J. Brazier, former secretary of the Institute, was also a guest of honor among old friends. Others at the table of Mr. George Wedge, Director of the Institute, were Mr. Oscar Wagner, Dean of the Graduate School, Miss Katherine Bacon, Mrs. Ella Toedt, Mrs. Elizabeth Harris and Mr. Louis Bostelmann. Other invited guests were Helen A. Frank and Emily Chervenile.

Of Alumni and Faculty and Staff at other tables were the following: Esther Achinson and guest, Lois Adler, Anna Blum and husband, Emily Boeckell, Joseph Bonime and guest, Mrs. Louis Bostelmann, Sophie Bregman, Henrietta Brenner, Igor Buketoff and guest, Bernard Chebot, Ernest Clark, Sadie Cohen, Virginia Coy, Dorothy Crowthers, Edouard Dethier, Helene Druke, Lucia Dunham and guest, Judson Ehrbar and Isabel Lehmer Ehrbar, Lonny Epstein, Evan Evans, Esther Ferris, Ada Fisher, Helen Parker Ford and husband, Irwin Freundlich and wife, James Friskin and mother, Samuel Gardner and wife, Dr. Becket Gibbs and wife, Sascha Gorodnitzki and two guests, Hermione Green, Dora Gutentag and husband, Louis Pott Havens and husband, Conrad Held and wife, Richardson Irwin, Alton Jones, Frieda Jones, Karl Kraeuter, Anna Lapidus, Jennie Levin and husband, Minnie Lieblich and husband, Margaret Littell, Mary MacGregor and husband, Jo Matles, Annabelle MacKellar, Mary McKenzie, Florence McMillan and



RECEPTION TO THE GRADUATING CLASS, GIVEN BY THE ALUMNI ASSOCIATION, MAY 11

ALUMNI PAGE

guest, Henrietta Michelson, Thomas Moylan, Carlos Mullinix, Ronald Murat, Rose Neistat, Arthur Newstead, Alice Oliver, Mary Percy, Hazel Peterson, Yetta Posnak and husband, Mary L. Quin, Samuel Quincy, Carl Roeder, Lillie Sang-Collins, Walter Schoeneweis, Adolf Schmid, Jane Smith, Milford Snell, Belle Soudant, Lamar Stringfield, Sidney Sukoenig and wife, Ida Sussman and husband, Ruth Van Doren Swanton and husband, Bernard U. Taylor, Jeanne Tourin, Paula Vaillant, Willem Von Giesen and guests (Mr. and Mrs. Conrad Bos), Prisca Von Hornbostel, Frances Webber, Helen W. Whiley, Victor Wolfram, Sadie Zucker-

man. Of special interest to music lovers is the forthcoming series of concerts by Miss Katherine Bacon, devoted to the thirty-two sonatas of Beethoven, to be given at the Juilliard Summer School, and at Town Hall next winter.

Arthur S. Haynes, Warrant Officer, U. S. Army, Military Bandmasters' class '21, sends this letter: "Thank you for the specimen copy of Harmonics, which I have read with real enjoyment. Particularly interesting was your page about our more illustrious alumni. It might interest a few of your readers to learn I was engaged to conduct the 200 piece conference band at the Northwest Music Educators Conference, Tacoma, Washington, March 29th-April 1st, and as adjudicator for the Fifth Regional National Band and Orchestra contest at Golden Gate Park, San Francisco, May 11th-13th."

CONSERVATORY HEAD PRAISES HARMONICS

Lillian Hodghead, Co-Director of the San Francisco Conservatory of Music, Inc., writes, "As an alumnus of the Institute of Musical Art I am glad to welcome the new paper and to express my pleasure over the issues. I highly commend your stand on WPA and NYA and the unionization of musicians, and feel also it is the work of all of us to understand and take part in such worthy organizations. I wish you success in the splendid work."

Winifred Merrill, Violinist, School of Music, Indiana University, Bloomington, Indiana, a graduate of 1918, who received the Artists Diploma in 1926, writes, "It is with a good deal of pleasure that I note that the Alumni Association of the Institute is springing to life again after its long hibernating period. I am sure that all the old Institutions are glad that you dug it up. Those of us who hold university positions sometimes find ourselves very much in the minority as far as our more academic colleagues are concerned, and a strong Alumni Association would be of great benefit to all of us scattered throughout the country. I will be glad to help in any way that I can."

Douglas Nye, a graduate, is also at the University of Indiana.

Edith Jensen, of Detroit, Michigan, writes, "I was delighted to receive my copy of Harmonics. I did so miss hearing news of the school, and think Harmonics has a fine start! I was graduated from

the violin class of '29. Am concert master of an all-girl orchestra which played at the Michigan State Fair, and the Detroit Auto Show. Am a member of the Michigan Federation of Music Clubs' Artist Bureau, and have appeared in recital in all the important towns in Michigan. Am also teaching violin and piano privately."

Henrietta Erhardt Enners writes from Brooklyn to Mr. Wedge: "I think that the new publication, Harmonics, is a splendid idea and I congratulate you upon that happy thought and wish the new organ all possible success. It is so nice, after all these years, to be able to read the names of classmates and to hear of their present activities. Please accept my hearty congratulations upon your rise to the Directorship of the Institute of Musical Art, which office you are holding at present. I am of the class of 1913 and, while I was supervisor of music at the State School in Wrentham, Massachusetts for some time, then soprano soloist in the Reformed Church for some years, my real love has always been composition. I have composed steadily throughout the years but it is only comparatively recently that I have been successful in having anything published. My works run to songs, both sacred and secular, and anthems for church use mostly."

"It was with an anthem that I got my first break, having won a prize in a recent anthem contest given by the Lorenz Publishing Co., of Dayton, Ohio, who have since purchased several more anthems of mine for publication. I have not been successful with my songs as yet, but am most anxious to get them published also; especially so as, due to illness, it was necessary for me to give up my singing. I have made an almost 100% recovery through four years of treatments, but my voice was somewhat affected by my illness and so I am composing steadily."

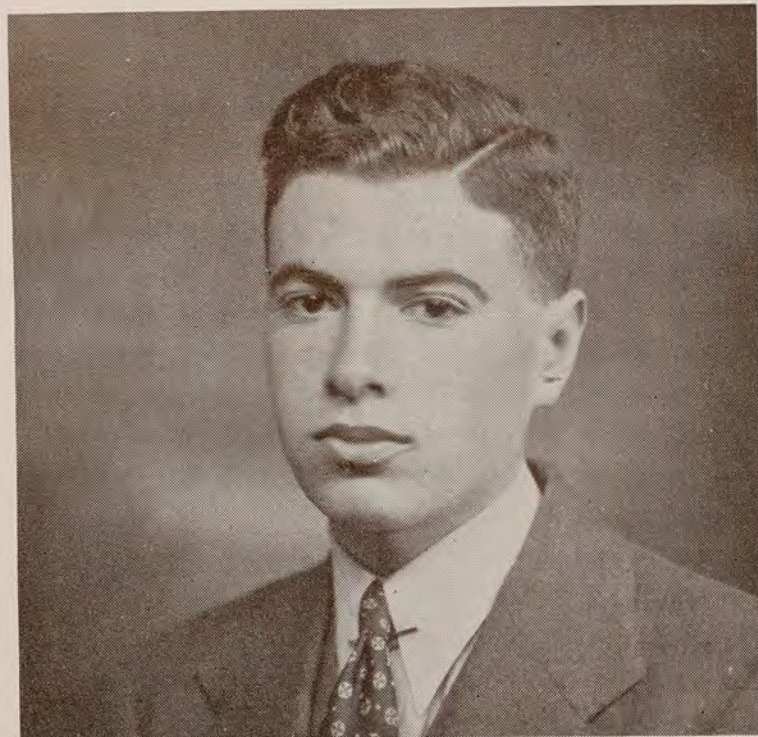
ATTENTION ASKED FOR WOMEN COMPOSERS

"The Alumni Page, especially the item regarding American Composers, is especially valuable, I think. I should like to see more interest in the women composers of the Alumni Association. A few years ago, my chamber music suite was played at one of the Alumni meetings, and I have watched the programs since but find little attention paid to our women composers. I am proud of my affiliation with the Institute of Musical Art and glad to cooperate in its activities," writes Ethel Glenn Hier.

Arnold Clair, sent by the Placement Bureau to teach in the State Normal College of the University of Montana, at Dillon, Montana, writes "Just received two copies of Harmonics with news of a revived alumni group—all of which sounds very interesting. In fact, there was considerable evidence that a new spirit had invaded the Institute all around. The enthusiasm is infectious."

DOROTHY CROWTHERS

STUDENT CLUB: Victor Wolfram, President; Harriet Pauley, Secretary; Milton Warchoff, Operetta Production Manager.



Victor Wolfram

On a dreary day last January, four instrumentalists and a conductor appeared at what was supposed to be a rehearsal of the 35-piece orchestra for the production of "Trial by Jury". This unhappy group descended from 610 cursing the weather, examinations, the student body, and the fiend who arranged the rehearsal. However, with time and effort, things grew a little brighter. By means of pleading, plotting, and coercing, an excellent orchestra was assembled, as were soloists, a chorus, and a stage crew.

Eventually, on a day somewhat late for comfort, things gathered momentum, and everyone was more than gratified when a large audience heartily applauded a merry and spontaneous performance. For the first time in years, the ice-cold marble of our lobby thawed and melted under the warmth of the buzzing activity that greeted the completion of our initial student club production. "Trial by Jury" was the high spot of a season which, however, also included several interesting student club meetings, and the student club dance.

There are an abundance of ideas and plans for next year. One of these is the production of a musical show in the best Broadway manner. There are any number of students at the Institute who have written, or expressed a desire to write, all kinds of songs, ballets, skits, etc., which, when pro-

perly arranged and presented, should create a revue worthy of the thousand musicians in our school. None of those colleges producing similar musical shows can match our talent. Here is a chance for a great number of students to exhibit their work. All types of writing, from jazz to fugue, and similarly, all types of performers could comprise this show.

All students are urged to submit material for the musical revue to Miss McKenzie, not later than August 30, when a committee of teachers and students will select and arrange it. Manuscripts need not be scored for orchestra at this time, since this work can conveniently be done at a later date. Alumni are also invited to contribute.

Let's see if we can't revive the yearly musicals that gave Rodgers and Hart their start at the Institute in former seasons.

Another plan definitely in line for fulfillment is the presentation of another light opera. The work done for "Trial by Jury" has given us much-needed experience, and our next production will probably be of more advanced difficulty, and a more elaborate show. Other musical projects are also being considered. These include orchestral concerts with student conductors and soloists, chamber-music groups, choral groups, etc. Suggestions from students, alumni, or faculty members will be gratefully received.

On the educational front, the Student Club is considering the calling of a big city-wide conference of music students next Spring. This would be an opportunity for students from all the first-rank schools of music in the city, together with students from the music departments of our colleges and universities, to meet in one place, discuss the various problems that fact them all, and listen to the music that students of the many schools in New York are playing and writing. Although this plan is as yet still in the "idea" stage of development, more definite information will be forthcoming next year.

Among all these varied activities, every student at the Institute should be able to find a satisfying and worthwhile place for himself. The return to school next year will carry with it infinitely richer associations in view of the fun and the creative experiences that we can look forward to.

SUPERVISOR SOUP

April 21 was the big night for the Supervisors at the Hotel Victoria this year. A smartly-dressed gathering of Supes, alumni, and fellow-travelers partook of a tasty banquet, listened to a group of fascinating speakers (could we be sarcastic?), and danced to the strains of Deep Purple and affiliated tunes. A distinguished bunch of old grads honored the banquet with their presence. Tommy Moylan came down from Katonah, which is somewhere up in the wilds of Westchester. Tommy, we are surprised to say, did not escort anyone. Harry Keller had his little honey-Bee buzzing around him most of the evening, and Jane Smith was seen in literary conference with a fellow-editor. Flash! What little Miss didn't quite know how to handle her lobster? Well, Evelyn Thoma! At any rate, you needn't have tried to put the lobster's tail down

the back of your neighbor's dress. Eleanor Ingham gave us a look-in—can't resist the scene of former crimes, can you Eleanor? When are you coming back to Johnny? He still pines for you. Incidentally, the greatest social success of the evening was Felix. That's high praise, because the whole affair was a success.

And now it's time for the seniors to come forward and make their bow before they are seen no more. There's Ethel Beeck (pronounced Beck), the girl who dies a thousand deaths before exams—Seymour Brenner, our sight-singing expert—Vivian Goldstein, "My Little Sweet Darling" (courtesy of Wm. Byrd), whose poetry reveals something or other (it's too deep for us)—Sol

Continued on next page

STUDENT COUNCIL: Marvin Segal, President; Irving Kwasnik, Kieve Landesberg Adelle Lasker, Ruth Lipscomb, Howard O'Connell, Eugene Steiker, Milton Warchoff, Victor Wolfram.

The Student Council, first attempt of the Institute at student self-government, came into existence in January of this year. After a delay over organizational problems, the Council first turned its attention to the question of recreational facilities for the school. A resolution favoring the conversion of room 08, now a smoking-room, into a game-room equipped with ping-pong tables, checker-boards, etc., was approved, but tabled until such time as the necessary money could be obtained. Gymnasium privileges were obtained for Institute students at the Y.M.C.A. building at Claremont Avenue and 120 Street, but lack of participation by the student body caused this project to be discontinued after a short time.

A resolution was passed requesting the administration for an extension of the course in music history to cover the period after the time of J. S. Bach, at which time the present course stops. This res-

olution has been sent to Mr. Wedge for approval. We have been informed that in the future, music history will be a required course for all students.

Another recent bill passed by the Council provided for a student activity fee of one dollar to be collected at the time other tuition fees are collected. This would provide a fund which would finance the various student activities now being considered. Among the benefits that would accrue to students as a result of passage of this bill would be free subscription to dances, to student club operetta productions, to the school publication, etc. This bill is at present before the administration; it must be approved by the Board of Directors before it may go into effect.

The present Student Council will hold office until next January, at which time another election will be held.

HARMONICS: Victor Wolfram, Editor; Burton Fisch, Beatrice Gorkin, Adelle Lasker, Lucille Pearlman, Stephanie Turash, Milton Warchoff—Associates.

In the five issues between January and May, Harmonics has published articles by such prominent musicians as Florence Easton, Abram Chasins, Sidney Sukoening, Leopold Sachse, H. C. Hart, and Louis Bostelmann. We have recorded the activities of our flourishing Student Club, and we have preserved for posterity the social misdeeds of that retiring group of Instituters, the Supervisors. In addition to all this, we have tried to keep before the eyes of the Institute students a broader view of the world than may be found within the four walls of a music school.

The gratitude of the staff must go to many people for the assistance they have rendered us; to the administration for constant help and support, to the office staff for bearing with us under a deluge of additional tasks, to Miss Crowthers for her informative monthly articles on the Placement Bureau

and the Alumni Association, and to the Alumni Association itself for giving us a helpful financial push at the moment when it was most needed.

There will be ample room for many additions to our staff next year. Varied interests and talents can find a place on the Harmonics' masthead. Reporters are needed to interview celebrated musicians, cover student activities, and review Institute happenings. Photographers and artists are needed to decorate our pages. Proofreaders, ad-getters (we pay 10% commission) salesmen—whatever your aptitudes, Harmonics can use you. There will be regular staff meetings next year, and all interested are advised to leave their name with Miss McKenzie or with Mrs. Lane before October 10.

And now, the staff of Harmonics wishes you a pleasant vacation.

SUPERVISOR SOUP (Continued)

Sherr, who has never yet admitted he is wrong, and never will. If you want to get Sol enthusiastic, go up and whisper "Trotzky" in his ear—Patricia Burgess, our songbird supreme—Jimmy Morreale, possessor of a musical talent who will make good some day—Lillian Gerber, acclaimed as one of our outstanding seniors—Barry Drewes—hey, where did you get that "Herman"? On the other side of the Rome-Berlin Axis there's Lydia Ranieri—Frieda Finkelstein majors in piano, but she can toot a mean flute—Evelyn Thoma, rightly called a little bundle of mischief, and incidentally, a swell girl—Charlie Mackenburg, man-about-town. You know the saying, Charlie, "twice burned is doubly a fool"—Selma Modell, exponent of peace and quiet, and a good piano teacher—and lastly, Mildred Dubrow, whose parting comment is "nice work if you can get it".

And now it's time to say adieux. Until next October, then, this is your old maestro, wishing you a pleasant vacation, the best of luck to those who are graduating, and to the poor stiff who have to come back in the fall, auf wiedersehen.



William Callahan

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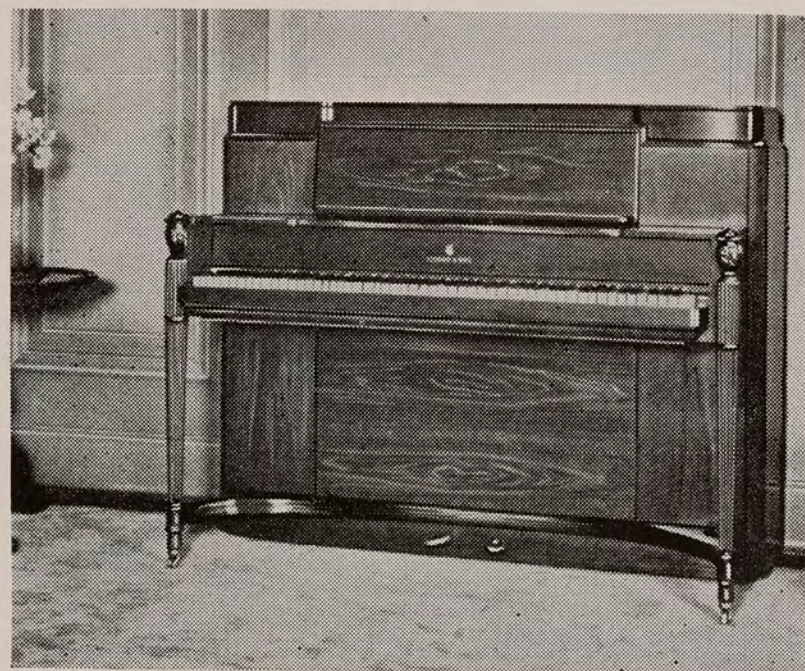
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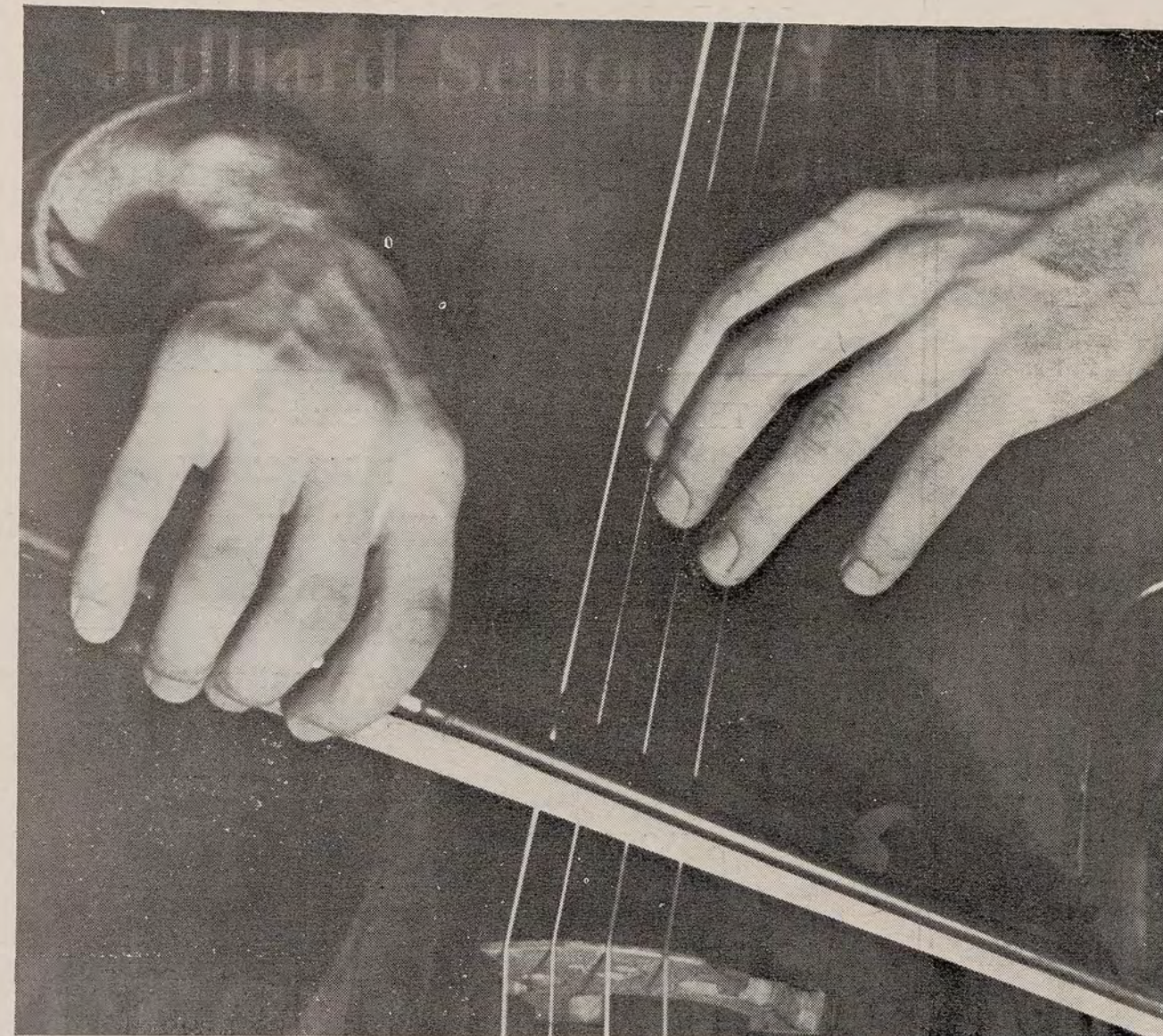
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DECEMBER 1939
HARMONICS



Photographed by David Sarser

Posed by Richard Anastasio

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Harmonics

Published quarterly by the students of the Institute of Musical Art
Vol. II, No. 1
December, 1939

MISS BACON, DOMESTICITY, and BEETHOVEN

by Nona Fingerhood

A series of concerts was held in Town Hall last month that should make the members of the Juilliard School burst with warrantable pride. All these concerts were devoted to the thirty-two Sonatas for piano by Beethoven and were performed by an Alumna of our school, Katherine Bacon, one of the outstanding contemporary pianists, who has won world-wide fame and recognition for her musical successes here and in Europe. A few days after her sixth concert we had the opportunity of visiting Miss Bacon in her home.

She herself opened the door and with a cheery "Come in; I've been expecting you," we began our interview, which proved to be one of the most fruitful discussions imaginable.

One would think that a person who had attained such tremendous heights in the musical world would manifest a more lofty mien; Miss Bacon, however is the epitome of modesty and graciousness. The first inkling of her modesty was apparent when she appeared to be somewhat appalled at the idea of being interviewed, as she seemed unable to believe that people desired to know more about her. "There is really nothing unusual about me" she said, "but I do take great pride in the fact that I am a highly domestic person, and I hope I can say that without any conceit." There was a mischievous twinkle in her eye as she said this, and she was obviously delighted with that aspect of her life.

She was quick to emphasize the fact that people who asserted that a career and home life could not be satisfactorily managed were laboring under a misconception, and that one should complement the other. "I like to think I live a normal life, and I

thrive in my busily crowded days of taking care of a house and my family together with preparing for my concerts.

Then the trend of the conversation turned and Miss Bacon launched into various aspects of her career. She told us that she had studied with her husband, Arthur Newstead, since she was eleven years old, and that she first presented this series of Beethoven Sonatas in New York in 1927 in honor of the Beethoven Centenary. We asked her if she thought a series might tend to become monotonous to the average concert goer. She replied that naturally programs of this kind would make the greatest appeal to the serious music lover, but that there is no reason for lack of interest, even on the part of the layman, since, as she put it; "Beethoven's moods are so varied in all the Sonatas, and each one is so rich in emotional content, that that in itself should ensure complete and unceasing interest. "Also," she continued, "in making programs of this type more attractive, it seemed to me to be a good idea to include at least one popular Sonata in each program as well as an example of each of the three periods of Beethoven's development, rather than to arrange them chronologically."

Does she mind people who come with score? Not any more, but at one time the turning of pages was rather distracting. She laughingly told us of a much more disturbing influence during the long slow movement of the Opus 106, when some gentleman took it into his head not only to take a nap, but to punctuate it with very audible snores. "You can imagine my relief," she said, "when some kindly soul gave him a poke and woke him up."

(Mahogany)
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PRINCIPLES OF VIOLIN CONSTRUCTION

by David Sarser

The violin has been termed the king of all instruments. It is impossible to mention at what time this elegant instrument emerged from the workshop and came into use, but it was probably originated in India. It is universally known that most of its progress was made in Cremona, Italy, in the middle of the sixteenth century, by Anthony Stradivarius, who developed the present standard model.

Early violins did not resemble our modern ones, for the modern violin is the result of hundreds of years of experimenting with different sizes and shapes. One surprising fact is that the violin was used as a military instrument in Europe around 1635. For example, at the siege of Lerida, in 1647, Prince de Conde "ordered the trenches to be mounted at noonday by his own regiment, at the head of which marched 'four and twenty Fiddlers.'" The violin is now used in symphony orchestras, chamber music ensembles, modern dance orchestras, and as a very beautiful solo instrument, accompanied by a piano or orchestra. Some of the old masters wrote compositions for the violin, unaccompanied, and they are favorites of the virtuoso violinists.

Let us study the construction of a violin and see what causes the sound when the bow is drawn across the string. The body, or box, of a violin is composed of a top, commonly called the belly, and a bottom, or back, joined at their edges by thin strips of wood termed ribs.

The top is usually made of spruce, and is hand carved. It is arched so that it is high in the center and low at its edges. Two F holes are made in the belly of the violin to give the air contained inside of the box the freedom to vibrate. The belly is strengthened by a longitudinal bar called the basebar. Skilled violin makers can reconstruct the tone of a violin considerably by changing the length and shape of this important piece of wood. It may be found glued to the inside of the top, slightly to the left of the left foot of the bridge.

The back is carved of beech or maple; maple is usually preferable to beech. The back is arched similar to the top, and should be carved to the identical thickness of the belly. Some backs are made in one piece, others are made in two pieces. A one piece back is no better than a two piece back. The violin maker will make a back of one piece if he can find a piece of wood that is suitable; but the fact that the back is made of all one piece will have no effect on the quality of the violin. The belly and back each have two strips of ebony inlaid around their edges. This is called purfling.

The ribs that join the belly and back are usually made of maple. They are very thin and are enforced at their edges by linings, that help in glueing them to the belly and back. The ribs are bent along the same curves as the back is cut. Small pieces of wood, called corner blocks, are placed at the angles formed by the different parts of the ribs. The corner blocks give solidity to the instrument.

To one end of the body, as everyone is aware, is attached a neck. The form and nature of the wood used in the neck has great influence on the quality of the violin. If the wood is too hard or too soft, the sounds are effected considerably. At the extreme end of the neck is a scroll. The scroll is usually made with one winding. Some makers carve only a half of a winding while others carve a double winding. Some makers, instead of carving the conventional scroll, carve very beautiful heads of lions, sea-monsters, and even human beings. An orchestra leader in Columbus, Ohio, had a very fine old violin with a carved scroll representing an old man with a bald head and a bushy beard. Many owners of violins with carved scrolls seem to think that they give the violin a greatly added value. The carved scroll does not add any real value. However, if the scroll was carved on a famous old violin of a master violin maker, the violin would be a rarity, and consequently valuable. Very fine violins with carved scrolls are not extremely plentiful. Of a collection of six hundred and nine old violins owned by two of the largest dealers in America, only one carved head is found for every 122 conventional scrolls.

Below the scroll is a box in which there are four pegs; two on each side. They are usually made of ebony or some other hard wood. The strings of the instrument are wound on the pegs and are tuned by adjustment of the pegs.

The bridge plays a far more important part than holding the strings above the finger board. Its form and incisions have great influence on the quality of tone. If we place a plain piece of wood on the violin in place of the bridge, the violin would lose nearly all its tone. If we form feet on the piece of wood, the tone gets a little better. If we put lateral incisions in the piece of wood, the tone will improve much more. The improvement continues gradually until the piece of wood assumes the familiar form of the bridge.

The four strings of a violin have a tension of

(Continued on page 15)

Operas To Be Presented By Student Club



Drawing by Omar Danyluk

TO THE EDITOR OF HARMONICS

Dear Signor Editor,

My dearly beloved husband, the Count Gil, has gone to his club for the evening, and it is a real pleasure to sit down with my cherished cigarette and write to you this letter. Faithful Sante, our man-of-all-work, has just brought the matches, and now I may begin.

It is to ask all the students of your great school to come and visit me, that I write. My home? It is here, there, everywhere that gay, light music—carefree as the smoke that curls from my cigarette—is to be found. But on the evenings of Friday, January 12 and Saturday, January 13, my palace shall be the Recital Hall of the Institute.

For weeks now a hardy band of Institute students have been preparing for my visit. I have eavesdropped at room 610 and heard with satisfaction the excellent orchestra, conducted by Jacob Schwartzdorf. I have listened at the door of rooms where vocal rehearsals were earnestly being conducted. Surely, these students will gain a thousand-fold in experience from the long hours and hard work they are putting into rehearsals. Surely also, those who come to see me when I visit, my audience, will be rewarded by rich and artistic entertainment.

I will not be alone on those evenings, but Signor Cox and Signor Box, as well as Sergeant Bouncer, will also be present to divert you with their ridiculous plight. Poor men—they were loved by the same woman—and what a woman! Santa Maria! But in the midst of their troubles, they will find time to sing for you the melodious music of my English friend, Sir Arthur Sullivan, in which they

The casts for "Cox and Box" and "Suzanne's Secret" may be found on page 13.

will be conducted by Victor Wolfram.

Alas, that all this gay entertainment could not be presented to you free as the matches that come with a pack of cigarettes. But such a royal visit as mine will be, costs more than a few lira, and lira do not grow on tobacco plants! The price? It is small. Only one dollar will admit you both on the occasion of my visit in January, and again in April, when some other beauty from the pages of opera will visit your school. But perhaps a dollar is too much? Then you may pay it in 25c installments, if only the full sum is paid by the night that I come. I beg of you, my friends, ensure it that such visits as mine will be a regular occurrence at your school by all of you coming to visit me.

On January 12 and 13, then, I shall expect you. My husband will be away, and if we are careful, we may indulge—in a cigarette!

THE COUNTESS SUZANNE.

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N. Y. A. BRANCH OPENS AT INSTITUTE STUDENTS HELPED FINANCIALLY AND EDUCATIONALLY

The NYA office is operated as a branch of the Placement Bureau and the explanation of its beginning, therefore, appears on the page devoted to Placement Bureau news. These statistics given below are to acquaint readers with actual details of what has been accomplished on this new program.

During the first month of the semester 36 undergraduates and 4 post-graduates availed themselves of this new opportunity for employment. During the second month the registration rose to 73 undergraduates and 10 post-graduates, thus more than doubling the number receiving NYA aid since its inception.

Probably the most responsible position held by NYA registrants is that of consulting secretary in the NYA office itself, which is thereby kept open like the Placement Bureau daily from 10 to 12 and 2 to 4, and Saturday's from 10 to 12.

Musical work is offered in accompanying and in orchestra playing in the Institute. Accompanists are used for the chorus which meets 3 hours weekly under the direction of Mr. Buketoff; for 4 dictation classes weekly under the supervision of Mr. Partridge; for accompanying private voice and violin lessons under the supervision of Madame Walther, Mr. Van Giesen, Mr. Jacobsen, and Mr. Murat. In addition, the Student Club operetta has an official accompanist for rehearsals. Institute accompanists are also employed by the Bronx Music School.

Orchestral players have the opportunities to participate in radio broadcasts directed by officials of the NYA organization and to play in the orchestras of the Bronx School and similar orchestras in the city. For all the foregoing musical work they receive payment through the NYA Institute allotment.

As the purpose of this fund is to create employment so that students may further their educational careers, positions are created to stimulate the will to earn, and a list of such opportunities other than musical ones is included herewith in order to give a better estimate of the effort being made by the Institute to cooperate with the NYA organization.

It might be of interest to state that undergraduates are paid at the rate of 50c per hour for whatever they do, to the extent of \$20 a month maximum, and post-graduates receive 75c per hour up to a maximum of \$30 a month.

Orchestra librarians are used on an average of

three hours each day. A radio operator assists at the opera broadcasts on Saturday afternoons in the Institute Recital Hall as well as at programs of recordings given for the students. Musical research work is being done under the supervision of members of the faculty. Art work is taken care of by NYA registrants.

Monitors are used in the Main Hall to assist Miss McKenzie and to give information to those desiring it. The schedule calls for 22 weekly shifts in this phase of the work. There are monitors used at the Schirmer door which has heretofore been closed. There are 18 shifts of attendants during the week. Mr. Wedge thought it would be a great convenience to open this door, and since a number of strangers may enter the school here, the monitor is able to direct people to their destination. Monitors also take attendance for 12 Group Theory classes per week. NYA ushers will be used whenever possible for Institute functions.

Fortunately an unusual number of students have had experience in secretarial work, which gives them employment in the various departments.

Because of a reorganization of the filing system used in the school, a great deal of material must be prepared, typed and mimeographed. Our NYA typists have helped with this difficult work. Certain of the teachers have been relieved of some of their work, such as entering attendance, etc., so that they could spend more time with the pupils and in the preparation of their courses. The Student Club, because of its numerous activities such as the operetta, Harmonics, etc., has been obliged to have someone who was able to devote his entire ten hours weekly to this organization.

Students are also used to operate the telephone switchboard when necessary and to serve in the cloakroom and in the cafeteria. The Manhattan School of Music and the Bronx Music School have employed our students in orchestras, record rooms, cloakrooms and in various other phases of their work.

In closing, a word is added to those students on the NYA program. Please be sure to keep your program up to date as your schedule governs your hours of employment. It is urged that you answer our cards and calls immediately to avoid inconvenience to you and to us. Your cooperation is necessary for a continuance of your selection to work. A complete list of your abilities in the NYA office may open new opportunities for you.

Wagner Supports WPA Composer's Forum



OSCAR WAGNER

by Sylvia Frank and June E. Freeman

Earnest approval of the work accomplished by the New York City Composers Forum-Laboratory, a WPA project, was voiced by Oscar Wagner, Dean of the Graduate School, in a recent exclusive interview.

"When I think what it must mean to a composer to be able to hear his work performed for the first time, and when I remember how difficult it can be to get such a performance, I find it hard to keep from becoming rhapsodic about what the Composers' Forum-Laboratory has done," said Mr. Wagner.

The Forum is a WPA project whose function is to encourage American musical composition.

Because of a deficiency in funds, the Federal Music Project found it necessary to announce that the Forum could no longer be supported unless a vital need for it was demonstrated. In response to this statement, the Juilliard School of Music and the New York Public Library have accepted the responsibility of a joint sponsorship.

The Composers' Forum-Laboratory is a non-commercial organization operating through its headquarters at 71 West 23rd Street. It is here that

composers submit appropriate material, which, in turn, is delegated to a committee, among whose members are included Dr. Philip James, Dr. Hans Weisse, William Schuman, Roy Harris and Ashley Pettis. The latter, a well-known pianist, has devoted a large part of his time toward the fostering of the organization,

Over 1,100 American compositions have been heard by the Forum during the past four years. The music presented is discussed and constructively analyzed by the audience. The composer is present to divulge his ideas and reactions during the period of composition. Frequently, these criticisms from the audience have been responsible for extensive revision of a composition. The Forum has delegated many evenings to programs by Roger Sessions, David Diamond, Howard Hanson, Roy Harris, Bernard Wagenaar, and many other composers.

In undertaking its share of the sponsorship, Juilliard's Concert Hall will be host to a series of five programs during the current season, scheduled for 8:30 on the following evenings: January 10, February 7, March 6, March 20 and April 3 respectively. These concerts will be open to the public. Other programs under the auspices of the Forum will be held in the Lenox Gallery of the New York Public Library. Programs at Juilliard are tentatively scheduled to represent Juilliard students and alumni, students of Curtis Institute, and of the Eastman School of Music.

"The plans for the coming winter include some very interesting evenings, and I am happy to have some small part in arranging for them. This season can be made of permanent value to the American composer and one that will be important in the history of our music if we approach the contemporary compositions we shall hear with open minds, open ears, and open hearts," concluded Mr. Wagner.

GRADUATE SCHOOL GIVES CHAMBER MUSIC SERIES

With the performance of the Beethoven Trio in E-flat major, the Brahms Quartet in C Minor, as well as songs by Wolf, Mahler and Strauss, the first in a series of chamber music concerts was presented by the Juilliard Graduate School on November 21. These concerts, all of which are open to the public, take place in the Recital Hall of the Institute of Musical Art and are regularly scheduled for 4:30 p.m.

The concerts in the immediate future are those of Tuesday, December 19; Tuesday, January 23; Tuesday, January 30; and Tuesday, February 13.

(Mahogany)

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109 West 57th Street, New York City

JUILLIARD SCHOOL of MUSIC

HARMONICS

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A BROADER VIEW OF EDUCATION

As each school year comes to the Institute, it invariably brings with it some new development. The brief history of our school, founded only a few decades ago, is a record of change; new blood, a new building, new resources, new ideas punctuate it. One can reasonably ask, where does this path lead to: what is the aim of this progress?

Though this can be no more than our personal opinion, we feel that the answer lies in the assumption of leadership of musical life in America by the Institute. We feel that the primary intention of the school should be, not merely to turn out an annual group of well-rounded musicians (although that in itself is both laudable and necessary) but also to see to it that musical culture is kept alive throughout the country. This is a vital task that at present is only being done on a very inadequate scale. In our opinion, the Institute should endeavour to assume leadership in this task.

We remember a lecture at the school several years ago, during which the speaker, Mr. Pierre Key, told the audience of the work that the Juilliard School was doing; sending its graduates to different sections of the country, there to interest the people in music education, develop orchestras and choruses, and in general to preach the gospel of musical culture.

This is one aspect of what we mean. In short, we desire the Institute to extend musical education not only to its enrolled students but to the entire country. Such an extension is essential to the most complete realization of the function of the school. In order that this may take place, the school must become an integrated artistic unit rather than a building where lessons are given. The Institute must become the center of the musical activity of its students, faculty and alumni.

In the growth of extra-curricular activities among the student body, we see a gradual realization of this. Undoubtedly, the enjoyment of producing a magazine, and the experience and pleasure of singing, playing, or conducting an opera have been the prime considerations. Still, the net result has been to center the students activity in the school building, rather than elsewhere, as has been the case previously.

The excellent idea, conceived by Mr. Wedge, of inviting students and faculty to listen to the Metropolitan Opera broadcasts on Saturday afternoons in the Recital Hall, will probably help weld the students into a more homogeneous body. It should also have the notable effect of promoting closer contact and greater interest between the students and the faculty, thus extending the activity of faculty members beyond formal instruction.

Finally, we have been encouraged by the reawakening of interest on the part of graduates of the Institute in the Alumni Association. At present, of course, the function of the Association is chiefly social, reestablishing contact among those who were once classmates at the Institute. Still, the renewal of activity by the Association indicates its possibilities as a prime mover in the extension of Juilliard influence. The next step is for the Association to assume an educational as well as a social character. With students, faculty and alumni thus working together, the development of the Institute should be in the direction of a meaning of music education that transcends classroom walls; towards a more complete democratization of musical art.

HITLER AND WAGNER

According to a recent newspaper report (N. Y. Times, Oct. 1) the municipal orchestra of Hastings, England has banned the works of Richard Wagner for no reason other than that Herr Hitler is greatly fond of Wagnerian music.

This action parallels Nazi book-burnings as examples of barbaric ignorance and superstition. Only the most stupid would blame Wagner because Hitler appreciates the great German's operas. Surely the English have nothing to fear from "Lohengrin" or "Tristan und Isolde." In these chaotic times England should retain her sense of balance. Let Hitler alone continue in his familiar role of suppressor of art and knowledge.

Music, as so many people refuse to believe, is one of the few international arts. It needs no translation. It has no bounds. Whether Wagner would have been a Nazi, were he alive, we cannot say. It really would make no difference. As much as we hate Hitlerism, we still enjoy and demand the normal right to hear the music of Wagner or any other German composer.

ALUMNI PAGE

ASSOCIATION SPONSORS RECITALS

In the first concert of the year sponsored by the Alumni Association, Irving Owen and Bernard Weiser presented a program of two piano music in the Recital Hall, Tuesday evening, November 7. The program consisted of works by Mozart, Schumann, Saint-Saens, Schmitt, Arensky, Debussy and Rachmaninoff.

On Friday evening, November 17, the annual Memorial Concert to Dr. Frank Damrosch was given in the Recital Hall under the auspices of the Alumni Association.

The string orchestra of the Institute of Musical Art, directed by William Willeke, played compositions by Moszkowski, Svendsen, Grieg, and Mozart. Carolyn Urbanek, soprano accompanied by Milford Snell, sang two groups of songs, including works by Schubert, Granz, Strauss and Von Weber.

NEWS OF ALUMNI MEMBERS

The first general meeting of the Alumni Association for this year took place on Tuesday evening, December 5, at 8:30. Miss Helen Erskine who was formerly President of the Associate Alumnae of Barnard College and who now handles the publicity for the College discussed problems of organization.

Mary Frances Lehnerts was soloist at Duke University Cathedral, Durham, North Carolina, for three months this summer and gave recitals at Duke University, University of North Carolina, and North Carolina College for Negroes.

An unusual feature of her work there was the opportunity to give a Vocarillion Recital. Miss Lehnerts sang at the Bell Tower of Duke University Cathedral accompanied by Anton Brees, carillonneur of Bok Singing Tower of Florida. Mr. Brees started concerts like this years ago in Belgium, but this was the first time a recital of this sort had ever taken place in America.

On November 19 Carroll Glenn gave a recital at the Horace Greeley School at Chappaqua, New York. We note the following from one of the reviews: "Miss Glenn who is rapidly making a name for herself in musical circles gave ample reason for her growing popularity. There is extraordinary sensitivity and artistry in her playing and her performance left little to be desired from a technical or interpretative angle."

Donald Comrie has just returned after completing an engagement at the Lounge Bar at Binghamton, New York. His entertainment was so successful that they are already speaking of a return engagement during the holiday season.

COMING EVENTS FOR ALUMNI

JAN. 16—Loeb Memorial Concert.

FEB. 16—Lecture by Douglas Moore.

MAR. 11—Composers' Evening.

MAY 9—Annual Dinner to the Graduates.

MATERIAL FOR THE
COMPOSERS' EVENING,
WITH NAMES OF PERFORMERS,
MUST BE SUBMITTED BY
FEBRUARY 25, OR THE EVENT
WILL BE CANCELLED.

Arthur Loesser, pianist, and Josef Fuchs, violinist, are appearing in a series of broadcasts by the Cleveland Institute of Music over the Columbia Network, Tuesday afternoons on Station WGAR.

Frank Witzel is still with the National Symphony Orchestra in Washington, D. C.

"Perhaps it will interest you to hear that I have composed a ballet which Edwin Strawbridge will produce in his tour next spring," writes Estelle Best. "It was inspired by a summer in Georgia where I helped to found a summer colony of music and where we gave nine concerts. I should be interested to know what alumni members now live in Atlanta."

Mary Burns travelled throughout the New England states this summer with a Gilbert and Sullivan Company, singing leading roles.

Martha Sherman and Ashley Miller were our outstanding artists at the World's Fair.

As stated previously in these columns, many of the most prominent names in the musical activities of the country have appeared at some time on the Institute's roster of students. Most of these are continuing their distinguished work in high places.

The Alumni page in each issue carries news of the graduates and their activities throughout the country and will help to keep you in touch with your friends. "Harmonics" will be sent free to those members of the Alumni Association who live too far from New York to come to the meetings and concerts. However, those Alumni living within commuting distance are asked to encourage and support the student activities by subscribing to the publication, and to other student activities.

(Continued on page 14)

(Mahogany)

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OF THE
JULLIARD SCHOOL of MUSIC

DEPARTMENT OF PUBLIC SCHOOL MUSIC

The damage wrought by the recent curtailment of the New York State education budget is for the most part yet to be felt. Up to the present, large numbers of children have been forced to go to hopelessly overcrowded schools, due to the consolidation of classes. Such vital services as playground supervision and kindergartens have been curtailed; while the night schools are being kept open only by law suits, with the Board of Education frankly puzzled as to how they are going to find the money to pay for them.

Thousands of school children are being cheated out of adequate instruction, due to the refusal on the part of the Board of Education to furnish a substitute unless a regular teacher has been absent more than five days. Classes must wait an entire week if their teacher is ill before a substitute is supplied! This has resulted, according to a recent report made before an association of foreign-language instructors, in many cases where a class was taught by someone who did not hold a license in that subject, and was not properly equipped to give such instruction. It has also resulted, we have been told by the head of a department at one New York City high school, in teachers coming to school when seriously ill, out of loyalty to their pupils. The effect of this upon both pupils and teacher may well be imagined.

But the future costs of the budget cuts must be reckoned even greater. Not only will the educational system lack well-trained young teachers a few years hence, due to the policy of the Board of Education of not engaging more teachers-in-training, but behind this, the entire system will be even further restricted, for if the present budget cuts are allowed to stand, they will form a precedent for new and even more drastic reductions. As James Marshall, President of the Board of Education, stated last year, a death-blow has been dealt to education in New York State.

All this may seem rather far removed from the interests of readers of Harmonics. Let us briefly state its importance to you.

The music teacher is last to be hired and first to be fired. Especially in the East, music as a school subject is still looked upon as rather a fad, not worth the money spent upon it. In a time of economic retrenchment, the school music department will suffer far more than will, for example, the history or language division. The Institute student should have far more than an academic interest in seeing to it that the budget cuts are restored.

SUPERVISORS HEAR TALK

by Adele Lasker

A most entertaining and informative talk was delivered to the supervisors on Tuesday, November 28, by Mr. Ennis Davis of Ginn & Co. Mr. Davis' topic was "Four Present Day Problems Facing the Music Supervisor."

Mr. Davis touched first on the problem of making the music lesson interesting. "Many music teachers fail in putting across a good lesson because they do not dramatize the music period," said the speaker. He explained that he used the word "dramatize" in the sense of making the lesson alive. The primary requisite for the teacher in putting vitality into a lesson is that he himself be wide awake and in a bright state of mind. A lethargic attitude on the part of the teacher will quickly be reflected in the pupil. Mr. Davis pointed out that the teacher of today must remember that he is competing with professional entertainment which reaches almost every child through the medium of the radio. To gain and hold the interest of the child the teacher must be capable of awakening his imagination as much as the radio does. He should be able to appeal to the emotions of the child, not simply to present factual material in a dry manner.

Mr. Davis' second topic was the problem of co-operating with principal or school superintendent in regard to such methods of study as integration or unit study. Under this system the required work is divided into study groups or units, most of the work being treated in project fashion. It is wise for the music teacher to know what unit is being studied so that he can tie up his songs and music with the unit.

"Music," said Mr. Davis, "has long been thought a specialized subject, bearing no relationship to other subjects. This should not be so."

However, the point can be carried too far by teaching songs whose words relate to the unit of study but whose music is valueless as such.

A subject of much controversy among music teachers was the third problem presented by Mr. Davis. This is the teaching of notation or sight-reading. Sight-reading too often becomes mere note-reading with the sense of the music lost. Mr. Davis prefers to call sight-reading "Music reading" since to him it means interpretation of the score to bring forth something musical. "Notation should be studied from the standpoint of recreating the composer's thoughts," said Mr. Davis.

He criticized most music teachers for being too subjective in regard to teaching plans. There are

(Continued on page 15)

PLACEMENT BUREAU NOTES

The Placement Bureau continues to function as it has done for the past four years. During this period it has handled to date 3,388 requests. Of these, 974 were received during the 1938-1939 season which is a slight increase over previous years. These requests have been unsolicited and have been received both by mail and by telephone. They cover every type of position for graduates and also for present students of sufficient musical experience to warrant the standard fees maintained by the Bureau.

For graduates there have been opportunities to fill important teaching positions in Universities and schools throughout the country. There have been calls for tours and single engagements in a few foreign countries. In New York there are calls for solo and ensemble engagements and private teaching. Selections of teachers for university and school positions are made after submitting the credentials of suitable candidates. It has been found that a degree, usually a Master's, is essential for college openings and it is gratifying that this degree is now available at the Institute.

Some of the recent opportunities offered through the Bureau were in musical activities at the World's Fair. Glowing letters of appreciation have been received about our representatives in that field. Further news about this and other interesting positions held by Institute graduates may be found on the Alumni page of this issue.

A new branch of Placement Bureau operations this year is the employment under the National Youth Administration of students now enrolled in the school. These NYA funds were allotted to the Institute of Musical Art for this year through the successful efforts of the Dean, Mr. George A. Wedge. It means that students thus have the opportunity to lessen financial difficulties during their period of study and even that they may increase their program of study by earning extra money to pay for it.

Certain stipulations require that they be within the ages of 16 to 25, that they be registered in approximately three-fourths of a regular course and that they show some need of financial assistance. This is not to be construed to mean relief, however. Any student, especially over twenty-one years of age, may be trying to establish himself without depending upon family assistance. A limited income of his own, therefore, leaves him eligible to increase his earnings by NYA employment.

The management of all NYA activity is under a member of the Faculty, the Director of the Placement Bureau, Miss Crowthers, who is assisted by Miss Peterson in the NYA office, newly established in Room 223. The Placement Bureau continues in Room 232 with Miss Wood as secretary. The staff of the combined offices now includes eight people, as the NYA fund makes it possible to expand our activities.

The complete survey of what has been accomplished in the NYA branch of the work appears on another page. The Placement Bureau invites all graduates and undergraduates to register for outside positions. There are no further openings in the school on the NYA program until the beginning of the new semester, owing to the number of students already enrolled in this work.

Alumni away from New York are urged to acquaint the Placement Bureau with possible openings in their communities so that our Alma Mater may be increasingly represented throughout the United States.

Those who have had any contact with the Placement Bureau will be interested in the announcement of the marriage in August of Miss Mary Wohlsen, former secretary of this department of the Institute, to Robert Mountrey. Miss Wohlsen, before her connection with the administrative staff here, was a graduate in the singing department. Mr. Mountrey is a graduate of the United States Naval Academy and is now associated with the Standard Oil Company.

Although we rejoice in her present happiness, we cannot but regret her resignation. If I may intrude a personal note, I should like to add that in four years close association I found her extraordinarily capable, thoroughly dependable, loyal, human and sympathetic, with unfailing good judgment and a personality of exceptional charm. In addition, her musical qualities were outstanding throughout her career at the Institute.

Miss Hazel Peterson, graduate of the voice department, has been acting as Executive Secretary of the Institute Placement Bureau during the summer sessions. Her personal and professional gifts have enabled her to be eminently successful in this work. Because of that, she has been appointed Supervising Secretary of the National Youth Administration Extension work of the Placement Bureau.

DOROTHY CROWTHERS.

(Mahogany)

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JULLIARD SCHOOL of MUSIC

MAKING AN AUDIENCE

by Milton Warchoff

Ever since classic music has been a force of any kind here in America, every possible device has been used to make a wider portion of the public actively interested in it. Every conceivable kind of ballyhoo, half-rate ticket, claque, subscription, publicity stunt, etc. has been tried. But the concert halls are empty, much money is lost, artists become disheartened, and our musical culture remains unable to grow to its full and normal stature.

There are three things that a person must have in order to attend a concert. These are time, money, and interest. Let us determine which of these the average American is lacking.

In a survey made in 1938 by the Film Daily Year Book it was found that eighty-eight million people go to the movies each week, that the average admission price is twenty-three cents, and that there are almost twenty-thousand movie houses throughout the country; also that in New York City alone there are over a thousand movie houses catering to more than four million people weekly. To this we may add that a movie program lasts approximately three hours.

Eighty-eight million people are about two-thirds of our total population, and movies just one kind of diversion, so that it can safely be said that the average American spends not less than twenty-three cents and three hours a week on entertainment. This means that he has ample time and almost enough money to attend a concert each of the fifty-two weeks of the year.

These figures are heart-rending when one considers that Town Hall is usually about half full and that a great number of people are admitted on passes. The figures also prove definitely that it is interest that is lacking and not time or money.

The burning problem of every musician today is to stimulate this interest; not a superfluous knowledge of one or two names, but a real living interest in music. Never before has there been such an opportunity, so many theaters, radios and phonographs, so many "entertainment-conscious" people. Never before has there been the dire necessity for an art as universal, as true and timeless as music. Whatever other "ism" this world needs, it could certainly stand some "musicism."

How shall a greater number of people learn to understand and enjoy classical music? How can they be taught to recognize the thousands of experiences common to all of us as expressed in music? Is there a way? Is there a way of preventing Walter Winchell from having the satisfaction of writing in his column that Toscanini received "no rating" on the Crosby Radio Popularity Test, right in the middle of his miraculous Beethoven cycle?

We earnestly request your views and comments.

CHORUS TO BROADCAST

The enlarged Chorus of the Institute, attendance at which is now required of all students in the regular course, will make several broadcasts in the next few days, under the direction of Mr. Buketoff. The chorus will be heard over station WJZ at 5:15 p.m., and station WABC at 9:15 p.m., on December 18. The chorus may also be heard over station WOR at 11:30 a.m., on December 19. To complete this busy schedule, a performance of Christmas music will be given on December 20 at Bellevue Hospital.

THE INQUIRING REPORTER

For the last couple of weeks, we have been nosing around the school, making a pest of ourselves by asking questions; or to put it more accurately, asking *one* question, and that was: What do you, as a student at the Institute, think about the practice rooms at school? And here are some of the answers we received.

One student stated: "The greatest fault I have to find with the practice rooms is inadequate lighting. On cloudy days and on late winter afternoons, the poor light makes it difficult to read without a severe eyestrain." I don't think I have to stress the importance of conserving a musician's eyesight.

Another student complained chiefly of the scarcity of rooms. She said: "Many out-of-townners who commute, arrive at school hours before their classes, and much valuable time is wasted because all of the rooms are occupied."

Most students, as well as several teachers who were approached, felt that the practice pianos could be greatly improved. Poor action, poor tone, broken hammers and dampers, and the general antiquity of the instruments were among the reasons cited.

One student probably thought himself a bit of a humorist. "Practice pianos!", he exclaimed. "Do you mean those diminished cracker-boxes with encased hurdy-gurdies? I think they're wonderful. Especially for tonal balance. When I play my fugue for my lesson, it sounds like Rachmaninoff after a long session with Corky Williams."

The last student we visited looked up from an E-flat minor arpeggio and said menacingly: "What I object to is the number of interruptions that keep me from my work. People come barging in here all the time. There ought to be a special circle in Hades reserved for them. And that goes for aspiring Winchells, too. D'y'a get it?"

We got it.

CASTS NAMED FOR OPERAS

Four nights of opera is the ambitious program that the Student Club has outlined for this year, the scheduled dates being Friday and Saturday evenings, January 12 and 13; and Friday and Saturday evenings, April 12 and 13.

On the program for January are "Cox and Box," a typical Sullivan operetta; and "The Secret of Suzanne" by Ermano Wolf Ferrari. The latter opera is one of the standard works of the Metropolitan Opera Company. Both selections will be performed twice, the entire Friday night program being repeated Saturday night.

The responsibility for the entire production rests with students. General manager of the January program is Milton Warchoff, who last year managed the production of "Trial by Jury," the sole venture into opera by last year's Student Club. The student orchestra will be conducted by Victor Wolfram for "Cox and Box." For the opera "Secret of Suzanne" the conductor will be Jacob Schwartzdorf, assistant conductor of the St. Louis Summer Opera Company. Milton Warchoff will handle stage direction for "Secret of Suzanne" and Charles Neiswender will do the same work for the Gilbert and Sullivan operetta. Mitchel Chetel and Omar Danyluke are responsible for stage designing, and Harriet Pauley is business manager.

The casts (two for each opera) were selected after auditions had been held. The following students were successful in obtaining parts:

"COX AND BOX"

BOX..... Ben Carpens, John Bass
COX..... Charles Rasely, Thomas Donohue
BOUNCER Donald Morris, Charles Neiswender
"SECRET OF SUZANNE"

COUNT GIL..... Robert Bernauer, Jack Kilty
COUNTESS

\$1.00 is the price of a combination ticket for both the January and April operas. No tickets can be sold for single performances. The operas will be presented in the Recital Hall of the Institute.

Broadcasts Heard In Recital Hall

With the installation this year of a new radio receiving instrument in the Recital Hall, students and teachers may now hear the broadcasts from the stage of the Metropolitan Opera House every Saturday afternoon at 1:15 p.m. On the first afternoon that the operas were broadcast, over fifty people gathered to hear a performance of Die Meistersinger, by Richard Wagner. During the days preceding the broadcast, students were able to hear recordings of the opera, and follow them with a score, in the Record Library of the Institute.

COURSE FOR PARENTS GIVEN

A new comprehensive series of weekly lectures on the "Essentials of Music" was inaugurated in the Preparatory Department on November 18. The course is being presented by Maude Kindred Perry, who is a graduate of the Piano Department of the Institute, and received her Teachers' Diploma in 1926.

Although primarily designed for parents of pupils in the school, to enable them to keep up with their children in their musical education, the course is also being attended by other adults interested in broadening their knowledge in this line. The series has been planned chiefly for laymen, but at the same time people with considerable musical training will find it interesting and instructive.

In the presentation of these lectures the general policy of the Theory Department has been followed: that of relating, as far as possible, the theoretical and intellectual side of music to the emotional and aesthetic values. By pointing out these different aspects of music, the art of intelligent listening is furthered, in order to enable the listener to take active part in any performance. Mr. Wedge's "Gist of Music" is being used, and phonograph records to demonstrate certain points.

STUDENTS HEARD IN RECITALS

October 13, Bruce Baetzner, Jane Falconer, Marjorie Mitchell, David Sarser; October 27, Ann Cutler, Robert Ruda, Lucille Greenberg, Richard Gonzalez, Evelyn Soloff, Derna De Pamphilis, Lillian Levy; November 3, Victor Wolfram, Marion Faist, Ruth Krieger, Constance Bilotta, Weldon Bryant, Stanley Franck; November 10, Margaret Price, Franklin Neil, Esther Waxman, Ramona Rockway, Wilton Mason; November 17, Beatrice Hyman, Tracy Silvester, Miriam Woronoff, George Brown, Lewis Hamvas; November 24, George Volpe, Stephanie Turash, Ann Grier, Leonard Rostov, Inez Crabtree, Robert Bernauer, Bruce Baetzner; November 30, Leah Weisman, Helene Shanin, Matthew Kennedy, Heloise Macklem, Virginia Groher, Helen Hoffman; and December 8, Mildred Young, Alice Sirooni, Margaret Smith, Frank Barnes, Elsa Krause, and Shirley Rosen.

A special program announced for Wednesday evening, December 13, featured an ensemble of seven harps and chamber orchestra. The harpists included Tullia Calabi, Rosemary Evans, Anne Everingham, Berma Graubhard, Miriam Lickert, Myor Rosen, Margaret Ross, Lucien Thomson, Jane Wyeth, all students from the ensemble class of Marcel Grandjany. Two of Mr. Grandjany's own compositions were performed, together with works by Handel, Debussy, Galilei, and Ravel.

(Mahogany)

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OF THE
JULLIARD SCHOOL of MUSIC

INSTITUTE ENROLLMENT GAINS

The current season of the Institute of Musical Art finds an increased enrollment in all the various departments and courses of the 1939-1940 season. With regular diploma students leading both the special and degree courses, the three combined make a total of 1,044 students registered as of November 15. Of this number some 450 students are enrolled in the freshman year. Last year 1,046 people were studying here, including 61 special students from Teachers College. Taking into account the fact that Teachers College has not found it necessary to avail itself of the Institute's resources this year the corrected registration total shows an increase of 59 students over that of last year.

The present European war has had its reaction upon the school's foreign enrollment, with only 14 students in attendance as compared with 24 last year. The Dominion of Canada has 10 students represented this year, followed by Ecuador, Japan, Puerto Rico, and the Virgin Islands with 1 each. All the states of the Union are present in the student body; far-off Texas with 16 pupils leading the states outside the Middle Atlantic area.

Within the Institute and its various departments, piano majors are the predominating group, having 299 students enrolled as compared with 252 vocal students. There are 168 people studying theory and methods, 135 orchestral instruments, 95 stringed instruments, 51 Public School Music, 18 Organ, 15 academic work and 11 prospective Masters of Science. In the Preparatory Centers, 287 children are enrolled in the various departments and courses offered by that branch of the Institute.

INSTITUTE ORCHESTRA PERFORMS

On Friday, December 15, the Orchestra of the Institute was heard under the baton of Willem Willeke of the Institute Faculty. Featured soloists of the evening were Ruth Krieger, violoncellist, and Marjorie Mitchell, pianist. Included among the purely orchestral selections was the Symphony No. 5, "From the New World," by Dvorak.

CENTERS HOLD X'MAS CONCERT

The annual Christmas Concert of the Preparatory Centers was held Saturday morning, December 16. A more complete report of this event will be found in the next issue of Harmonics.

NEWS OF ALUMNI MEMBERS

(Continued from page 9)

Miss Katherine Bacon, President of the Alumni Association has just completed a series of recitals at Town Hall devoted to the thirty-two Sonatas of Beethoven. To quote one sentence of many enthusiastic tributes appearing in the musical columns of New York newspapers, "The uncompromising integrity of Miss Bacon's art was again unfailingly in evidence at all times, and, as usual, all of the compositions presented were clothed in tones of prevailingly ingratiating quality."

As the heads of leading musical institutes, George Wedge is Dean of our own Institute of Musical Art and Juilliard Summer School, and Howard Hanson is Director of the Eastman School of Music.

On the concert stage Sascha Jacobsen as leader of the Musical Art Quartet; Yehudi Menuhin in a recent Carnegie Hall recital; Maxine Stellman, soprano, as a member of the Metropolitan Opera Company. Following the season's opening performance of "Tanhauser" with Lehmann, Melchior, and Tibbett in the stellar roles, one reviewer wrote, "The most completely satisfying singing of the first act was that of Maxine Stellman in a small part."

On the radio, Andre Kostelanetz is still to be heard regularly Monday evenings at eight, conducting an orchestra of superlative tone quality in his own unique arrangements. Donald Dickson alternates with Nelson Eddy on the Chase and Sanborn Hour, Sunday evenings at eight. Milton Cross, winner of the Diction Award of the Air, animates many N.B.C. programs.

Richard Rodgers, famous in musical comedy annals, produced a new success on Broadway, entitled, "Too Many Girls," and while at nearby theatres two previous hits, "On Your Toes" and "Babes in Arms" were thriving in cinema versions. But this was not enough for this young genius. He had the honor of conducting the orchestra in his own musical version of "Ghost Town" this fall presented at the Metropolitan Opera by the Ballet Russe.

In the literary phase of music, Irving Kolodin continues as a music critic for the Sun and Albert Kirkpatrick remains music editor of Daily Oklahoman, the principal newspaper of that state.

Mr. Wedge as well as others at the Institute are always interested in news of former associates. A number have included with their checks for dues, items concerning their present activities.

SUPERVISORS HEAR TALK

(Continued from page 10)

very few who consider teaching methods objectively. There are many different ways of teaching notation and musical symbols. Mr. Davis' main criticism is that too many teachers do all the talking and leave nothing for the child to do but listen.

"Let the child *do* before explaining technicalities" is his advice to the music teacher.

The fourth problem is the place of jazz in the schools. Mr. Davis believes that the music teacher should be broad-minded. He laughs at the teacher who turns up her nose when asked by her pupils what she thinks of Benny Goodman or swing. The what she thinks of Benny Goodman or Swing. The teacher who sneers at the daily entertainment of the average high-school student puts herself immediately in the opposition. While he doesn't advocate a jam session at every lesson, Mr. Davis does believe that the music teacher should be familiar with contemporary music. "For, after all," he remarked, "the popular tunes are the most singable tunes for the average person."

Mr. Davis' attitude was appreciated by the supervisors and his talk was enjoyed very much.

VIOLIN CONSTRUCTION

(Continued from page 4)

about eighty pounds across the top of the violin when they are in tune. At the point where the bridge stands, the belly supports twenty-four pounds of weight, when the tension of the four strings is eighty pounds.

We now come to the most important part of the violin, the soundpost. It is a cylinder of wood between the belly and back slightly behind the right foot of the bridge. It is so important that it has been named by the French, "L'ame du Violon," meaning "The soul of the violin." Let us examine the part played by the soundpost. If it is removed, the tone loses its intensity and quality, and becomes poor. If it is placed on the violin and not in it, the violin will still be without tone. The strength and purity of the tone returns as soon as the soundpost is restored. The function of the soundpost is to carry the vibrations of the belly to the back.

When the bow is drawn across the string, the string vibrates. The vibration from the string is carried through the bridge to the belly, which vibrates freely. The vibrations of the belly are carried through the soundpost to the back and the air inside the box vibrates, causing the sound.

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HARMONICS

This issue will also include interviews with Josef and Rosina Lhevinne, and with several Institute alumni who are members of the Metropolitan Opera Co.; as well as many other feature articles.

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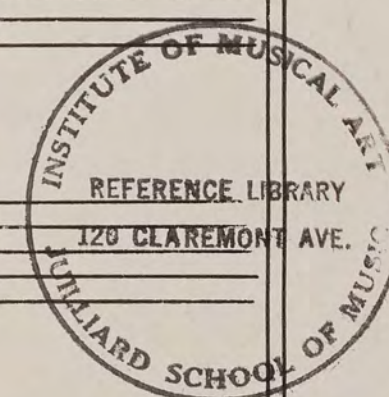
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MARCH - - - 1940

HARMONICS



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INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL of MUSIC

HARMONICS

"The magazine for the entire school"
Published by the students of the
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EDITOR — Victor Wolfram

STAFF

Phillip Doak

Harriet Pauley

Lewis Hamvas

Milton Warchoff

Adelle Lasker

Melvin Zack

MUSIC OUTSIDE CLASS WALLS

A young man, studying at the Institute for the first time this year, said to us recently,

"This school isn't at all what I thought it would be. I came here expecting to learn music outside my classes as well as in them — expecting to find the students eager to discuss and investigate musical problems. Instead, I have found what is almost a complete apathy towards anything of the sort."

This statement is by no means exaggerated. Although there are many students who form notable exceptions, on the whole, there is an appalling lack of musical culture among the Institute population, a real disgrace for an institution of our rank and standing. Students of specialized fields show little knowledge either of related fields of study, or even of music in general. There are only a few students sufficiently wide awake about recent trends in music to show a real understanding of them.

In addition to this, Institute students are handicapped in gaining vitally necessary experience, even in their own particular branch of the musical art. Student recitals do give opportunities for performance, and there are ensemble classes in the school, but there is only a limited number of students who find any extended opportunity to gain experience either in solo or ensemble performance.

Nor can the Institute itself be criticized for most of this. The school has constantly sought new means of giving its students performance opportunities. Rather, the students themselves are at fault for not having the curiosity and the burning interest to obtain the information and experience necessary to a well rounded musically cultured person.

It should be realized that the students must be given, not only a certain impetus in this search for musical culture, but also a certain amount of the resources, both musical and material, necessary to its successful pursuit. This has been the intention of the Student Club throughout its brief history, an intention not always completely realized.

With this aim in mind, the opera productions of the Student Club were started last year. They have,

we feel, been a valuable contribution to the Institute. The experience that they are giving to students interested in the various problems of the opera stage will more than repay the time and money that have gone into the preparation of this project.

However, this has been the only field in which the Student Club was able to organize such a project with any lasting success. Attempts were made last year to extend the performance opportunities of instrumentalists by holding recital programs similar to the Student Recitals, but sponsored and prepared by the Student Club. At these same recitals, we endeavored to stimulate discussions of music and the problems facing musicians. A lack of interest on the part of the majority of Institute students caused this project to cease functioning.

Nevertheless, the Student Club meetings served their purpose. They at least broke the ground, and laid a foundation that the future can build upon. They impressed upon many Institute students the necessity for such work, and will possibly be the inspiration for another attempt.

There is a very real need at this school for students of, let us say, strings, to get together and form ensemble groups; for students of brass instruments to form their own bands; for students of conducting to assemble small orchestras and choruses; for students of piano to explore the literature of two-piano music. And to all this, we may add in capital letters, ETC., for the many other valuable ideas that might be worked out are too numerous to state here.

There is also a need for students to come together socially, both for the social readjustment that many people living away from home lack, and for the opportunity that this would afford for listening to music, talking about music, learning about musician's problems, tearing down the narrow confining walls that seem to be an evil always associated with specialization. Let Institute students have dances, musical evenings at one another's homes, hikes in the country, boat rides, and what have you. The result will be a better grade of work in the formal classes here at school, and a broader general knowledge of music.

Allow us one more word of advice. All these fine things, and more, will never be accomplished by waiting for the next fellow to do them. How many times have people at present engaged on one of the existing Student Club projects been asked: "When are we going to have a dance?" or "Why don't we form a madrigal chorus?"

Why ask us? The difficulties of the magazine and the operas preclude our turning our attention to other projects. Besides, in the past, the work of the Student Club has been undertaken by a relatively few people. If there is to be any degree of permanence to the work of the Student Club, the Institute will have to develop more leaders among its student body. If you are interested in extending the work of the Student Club, why not get started today?

Institute News Items of the Month

The Student Club opera program for April 12 and 13 will include three works. "Blennerhasset" by Vittorio Giannini will head the list. This will mark the first stage performance of a work which was written especially for the radio. Mr. Giannini who is a member of the faculty in the graduate school will assist in the production. "The Poet's Dilemma" a very short work by Dai Keong Lee, (a composition pupil of Mr. Frederick Jacobi) is to be included in the program. The remaining work, "The Golden Wedding", by August Maurage, is a charming piece written around motives taken from Flemish folk songs. The casts and conductors will be announced later.

Alumni "took over" the Institute on Monday, February 12th, when visits were made to Institute classes by many former students. Lincoln's Birthday enabled a large number of graduates to take part in the routine of a regular Institute day.

During the lunch hour, reunions took place in the cafeteria. Then, at three o'clock, the alumni gathered in the Recital Hall for a student program that included Lily Miki, pianist, Andrew Galos, violinist, Hazel Peterson, soprano, and Arthur Ferrante playing the solo part of his own concerto in an arrangement for two pianos. A tea in honor of visiting alumni completed the day.

The chorus of the Institute of Musical Art, under the direction of Igor Buketoff, will broadcast over Station WABC of the Columbia network on Thursday, March 28th, at 9:15 A.M.

The Galos String Quartet, composed of Institute students, gave a recital at St. Luke's hospital on Wednesday, February 28th. The occasion grew out of a performance that had been given some time previously at Bellevue Hospital. Medical authorities were so pleased with the effect of the music on patients that they have asked for a monthly series of such events.

Institute students are now privileged to learn by direct experience of the problems connected with radio performance. For the last few weeks, the Institute has produced a program every Wednesday afternoon at 4:00 P.M. on Station WNYC, 810 kilocycles. The programs have ranged from solos by pianists, singers, violinists, etc., to string orchestra concerts. One of the most notable programs was a recital of compositions by Howard Brockway, member of the Institute faculty.

The Recital Hall is now almost daily the scene of interesting and educational programs. Apart from the regular Student and Artist Recitals, programs of recorded music are presented, the broadcasts from the Metropolitan Opera on Saturday afternoons, the music appreciation broadcasts by Walter Damrosch, and the Institute broadcasts over Station WNYC are all made available to Institute students. A list of coming events may be found on the bulletin boards.

Mr. Wedge in Radio Interview

With the radio dial set at WJZ, Monday morning, nine o'clock, February twelfth, you may have heard these words:

"Today I am very happy to welcome as our guest Mr. George Wedge, Dean of the Institute of Musical Art and Director of the Juilliard Summer School. I imagine there are very few of you who have not heard of the Juilliard School of Music, of the splendid work it is doing in the world of art, and of its talented graduates. Mr. Wedge is one of the most amiable and alert of persons, intensely interested in this world we live in, in the people in it, and in the place music has in the lives of everyone. His position as Dean of the Institute has brought him into contact with all manner and kinds of persons—from six to sixty, he says, from almost every state in the Union and from a number of foreign countries."

The voice speaking was that of Miss Craig, who conducts the "Women of Tomorrow" program. She was concerned with interviewing our Dean about music in the lives of young people.

"The first reason for music is enjoyment," emphasized Mr. Wedge in his broadcast. He told of a mother who lamented the fact that her son's preference for the high school band had diverted his playing entirely from the piano to the saxophone. "I didn't think she should be upset at all—the important thing was keeping up his interest in music. And some day, no doubt, he would come back to the piano. It is more important to build up his interest through some activity."

"An enthusiasm for the professional swing bands on the radio need not be any cause for alarm. There are just as many good swing bands as there are good symphony orchestras. Just the fact that young people like to listen to popular orchestras means that there is music inside them. And that brings up another point. With radio the important influence it is nowadays in homes, children can hear good jazz bands and wonderful orchestras all the time. They can hear the best and are conscious of the best. Their imagination is stimulated by this music, of course."

"There is nothing quite so invaluable to a musical background as the singing of folk songs and making music with the rest of the family. I am constantly amazed by the number of young people who come to us entirely ignorant of their own folk music. Old songs and hymns are a wonderful, unconscious education in themselves."

"Not so long ago a young lawyer brought in his son and expressed the fervent wish that the work at the school would cure the boy of his desire to study music. On the other hand, a colonel in the army sent up a boy of eighteen and said that, although he himself had no knowledge or feeling for music, his boy seemed to have. And since no one knew what the next few years had in store for him, he wanted his son to get all he could out of life."

The Historical Background of the Chorale

By VICTOR WOLFRAM

We are accustomed to think of music, as well as all arts, as being in some way removed from the matters of the world in which that music is produced. The artist is tempted to consider himself as standing above the conflicts and controversies that are the concern of the Phillistine. In this essay, however, we shall take it as axiomatic that art is both affected by and itself affects the historical processes of the period in which it is produced. In any study of the Lutheran chorale, this two-fold aspect must be kept in mind, the chorale was essentially a product of the Protestant Reformation, but to some degree, the Reformation itself was at least furthered by the chorale.

During the period preceding the Reformation, art and the artist had been patronized by the Catholic Church. After the twelfth century, A.D., there were a few laymen, members of the nobility, or, in a few rare instances, wealthy burghers who could afford to support the arts. Before that time, it is fairly safe to say that no art was produced outside of the church.

Music, patronized by the church, had been produced for the church. In the first fifteen centuries of the Christian era, the art of music had developed forms, notes, modes, idioms, all designed for the service of the liturgy. Folk-song, to be sure, had gone its own way throughout the peoples of Europe, but of this we have no record and little information. This we do know—that in the early days of the founding of the church, the music used in the services was more akin to the folk-music of the time than it was to the more sophisticated Gregorian chant, with its Greek and Hebrew derivation, into which it later developed.

This music of the early church took the form of congregational singing. Thousands of hymns were written, in many cases each church having its own hymn-book. (This still survives in Milan, where the Ambrosian, rather than the Gregorian chant is used.) Naturally, with such a confusion of rituals, little unity was possible in the young and growing church, and for this reason, the hymns came into disfavor with the church authorities. Concerning this, Donald N. Ferguson, in his *History of Musical Thought*, says:

(In the early Christian church), the hymn was sung by the whole congregation. Its text was non-biblical . . . The hymns were objected to by the learned and conventional, chiefly on the grounds that they . . . bordered on heresy.

The typical Ambrosian hymns, as described by Ferguson, bore a generic resemblance to the hymns of Luthers time and of today, in that they were

composed so as to be readily sung by a congregation not schooled in music. They were rhythmically symmetrical, dividing themselves naturally into sections, after each of which there was a slight pause, exactly as in the familiar Lutheran chorales. According to Ferguson, they represented an advance, musically speaking, over the non-rhythmical asymmetrical, comparatively formless chant. Ferguson asks:

Why did not (the hymn) take precedence over the chant? The answer is, the service had now become a reflection of the sentiment and taste of the cultivated classes.

The hymn, with its congregational performance, having as it did its origin in those poorer classes of the people from which the church had first sprung, passed from the center of the stage.

The music which had superseded it, unmetrical and modal, as opposed to the folk-music, which was written with a definite metrical feeling, and in an approximation of the modern scales, became the official music of the Catholic liturgy. More than once, some progressive step crept into this music, generally borrowed from folk-song, only to be forbidden and banned by the Pope.

Notwithstanding this, the art of music grew and flourished, until it reached its high point in the compositions of Palestrina. These, Ferguson says: . . . are so exalted as to be almost removed from the plane of worldly emotion.

When the change was made in half of Europe from the patronage of the Catholic church to the patronage of the wealthy Protestant bourgeoisie, a corresponding change had to be made in the type of music produced. The wealthy German merchants could little understand the attenuated harmonies of Palestrina, nor could the Protestant church stomach the sophisticated music, which required for its performance a highly trained choir, and smacked of the pomp and decay of Rome. Remember that the Catholic liturgy, with its color, its incense-bearing censors, and its droningly beautiful Gregorian chant, served to stifle reason so that the faith at which the church aimed might breathe. This esoteric music, calling to the listener to approach his Creator through the medium of the one true church, was vastly different from the more mundane aesthetic of Protestant music, which is described by Ferguson as:

sharing to the full that awareness of immediate personal relation to God upon which Luther chiefly insisted . . . suffusing the whole mass with a sense of the human meaning of the Christian mysteries.

Continued on page 11

STUDENT WINS HYMN CONTEST

Pauline Corliss, who is working on her Master's degree at the Institute this year, recently won a prize of \$200 in a nationwide hymn contest sponsored by the Radio Guide Magazine. She set her music to words written by J. D. Smith, of Dublin, Ireland, who died in 1889. Through a misunderstanding, the judges thought he was her collaborator, and sent them joint congratulations. The Daily Mirror, in reporting the results of the contest, described Miss Corliss and Mr. Smith as "two young New Yorkers". On Tuesday, February 6th, the new hymn was broadcast as a quartet during the "Hymns of All Churches" program.

LITTLE THINGS

A young pianist had just been giving a colorless performance at an examination. One of the faculty turned to another and said, "Don't you think that accent is the most important thing in music?" "Well, I shouldn't say quite that," said the other. A third spoke up and asked, "What do you think is?" The reply was, "The thing that's missing."

The schoolboy's composition on salt applies: "Salt," wrote he, "is the stuff that makes potatoes taste bad if you don't put any in." Art is said to be a number of little things acutely realized, and any one of these may be the missing thing and therefore the most important. Pope put this significant truth in a nutshell when he said "Who deemeth small things as beneath his state will prove too small for what is truly great."

Every teacher is constantly faced with problems growing out of lack of fundamental thoroughness, and realizes that "There is plenty of room at the top, because there is plenty of room at the bottom." — Truly:

"Small habits well pursued betimes
Take on the dignity of crimes."

It is in the beginning that the neglect of little things gets in its unfruitful work—Everything that grows is first under the ground, then in the surface, then in the air. Many students are in the air too soon. They try to flower before they have taken root, and therefore they exhale no fragrance.

There is much wisdom in this Chinese Proverb:

"Do the little things well, then shall come the great things asking to be done."

In this day when superficialities and cynicism are so much in evidence, it is well to gird ourselves with this thought:

"I could make a better world than this,"
the cynic said,

"That's what you're here for," quoth the Sage,
"Go ahead."

CARL M. ROEDER

NEW DEVICE AIDS SINGER

Ever since singing has existed as an art, only hypothetical explanations have been set forth concerning the nature of the voice mechanism. Though a great heritage has been handed down from teacher to pupil, it has been based on conjecture, and hit and miss experiment. Innumerable theories and methods, some of which are closely guarded secrets, have been used in the development of the voice. Many have brought results, others have proved exceedingly harmful. No one really knows just why one method has created a great voice whereas another has failed.

There were some who had tried to find out more about the mechanism. The most notable attempt was that of Emanuel Garcia, who perfected the laryngoscope. This is a mirror that can catch a glimpse of the chords. However, it is very inadequate because the bands move so rapidly that the naked eye cannot determine what they are doing. Photographs were attempted at a later date but they could yield little more than the laryngoscope.

Only about a year ago was man able to see for the first time some of the details of the vocal process. In the Bell Telephone laboratories, two men, Dr. Steinberg and Mr. Farnsworth, using a high speed camera and an excellent lighting contrivance, photographed every vibration of the chords so as to make moving pictures of them in actual use. The details of each vibration are graphically brought out. Although only breaking the ground, they have ascertained that the voice box acts like both a wind and a string instrument simultaneously. The silky chords vibrate within themselves and at the same time release and repel the flow of air in very quick succession. All who have seen the process are amazed at the clarity with which the process is set forth. For the first time the art of singing threatens to become a definite logical procedure really based on plain fact. Just how far-reaching this development is may best be illustrated by the remark of a well known teacher of some 40 years of experience who after seeing it was candid enough to say, "At least now I will begin to know what I am talking about when I am teaching singing".

It must be emphasized that what had thus far been discovered is relatively insignificant. Only inflected tone by laymen has been recorded. Not until the tones of a trained vocalist actually singing can be seen and heard together can any definite assertions be made. More detailed research is under way. The possibilities are breath taking.

MILTON WARCHOFF

THE NORTHWEST CONSERVATORY

A Music School That Serves the Community

The development of American music is always an interesting subject, and, because it is so interesting, usually quite a controversial one. It is like the weather: as Mark Twain said, "Everybody talks about it but nobody does anything about it." However, there are a few exceptions; some people are doing something about it and it is with one particular group of these people that this article is concerned. The group of people happens to be the faculty, students, and friends of the Northwest Conservatory of Music, founded August, 1939, in Grand Forks, North Dakota. It seems rather strange to go to such an out of the way place to look for important currents in the development of American music, but the Northwest Conservatory is unique because it was started with nothing but an idea and the support of a community. How far it will go itself as a dispenser of musical culture is not the only point. It is as an example that it is particularly valuable and it is as an example that its history is herewith presented.

Director of the school is Ralph Matesky, graduate of the Institute of Musical Art (1933). Treasurer is Robert W. Hunt, a graduate of the Oberlin Conservatory of Music (1935). The other members of the faculty and staff are: Irene Bondelid, Viola Boese Sorenson, Dorothy Hovde, and Alyce Brolin.

Since the story of the school and its founding is naturally tied up with the careers of its founders, it will be necessary to indulge in a little biography, Ralph Matesky, after his graduation from the Institute, where he studied violin with Edouard Dethier, held several teaching jobs in the metropolitan area until 1937 when he accepted a position as head of the violin department of Wesley College Conservatory (affiliated with the University of North Dakota at Grand Forks). His associates on the faculty there included Robert Hunt, head of the piano department; Irene Bondelid, accompanist and assistant in voice; Viola Boese Sorenson and Dorothy Hovde, instructors

in piano; and Alyce D. Brolin, secretary of the Junior Conservatory. Matesky, along with his colleagues, became much interested in the community and the opportunities which it could offer musically. He and the rest of the faculty endeavored to make some kind of progress in broadening and developing this latent musical culture, but because of difficulties and situations too numerous to mention here, found themselves unable to make much headway under Wesley College. At the end of the spring term of 1939 the situation had reached a breaking point, and the president of the college, unable to agree with the ideas and vision of his faculty, and preferring to keep peace with the higher powers, dismissed Hunt and Matesky. The others resigned in protest over the dismissal, and after several attempts at compromise had failed all were out for good. Unwilling to let the matter drop there and seek jobs elsewhere, the group decided to stay, and with the support of the community, led by their students and their students' parents, to build a new school where they could be free to follow out their own convictions.

The main idea was this: to found and build a music school in Grand Forks whose sole and chief aim would be to serve the community as the nucleus and point of dissemination for some sorely needed musical culture.

Here was where their ideas and principles came into the picture. The teachers had found the town not at all wanting in musical talent. In their eyes, what was lacking was the facilities for developing this talent, and it was this which their school could give. The school was not to be one where pupils came to take "lessons in music", but rather one whose purpose was to make music a vital, active part of the life of the community. Standards must be raised and with growth and spread the school would become ever more responsible to maintain those standards.

Continued on page 10

SUCCESS STORY - INSTITUTE STYLE

On a day last June, a girl called on her teacher, Mrs. Edna Fearn, to tell her how worried she was over the fact that no position for the four long summer months seemed to be available. Mrs. Fearn asked, "Are you registered at the Placement Bureau?" The girl wasn't. Glancing at the clock, and seeing that it was ten minutes past eleven, her teacher commanded, "You get up there as fast as you can, and reach there before they close at noon."

So off the girl went, reached the Bureau in time, and found that a call had just come in for a pianist to demonstrate a new piano at the R.C.A. building at the World's Fair. Hurrying downtown, she had an audition, secured the job, and played at the Fair all summer. So great was her success that the Story and

Clark piano company started her on a nation wide tour in January. To date, she has spent a week in Philadelphia, a week through Pennsylvania, another week in Washington, and back to New York to show the piano at the opening of Macy's piano department, on which occasion she played for Jose Iturbi, and so impressed him that he had a "Storytone" piano sent to him.

Recently, she has been demonstrating at Bamberger's in Newark. After that, she leaves for New England, then on to the middle west and south, the tour to last six or eight months.

The name of the girl? Martha Sherman, until this year a student in the regular piano department of the Institute.

Alumni Page

ASSOCIATION HEARS TALK BY DOUGLAS MOORE

Professor Douglas Moore of the Music Department of Columbia University addressed the members of the Alumni Association, students, and their friends on Friday evening, February 16th. He discussed the problems of the American Opera with illustrations from the "Devil and Daniel Webster", his opera produced last Spring.

Two elements, Professor Moore pointed out, have militated against the development of a native American opera. First, the opera has a connotation of social importance, associated with mink coats and limousines; second, it represents culture with a capital "C". All great operas were written for large numbers of people who regarded them as entertainment. Cultural improvement was not considered. When an American composes an opera, he very often forgets that it is a form of relaxation. This is also true of symphonic music. "There is a taint of culture about all American music", Professor Moore observed.

The librettist may be at fault. He does not consider the entertainment angle. The American theatre, Professor Moore feels, is very advanced and sophisticated. Its productions have a quality of stagecraft absent from any production of the opera. This is not true abroad. To illustrate his point, Professor Moore mentioned his enjoyable experience at a performance of "Rosenkavalier" in Vienna. The production employed every known stage device and represented contemporary stage in its feeling.

The American librettist generally uses material remote in feeling; e.g., Revolt of the Druids, Merry Mount, The King's Henchman, etc. All are definitely

of another age. The only really good American libretto was "Emperor Jones" with its wealth of contemporary realistic feeling. There seems to be a paralysis of imagination. Librettists feel they must do something impressive. They don't speak directly in terms of the American theatre.

Several noteworthy experiments have been made. "Four Saints in Three Acts" for example was "timely" as Professor Moore expressed it, "because no one could understand it."

Certain American prejudices must be considered if a popular American opera is to develop. The Italians when they speak gesticulate a great deal more than the Anglo-Saxon. They sing their language. Consequently, the opera for them is a natural form of expression. It is not ridiculous to them to be emotional about the ordinary things of life. But in a native American opera only those things which have a certain emotional quality should be sung; the rest should be spoken. Gestures must likewise be reduced to a minimum if the opera is to be natural.

In the "Devil and Daniel Webster" Professor Moore indicated that these points were kept in mind. It has a judicious balance of singing and speaking suited to the action and American temperament. It is timely in feeling although its time setting is a century ago. In the climax of the opera when Daniel Webster addresses the jury the speech is highly oratorical. The effect would have been lost if the words had been set to music. Here it seemed well to speak the lines to musical accompaniment with occasional sung interjections. Recordings of the opera were used for illustration.

NEWS OF ALUMNI MEMBERS

Mr. Andrew W. Watson, tenor, will give a Town Hall Recital, March 31st. He received his early musical education in Dallas, Texas, and at colleges in Birmingham, Alabama, and Greensboro, North Carolina.

✓ ✓ ✓ ✓

Theodore Ullman, one of New Jersey's foremost concert pianists, was the soloist with the Federal Symphony Orchestra of New Jersey on February 15th, in its series of North Newark Artists' Concerts.

✓ ✓ ✓ ✓

The recent piano recital by Minuetta Shumiatcher was hailed as a personal and artistic triumph by a large and appreciative audience of Calgary music lovers.

✓ ✓ ✓ ✓

According to the music critic of the Richmond Times, concerning William Masselos: "The Ars Mu-

sica Guild is much to be complimented for bringing to Richmond for a concert the brilliant young pianist, William Masselos. His performance was one that displayed great powers of technique, a thing not unknown, to be sure, among young people of the present day, but Mr. Masselos went far beyond many gifted young musicians showing musical perception and feelings that are truly remarkable for his 18 years.

"Mr. Masselos has the ability to create many moods and to modulate from one to another with artistic skill, so that everything is always interesting and there is never a moment when he lets you down."

✓ ✓ ✓ ✓

A Mozart and Brahms evening was presented at Teachers College of Columbia University on February 9th, in which Cornelia B. Potter, violinist, Virginia Coy, violist, and Walter F. Potter, cellist, participated.

Continued on next page

NEWS OF ALUMNI MEMBERS

An interesting letter from Father Flanagan's justly famous Boys Home was received by Mr. Wedge: "I hope that you will remember me. I was a student in the Supervisor's department several years ago. I was in the group with George Sharp and Willard Briggs.

"At present, I am musical director at the above institution. I have been here quite some time and I think I have done a good job. Father told me that I must have received a good musical education and I think I did.

"Is Mr. Gartlan still in charge of the Supervisor's division?

"The boys are a great bunch to work with. At present, I have a band of 30. I also have inaugurated a junior division. I have 60 boys who belong to this group. They act as a feeder for the senior band.

"A new picture is going to be made this Spring and the band is going to have an important part.

"We are contemplating on taking the boys for a tour this Summer. This will take us to New York. We have also been invited to play at the World's Fair. Since coming here, I have plenty of ample opportunity to travel. We have played for various organizations and were even guests of the Governor of Nebraska. The school is well known and we have people from all parts of the country visiting daily.

"I thought that you would be interested to know what happens to some of your graduates. I was in New York some time ago, but I didn't have a chance to see you. The next time I come East, I will make it my business to see you."

JACK B. SILVER

George Sharp himself writes the following letter from Suffern, New York: "Enclosed is clipping of newspaper criticism of production of 'Patience' for which you recommended me as Director and with it my sincere thanks.

"It was not only a huge success when we did it, but two weeks later we performed it again for the benefit of the local Rotary Club.

"Also it may interest you to know that we are in rehearsal with our Little Symphony Orchestra for a concert in March and I have been reengaged to direct their Spring production in May, displacing Osbourne McConathy, Jr. of the National Symphony Orchestra in Washington, D. C. So you see it has developed into quite a job as well as being a very pleasant association.

"Again my sincere thanks to you for this opportunity."

Mary Ruth Haig, a member of the faculty of St. Marys' School and Junior College at Raleigh, North Carolina, recently presented a piano recital in the Faculty Series. It was a comprehensive program with emphasis on the moderns.

In praise of Wesley Sontag who conducted at a concert of symphonic music played by St. Ann's Orchestra, Brother Philibertus, Music Moderator, says, "Although Mr. Sontag has been in charge of the orchestra only about two months, he has accomplished a great deal during that short period.

"I hold Mr. Sontag in high esteem and so do the members of the orchestra. We have a few very good professional musicians in the orchestra. They think very highly of Mr. Sontag's musical ability and of his method of conducting."

Thomasina W. Talley writes from North Carolina College at Durham that she is enjoying her work as the Director of Instrumental Music there.

Ralph Hollander, violinist, will appear with the Civic Orchestra under the direction of Eugene Plotnikoff, Monday, February 19th at New York University, and on Wednesday, February 21st at the American Museum of Natural History, which program will be broadcast over WNYC.

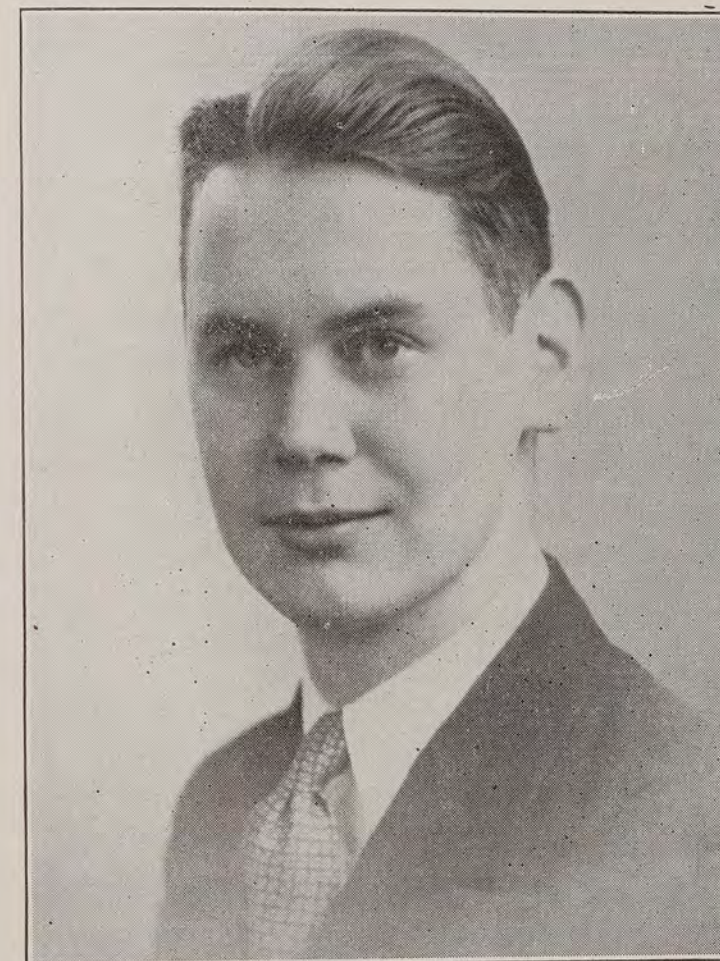
Donald Comrie is leaving February 23rd on a tour as accompanist for David Rubinoff. Mr. Comrie will also include solos in many of the programs. They are scheduled for appearances in concert halls, theatres and on the radio, where "Rubinoff and his Violin" are nationally known.

The November publication of *The Etude* presented an interesting contribution from Elna Sherman, on the subject of "Romance Music of Other Days" or "A Visit to the Dolmetsch Family."

Another feather in the cap of the Placement Bureau comes in a letter from the D.A.R. "We enjoyed Miss Betty Myers' singing very much. She has so much volume for such a tiny lady. I should judge she has a promising future. The accompanist played a delightful number and I wish to thank you for making it possible to be so well entertained. Many remarked about Miss Myers' fine voice."

MRS. J. P. SCHWARTZ, Regent,
Ellen Hardin Walworth Chapter

SUPERVISOR NEWS



WILLIAM CALLAHAN

Supervisor President, 1939-40

Christmas vacation brought a number of ex-Supervisors back for a visit to the school. From them we managed to glean the following fugitive facts.

Marie Pike is teaching grade and high school in Cornwall, N. Y., and likes it immensely. Two of our alumni now have jobs in the same town. They are Marion Reichling and Herbert Schiffmiller, and the town is Pampa, Texas. Marion has just completed her first term in the Pampa schools, while Herbert has been there for some time. Marion is teaching grade school, and having a swell time playing the drums in her school band.

Marie Mackaye has a position in the Friend's School in Philadelphia, and Tommy Moylan is teaching in Yonkers this year. Louise Kelly is still making the halls of the Norwalk, Conn., junior high schools resound with music.

Concerning last year's class, we hear that Frieda Finkelstein is married. Vivian Goldstein is going after the arts in a big way. She's at dramatic school now. Mildred Dubrow, besides working for her Master's degree at the Institute, is teaching in a music school in Brooklyn. And we almost forgot to say that Lydia Ranieri is now a member of the Institute faculty.

On Alumni Day, February 12th, among the Supervisors here: Josephine McHugh, Gertrude Mitchell, Gertrude Harrison, Joseph Goodman, and William Greenfield.

Third year students in the Supervisors course presented a Christmas program to the children at P.S. 57 before the vacation. Included in the program was a string quartet, a group of carols, and an original five part choral work by Lillian Brunett, to words by Longfellow.

STUDENT RECITALS LISTED

The following students were heard in recitals since the last issue of HARMONICS: December 15, Myrna Macklin, Josephine Rossi, Jeanne Rosenblum, Margaret Gilpin, Barbara Holmquest; December 18, Joy Moss, Johannes Smit, John D. Chrisman, Rita Doubet, Carl Pfeiffer, Robert Ruda, Arnold Eidus, Edmund Zygmunt, Irving Kwasnik, Ruth Krieger; January 5, Helene Shanin, Andrew Galos, Victor Wolfram, Biruta Ramoska, Margrette Price; January 18, Robert Ruda, Vivian Burnstein, Lorraine Neill, Ruth Goloven, Thomas Tsaggaris, Marjorie Mitchell; January 19, Ann Arbona, Eugene Jacobowski, Leonard Rostov, John Newstead, Helen Hoffman, Richard Anastasio; January 26, Joseph Antman, Mildred Cole, Jack Seaman, Julius Hegyi, Beatrice Gorkin; February 1, Andrew Galos, Fritz Meyers, Thomas Lanese, Paul Letourneau, Edmund Weingart, Inez Crabtree, Laura MacMasters, Dorothy Coy, Arnold Eidus, Edmund Zygmunt, Irving Kwasnik, Ruth Krieger, David Sarser, Helen Hoffman, Pauline Jorgenson, Richard Anastasio; February 2, Solomon Davis, Alexander McConnell, John D. Chrisman, David Oppenheim, Bryda-Rae King, Charlotte Smale; February 9, Carl Pfeiffer, Mildred Cole, Martin Feldman, David Ernst Holcombe, Ruth Goloven, Elsie May Wain; February 12, Lily Miki, Andrew Galos, Hazel Peterson, Arthur Ferrante.

A Music School That Serves the Community

Continued from page 6

With this in view the teachers had secured many nationally known musicians to serve on a Sponsoring Committee. The names on the Sponsoring Committee include Mishel Piastro, Roy D. Welch, Howard A. Murphy, Helen L. Kaufmann, Carroll Hollister, Selma Kramer, and the members of the Compinsky Trio. In addition to these honorary sponsors there was a list of local people, all of whom were eager and willing to help the school off to a good start.

After the work of organization and preparation had been attended to, the school opened registration on September 5. From 96 on the first day, the number of students enrolling has climbed steadily up to the present mark of 235, a figure considerably beyond what had been expected, and with the second semester just starting there will be an additional boost in this figure. The interest and enthusiasm with which the school opened has continued unabated and everything points towards increasing growth and prosperity.

In the matter of curriculum, the faculty determined to suit the means to the end; in other words, to offer courses which would develop those qualities of musicianship and artistry which would help to make music a part of the life of the community. Courses in theory, ear-training, general musicianship and ensemble were included in the course of study. In addition to this there are three string ensembles, senior, junior, and adult beginners; and three rhythm bands for the younger children. The senior string ensemble has already taken its place as the finest instrumental organization in the town.

On February ninth of this year, the Presbyterian Women's Association sponsored a concert of the string ensemble with an audience of over 350 in attendance. Harriet Helgaas, pianist, and Beatrice Lentzer, soprano, both young and talented students of the conservatory, were soloists. An operetta, "Hansel and Gretel", is scheduled for the first week of March, and the string ensemble has seven more concerts arranged for the Spring. In addition to this, there are, of course, regular student and faculty recitals.

All in all there are indications of a progressive musical activity too rarely found in the byways of America.

What has been done in Grand Forks needs to be done in many other similar communities. There are thousands of Grand Forks in this country, many of them lacking even in the embryo advantages which Grand Forks now has in the new Conservatory. Until these communities are found, and cultivated musically, America will never attain its full musical stature.

The only possible foundation for a greater music in America is a greater musical awareness and sensitivity on the part of the American people as a whole. Musical awareness is developed through musical experience, and musical experience is what the American musician must give to the American people if he wants to find himself rewarded for his labors.

The United States is still unexplored musically. We need pioneers, like those of the Northwest Conservatory, to seek out our cultural resources and develop our means of expression. American painters have already discovered the vast expanses of our country. Why don't American musicians do the same?

PHILIP DOAK

CHRISTMAS CONCERT REVIEWED

A program of unusual interest was given on Saturday morning, December sixteenth, in the Concert Hall by the Preparatory Department of the Institute of Musical Art. Two beautifully decorated Christmas trees on either side of the stage gave the hall a Yuletide atmosphere, and the enthusiasm of the large audience added to the spirit of the occasion.

The program opened with a song—"O Lord, Most Holy" by Cesar Franck—given by the classes in choral singing with organ, piano, and string accompaniment. Miss Belle Julie Soudant was conductor and the little singers reflected well the careful training they had had. "A Little Suite" by Taasman, a group of little pieces for piano, was presented by Esta Mae Zorn, Doris Robbins, and Jacqueline MacMillan. Peter Tramontana gave two violin numbers—"Minuet" by Exandet-Nachez and "Romance" by d'Ambrosio—and Grace Harrington played two Scarlatti sonatas.

The next part of the program was devoted to creative work by the classes of Misses Mary Louise Sims and Emilie Hahn. The story of Cinderella was vividly told in tones and dances. The composers played their own contributions at the piano and the dancers enacted the story with both gracefulness and imagination.

The orchestra, under the very able direction of Mr. Louis Bostelman, brought the concert to a close with two selections—"Nocturne" from "A Midsummer Night's Dream", by Mendelssohn, arranged by A. Pochon, and "The Mill" by Gillet.

Special credit is due Mrs. Elizabeth F. Harris, Principal of the Preparatory Department, whose excellent guidance and untiring efforts were no doubt responsible for a very large part of the success of the concert.

HISTORICAL BACKGROUND OF THE CHORALE

Continued from page 4

When the great split in the Catholic church occurred, Luther was faced with the necessity of devising a new ritual for the Lutheran religion. Although he differed from Catholicism on but a few points of dogma, he realized the immense popular support that would be turned his way as a result of holding services in the language of the people. Therefore, according to the *Life and Letters of Martin Luther*, by Preserved Smith:

In 1526, under the name of German Mass, Luther published an Evangelic plan for public worship, which included the singing of hymns . . .

Luther had previously seen the value of congregational singing as a means of spreading the Protestant faith. That this means had a great success is attested to by the writing of Cardinal Thomas-a-Jesu, who is cited by Allen Sutherland in his book, *Famous Hymns of the World*, as saying:

The interests of Luther are furthered in an extraordinary degree, by the singing of his hymns by people of every class, not only in the schools and churches, but in dwellings and shops, in markets streets and fields.

Where did the seeds of this remarkable musico-ideological Renaissance come from? The German people could not have been musically unprepared for this burst of song. The Meistersingers centuries before Luther had prepared the ground. Ferguson says: that music-study was a serious occupation of the middle-class German burgher is a fact whose importance can hardly be exaggerated . . . The habit of musical thought was firmly and widely planted, and when the Reformation came,—the musical language in which its feelings could be expressed was already a familiar possession.

Not only was the German Protestant accustomed to expressing himself in song, but the form in which he sang had also been prepared for him by the Meistersingers. According to Ferguson, the form of the typical Lutheran chorale (a,a,b; or sometimes a,a,b,a) was derived from the form in which the Minnesingers, and then later the Meistersingers composed their poetry; namely, two "stollen" (stanzas), and one "abgesang" (refrain), which is exactly the same as a,a,b.

With the groundwork thus laid for him, and with a realization of the value that congregational singing would have for his cause, Luther, in the middle of his life, turned poet and commenced to write hymns.

Concerning the famous hymn, "Ein Feste Burg", much has been written. Besides the music's own beauty, (the tune is traditional, with composer unknown), the words set by Luther were a battle-cry for militant Protestantism. Sutherland comments: ("Ein Feste Burg") was, as Heine said, the Marsellaise of the Reformation. It was sung at Augsburg during the Diet, and in all the churches of Saxony, often against the protest of the priest.

In the same passage, Sutherland tells us that the Protestant armies often sang the hymn before going into battle during the thirty-years-war.

The Reformation was one aspect of the spread of individualism that marked the birth of the present system of economic activity. On the negative side of the picture, this individualism took from the musician the knowledge of security in having as a patron an organization as permanent and rich as the Roman Catholic church. On the positive side, however, it gave to music a personal emotion that had been lacking in most of the music written under the protection of the church; it also gave rise, through the technical advances made by the industrial revolution, to the possibility of technical progress in music which has given us the modern piano, organ, and symphony orchestra. In the words of Ferguson:

The Renaissance, which had unleashed the spirit of individuality, now, out of materials bequeathed by the Christian church, achieved a new homophonic style suited to that sentiment of individuality, which in increasing measure came to rule the world.

And surely, of all the wonderful music that has been written under the influence of that spirit of individualism, which only now is subsiding, none is so expressive of human suffering and striving as the little tunes that welled from the heart of the German people in the sixteenth century, and helped to overthrow an era.

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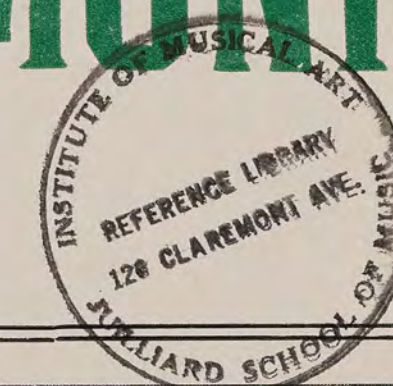
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HARMONICS



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HARMONICS

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EDITOR — Victor Wolfram

STAFF

Phillip Doak

Harriet Pauley

Lewis Hamvas

Milton Warchoff

Adelle Lasker

Melvin Zack

AN ACTIVITY PROGRAM FOR
ENSEMBLE CLASSES

In an unofficial statement to the editor of *Harmonics*, Mr. Wedge recently intimated that he was considering a radical change in the organization of ensemble classes at the Institute. Students have often expressed dissatisfaction with the present setup, which not only fails to make ensemble classes alive and interesting, but also fails to give students enough of the ensemble experience that is so vital to their musical education.

Mr. Wedge traced briefly for our benefit the history of ensemble classes at the Institute. Originally, ensemble was not included in the Institute course of study. At that time, the school was located downtown, and most of the student body, which at that time included many people who are now Institute Faculty members, lived in furnished rooms on Twelfth Street. Living so close together, they naturally felt the urge to make music together, and informal ensemble groups sprang up. From that beginning, Mr. Wedge said, there developed the official ensemble classes that are now required of most instrumental students.

What Mr. Wedge has in mind seems to be something of a return to the informality and camaraderie of that earlier date. Students who worked smoothly together would form ensemble groups, and study a wide range of literature, under the informal supervision of an Institute ensemble teacher. Both the composition of the groups, and the instrumental combinations would be changed occasionally, so as to give each student the widest opportunity possible of making the acquaintance of many examples of chamber music literature of all types and forms.

In addition to this, students who are interested in special problems, such as the present student opera productions, Mr. Wedge said, would be given every assistance in the study and mastery of their problem.

That such a plan would result in many exciting recitals of chamber music at the Institute is obvious. We are reminded of a similar scheme which is now being carried on at the Curtis Institute in Philadelphia. Some time ago at that school, according to a recent newspaper report, a group of students spontaneously asked permission to work on a program of unusual and rarely played music. Permission was granted, and the recital they gave proved to be a great success. The idea caught on, and spread

throughout the school. Furthermore, the recitals became so popular with the general public that they are now a major item in the Philadelphia musical season.

Informal ensemble groups would prove to be a great advance over the present organization of classes. As ensemble is now taught, a large number of students all prepare the same piece of music. Since all must be given a chance to play, frequent repetition of the same music, trying to the patience of both teacher and students, is necessary. Naturally, classes cannot in this way explore much of chamber music literature. In one year, the average mixed ensemble class studies two sonatas and one trio.

The changes suggested by Mr. Wedge follow closely the suggestions of the Student Club. In the recent questionnaire, the results of which are discussed elsewhere in this issue, Institute students indicated their desire to work together for the joint solution of their problems, and their desire to have more performance and study opportunities in all kinds of ensemble work. We hope to see at the Institute in the near future chamber orchestras, small choruses, combination of the two for the purpose of presenting such music as the cantatas of Bach; orchestras with which instrumentalists might have more frequent opportunity to play concertos, and which might be led, as in the Graduate Schools, by student conductors; instrumental and vocal groups of every possible size and combination; as well as the more usual quartets, quintets, and trios. We feel that the adoption of such a plan for the Ensemble classes is of vital importance to the musical well-being of the Institute students; it has the approval of the students, and has received unofficial approval from no less a person than the Dean. Let us hope that it will soon become a reality.

ADMINISTRATION NOTICES

Applications for scholarships should be made in writing before May 1. This applies to present scholarship holders, and others who are qualified. High marks in all subjects, as well as good character and standing in the school are necessary.

* * * *

Students who plan to enter public elementary or secondary school teaching are advised to investigate the requirements of states other than New York. The program offered here conforms to New York State requirements. In New Jersey, however, additional work in social studies and a laboratory course is necessary. These courses may be taken in the summer session of one of the local colleges.

* * * *

Classes of the Juilliard Summer School begin Monday, July 8, and continue to August 16, when the session closes. Registration begins July 5. However, reservations can now be made for particular courses and instructors. Students who are interested should see Miss Chervenik.

Institute students may register before the close of the current semester, and mail tuition fees to the office by July 3.

Besides the regular courses in theory and instruments, etc., the Summer Session will feature classes in conducting by Fritz Mahler, and in composition and orchestration by Ferde Grofe and Roy Harris.

Letters to the Editor

DR. LANGFORD ASKS COOPERATION FOR SECURITY

To the Editors of *HARMONICS*:

In a world full of threats of insecurity and frustration for students, concert artists and teachers in every field, it is most heartening to observe the movement now under way at the Juilliard School — among the administration, the teaching faculty, the student body and the alumni — to look beyond the immediate details of studio and classroom instruction to matters of even more vital concern to us all. I refer to questions about the personal development and social contacts of each of us, and about our professional prospects and entire future lives.

Courses and credits are important, and are apt to loom very large especially around examination time. Yet it is *these other questions* which Experience, that none-too-gracious schoolmarm, compels us to face, preparing students and teachers alike for even sharper tests.

In these matters the interests of students, alumni and faculty are fundamentally the same. That is why the present organization of all the groups is so encouraging. It bespeaks growing realization of common needs and the possibility of better understanding and mutual support.

In at least one of the New York City colleges committees of teachers are cooperating closely and effectively with committees of students in seeking solutions for these common problems. This is possible because the program of democratic organization and interchange of ideas between teachers and students is closely linked with the program for promoting the security of both groups, apart from which the interchange of ideas would tend to be relatively fruitless.

Students need the security of a sufficient income to enable them to carry through their professional training without wearing themselves out in the process, and they need to be sure of obtaining suitable positions when they graduate.

Yours,

HOWARD D. LANGFORD

February, 1940.

Alumni News

"Clementi, the predecessor of Beethoven", is the subject of a lecture-recital which will be presented by Dr. Heinrich Simon, Monday, April 15, at 8:30 P.M., in the Recital Hall. Dr. Simon, lecturer at the London Academy of Music, and visiting professor of musicology at the Washington College of Music, will illustrate his lecture with performances of Clementi's music for piano, and for violin and piano, including unpublished material from the Library of Congress. Everyone is welcome.

The Alumni Association will sponsor a piano recital by Judith Snitman on Saturday, April 27, at 2:30 P.M., in the Recital Hall. Miss Snitman, who recently graduated from the Institute, is now a pupil of Carl Friedberg at the Juilliard Graduate School.

In the Juilliard School the system of scholarships, the N.Y.A. and the Placement Bureau are all fulfilling important functions, though the question may fairly be raised whether these arrangements, helpful as they are, as yet provide adequately for all student needs.

Only as Juilliard students become teachers or professional artists do they feel the full weight of these needs. Teachers, whether in private studios or in public schools or in Juilliard classrooms, if they are to grow professionally, should have opportunity to plan and teach their courses in accordance with their best knowledge and experience. Juilliard teachers are admirably free in this respect. Furthermore, their work can now benefit greatly from contact with other teachers and with the students.

But Anxiety, that hobgoblin which haunts the student in his soberer moments, is not a private demon. He is a familiar if unwelcome visitant to many an artist and many a teacher.

In their need for security, teachers everywhere, including the Juilliard School, are in precisely the same boat as the students. Only when a teacher feels that his tenure is reasonably secure, his salary adequate, and his possible illness and eventual retirement provided for, is he in a position to give himself wholeheartedly to the work of the school. These advantages are not simply for the teacher. The most important argument in their favor is that they make for better teaching.

The civilizations of the past are best known to us not through their military conquests but through their cultural victories. Our own society is scarcely celebrated as yet for the munificence with which it provides for its artists and its teachers. We can learn only through combining our ideas and our common interests to make good this defect.

The annual Composer's Evening of the Institute Alumni Association was held in the Recital Hall on Monday, March 11. The program was as follows:

Theme and Variations)	Ethel Glenn Hier
Study in Blue	
Four Songs	Wintter Watts
Sonata for Violin and Piano	Norman Dello Joio
Three Songs	Theron Wolcott Hart
Chant Oriental	Walter Edelstein
Music for the Dance (Suite for orchestra, adapted for three pianos and two percussion)	Nathan Novick

An important Alumni announcement may be found on page 10.

Reprinted from MUSICAL AMERICA for November 25, 1939

PROBLEMS PRESENTED BY MUSIC STUDENTS OF TODAY

By GEORGE A. WEDGE

The young men and women who today choose to study music present many problems to teachers and parents alike. To the average parent these children are an enigma, not unlike the ducks hatched by the hen. Parents who have had no experience with music as a profession or a career can be of little assistance in an advisory capacity. They can readily understand the choice of one of the traditional professions, such as the ministry, law, or medicine, which seem less hazardous in comparison because of every-day contacts in these fields. But music and her sister arts are looked upon with suspicion. Instrumental and vocal teachers, likewise, have been slow to grasp the fact that music is now a major branch of education, that a questioning, determined generation wants to know what it is all about, and that instruction means much more than "giving music lessons."

First, it is well to consider the various types of students who study music and their background. The genius, an unmistakable phenomenon, is very rare. He needs specialized training or guidance, and the only obstacles to his development are over-ambitious parents and teachers. The very talented child who at an early age sings and plays, has absolute pitch, and may compose sonatas and operas is very often mistaken for a genius, particularly by parents and their friends who immediately see another Yehudi Menuhin or Deanna Durbin, and are, therefore, an easy prey to ambitious and none-too-scrupulous teachers. The exploitation of such talent too often prevents normal development, and may thwart what might have been a successful career.

AVERAGE AND BELOW AVERAGE TALENT DEFINED

The average talent, and in this category fall the majority, is an all-round individual possessing natural musical feeling, good hearing sense, possibly absolute pitch, and a gift of self-expression through some musical medium. With proper training he will develop as a successful musician and performer, and thus become an important factor in his community. The less talented has some of these attributes, a real love for music, and a desire for self-expression, but generally lacks outstanding performance ability. In this class at the present time we find adults who are beginning music study or continuing something abandoned in childhood; also the young men and women of college age who have developed a desire for active participation in music because of contacts through glee clubs, radio, or victrola. Recently, in a restaurant I overheard a man advising a boy of twelve to learn to play golf, bridge and the piano if he would be a success.

All four types present many new problems to teachers and music schools. The students come with a far greater musical background than their predecessors. Music of all kinds has been made accessible

to them through the radio and victrola. Furthermore, the widespread development of active participation in music in our secondary schools and colleges through the orchestras, bands, choruses, group instruction in instruments, singing, and theory has given them musical experience and a foundation. In the last few years secondary schools have set up departments for student guidance holding frequent conferences to direct students in their choice of a profession or career, thus aiding them to make the vital decision affecting their future. Since music is now included in the vocational guidance programs, the students come with definite aims and demands, showing their familiarity with the profession of their choice and the standards of instruction.* The economic condition of our present day society has contributed greatly to the student's seriousness in this matter.

Students have thus developed a degree of independent thinking regarding the course of their own lives. The need for specially trained people in all occupations has led us away from standard programs of study in our high schools as well as in colleges. Specialization has brought about the growth of professional schools of higher education. And these in turn require some specialized study in the secondary schools. Consequently, the high school student must make decisions of vital importance to him earlier than students of the past. He therefore enters his professional training with seriousness of purpose, and at the same time because of his experience has definite preconceived ideas of what his education should do for him.

WHAT THE STUDENT EXPECTS

All students hope for a performance career, and hold this as a goal. Being conscious of the demands of such a career and present-day competition, they strive to be all-around musicians as well as performers in a specialized field. All instruction must have direct application to their musical development. They expect their instructor to be a performer known to the public, or if he is not concertizing, he must be able to convince the student of his ability to do so. The teacher most in demand is one who is well organized in the conduct of his profession, is definite in his instruction, and is understanding and willing at all times to discuss and consider the student's viewpoint.

The opera, concerts, symphony orchestras, radio and arranging are major goals. Added to this there has been a decided trend toward education, which offers extensive possibilities. Students realize the enlarged field of activity in our schools, colleges, and community movements, all of which offer opportunities for performance, as well as teaching, and require musicians of ability.

*The National Occupational Conference of New York City has published a comprehensive pamphlet entitled Occupations in Music. N. Y. U. is now handling the distribution.

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A TOUR THROUGH OUR MUSICAL HINTERLAND

By SAMUEL GARDNER



New York is a famous city. There is great musical activity here. But, what is happening in music education in some of the other cities of America? For, after all, truly speaking, New York City, 57th Street especially, could be termed the tail-end of European musical influence in our country. One receives no indication of the new American efforts in music until he crosses the Hudson River and gets into the great expanses. It can be said that that's where America really starts.

When one is a busy teacher at our school, it becomes almost impossible to move over the land to see and hear others at work. Fortunately the opportunity presented itself to me this past winter to visit several important cities in order to deliver some talks on violin study and partake in discussion with large groups of teachers. It also provided me with the chance to see and hear many groups of public school children doing their bit in music.

The first city on the schedule was Kansas City, Missouri. On December 29th last, the Music Teachers National Convention took place. Your writer, among many others, had to present a paper on his new book of violin study at the String Forum before two hundred violin teachers from many sections of the country. The viewpoints presented at such a three-day convention were of inestimable value both theoretically and from a practical standpoint.

My one regret was to realize how few New Yorkers were there to share in the excellent opportunity of meeting a tremendous group of brilliant educators seeking knowledge and expounding their pet theories. Arnold Schoenberg seemed to be in the midst of every warm discussion. He delivered a great talk on "Ear-Training through Composition." He told some exciting stories of his work at the University of Southern California in Los Angeles.

It was my privilege to watch an exhibition of violin class work by a group from the schools of Kansas City which showed much promise for future development along these lines; crude, but very exciting, and excellently handled as a class by the director of this violin work, Mr. George Keenan and his assistant, Mr. Wilfred Schlager. I learned that there were many hundreds of violin students receiving instruction in the Kansas City schools. Good for them!

The next stop was Atlanta, Georgia, in the sunny south. But upon arriving there we found the thermometer registering twelve degrees fahrenheit. Brrr. it was cold! And I had so greatly anticipated basking in the warm southern climate. The natives all apologized for the weather, as they do in California when it rains.

The atmosphere was cold, but the warmth of soul of the Atlantans was superb. A group of forty-two violin teachers from the environs of Atlanta and Central Georgia met with me to hear and argue about what was new in violin education. And argue they did! One grand lady, an elderly violin teacher of many years standing, aged sixty-seven, (she had studied with Joachim), tore into me on almost every point I delivered. Sweet soul, she had been living in the old European shell all these years and it never dawned on her that something new might possibly develop in violin teaching, as well as in raising her family. However, she confessed later that she had been on the wrong track all these years, but was going to start all over again. Great spirit, I'd say!

Then at Spartanburg, South Carolina, a visit for just a few hours at Converse College showed a desire on the part of a faculty of very talented people to get hold of the newest ideas available for the benefit of their students. The director is Mr. Ernest Bacon, a fine pianist and composer. His charming wife is quite a remarkable cellist. And whom did I find there but Miss Grace Harper, the violinist, a Juilliard protege of Paul Kochanski, doing some fine work with her violin students.

On to the train again for the long trip to Chicago, the great mid-western metropolis where the public school classes run into thousands. A group of three hundred violin teachers did me the honor of attending my lecture-recital.

Then proceeding to the most exciting musical event I have ever witnessed or taken part in. The three-day string clinic at Detroit, Michigan, held under the auspices of Wayne University for all the public school teachers of Michigan.

Note this, readers. In the public schools of Detroit, seven thousand five hundred children, by exact count, are receiving violin instruction. And this is all voluntary. There are forty violin teachers on the staff who teach this young army of fiddlers. Enthusiasm runs high and the torches burn furiously. And hardly a soul worries or knows anything about Carnegie Hall. Isn't that grand?

Continued on page 8

News of Institute Recitals

Recitals scheduled for April include the program of Gerald Tracy, pianist, over WNYC on Wednesday afternoon, April 17; a piano concerto series by pupils of Carl Friedberg on the afternoons of April 18 and 25; a piano recital by the pupils of James Friskin on the afternoon of Friday, April 26; a violin recital by the pupils of Sascha Jacobsen, Tuesday afternoon, April 30; and a piano recital on the evening of April 30 by Frieda Jones.

* * * *

During April and May, recitals will be given by student candidates for the post-graduate diploma of the Institute of Musical Art. These recitals are a pre-requisite to the diploma. Those who will appear include Anna Daube, April 20, singer, Marion Bradley, April 25, singer, Hazel Peterson, April 27, singer, Alberta Solitario, April 29, pianist, Carol Finch, April 29, pianist, Lewis Hamvas, April 30, pianist, Helene Druke, May 1, pianist, Pauline Corliss, May 2, pianist, Barbara Holmquest, May 3, pianist, Walter Schoeneweis, May 4, pianist. All recitals will be in the afternoon.

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A two-piano recital by pupils from the ensemble classes of Rudolph Gruen will take place Saturday afternoon, April 20, in the Recital Hall. Those who will appear include Violet Fitch, Johannes Smit, Ruth Goloven, Elsie May Wain, Phillip Doak, Jack Seaman, Leah Binder, Katinka Stollberg, Joy Moss, Alice Bentley, Reta Von Thurn, Bettyjane Brophy, Myrna Macklin, Vivian Bursten, John Chrisman, Lorraine Neill, Carl Pfeiffer, Renee Roth, Mary Clement, Carol Seeger, Emily Davis, and Olga Richter.

* * * *

Arthur Christmann, clarinet, Harold Lewis, piano, and Charles Krane, cello, will present a program of chamber music by Reger, Saint-Saens, and Beethoven on Tuesday evening, April 23, at 8:30 P.M. in the Recital Hall.

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Doris Frerichs, pianist, appeared in recital on Friday evening, April 5, playing a program by Bach, Brahms, Franck, and others.

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With a program that listed songs by Handel and Tchaikowski, and a group of Central Asiatic and American folk-songs, Charles Haywood, tenor, gave a recital at the Institute on March 8. William Reid was the accompanist.

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The Murat String Quartet, Ronald Murat and Vivian Speisman, violins, Herbert Garber, viola, and Charles Krane, cello, was heard in recital April 2.

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Compositions by Johannes Brahms will be featured in the Faculty recital that presents Henrietta Michelson, pianist, and Emanuel Zetlin, violinist, on Tuesday evening, April 16, in the Recital Hall.

Friday evening, April 26, at 8:30 P.M., the orchestra of the Institute of Musical Art, under the direction of Willem Willeke, will give a concert that features as soloists Dorothy Coy, cellist, David Sarser, violinist, and Barbara Holmquest, pianist. The program will also include a selection for soprano solo, baritone solo, and chorus.

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A two-piano recital by Frances Hall and Rudolph Gruen took place Tuesday evening, March 12, as one of the series of Faculty recitals. The program included selections by Bach, Weber, Liszt, Arensky, Franck, and others.

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Lonny Epstein, pianist, and Emanuel Zetlin, violinist, both members of the Institute Faculty gave a sonata recital in the Institute Recital Hall March 5. The program consisted of sonatas by Schumann, Debussy, and Beethoven.

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The afternoon of March 15 featured an interesting lecture-recital by Annabel F. McKellar, member of the Institute Faculty. Miss McKellar lectured on the origin and development of the suite. Her talk was illustrated by students of the Institute, who played several of the suites of Bach.

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Another of the series of Faculty recitals presented Frances Mann, pianist, on Tuesday evening, March 19.

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Gerald Tracy presented a piano recital on March 15, that included works by Bach, Beethoven, Debussy, Ravel, Albeniz, Schubert, and Chopin.

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During February and March, several Institute students broadcast over Station WNYC at the regular Wednesday afternoon hour devoted to Institute recitals. Those who appeared were Beatrice Hyman, Helen George, Mary Miles, Julius Hegyi, Lewis Hamvas, Josephine Rossi, Andrew Galos, Richard Nass, Thaddeus Cykowski, Richard Anastasio, John Bass, Victor Wolfram, Lilyan Crystal, Myrna Macklin, Anna Daube, Wilton Mason, Rita Doubet, Lily Miki, Elizabeth Myers, and Solomon Davis.

CHAMBER MUSIC PRIZE TO BE OFFERED

One hundred dollars, the Coolidge Prize for chamber music, will be awarded May 17 to that student of Theory 104, 105, or 106 who has written the best composition for any chamber combination. Compositions should be left in Miss Chervenik's office not later than May 3.

On Friday, May 17, at 4 P.M., the winning composition, as well as others that the committee of judges considers worthy, will be performed. Included in this program, too, will be original works from the Theory classes grade 12, 21, 22, 31, and 32. Compositions from students in these classes must be submitted to the theory teachers not later than May 8.

The Student Looks At The Imperialist War

Will the United States eventually be drawn into the present war in Europe? This question seems to be uppermost in the minds of many Americans just now, if one may form any definite conclusions from the press and from the radio commentators.

If the war spreads and the United States becomes involved, what attitude will the average American college student adopt toward the conflict? What is his present attitude toward war? Is he as susceptible to the influence of propaganda and slogans as was the college boy of 1914?

In attempting to answer these questions intelligently, it may be helpful to survey briefly some of the changes that have made the world of 1940 different from that of 1914, particularly as those changes are affecting the thinking of the young people of America. During the first decade of the twentieth century the third Industrial Revolution was developing. The results of economic nationalism were apparent to the critical observer, but not until the middle twenties did they actively menace world peace and international order. During the same years the advancement of science and invention was gaining steadily. Americans had accepted industrialism and urbanization, but not until the crash of 1929 did they begin to recognize the potentialities of the machine. Social and economic problems that resulted from a rapidly changing world and had been aggravated by the World War were crying for solution even before 1929. Then came the depression, the collapse of world order, the repudiation of treaties, and the triumph of power politics in the present international chaos.

This is the situation that faces the college boy of today. His vital concern is his economic security. Little wonder that his mind is busy trying to find the answer. How different is his outlook from that of his predecessor in 1914. The modern youth knows of the "mauve decade" only through hearsay. He is thinking hard; his attitude is critical; he is skeptical and even cynical; there is a certain grimness about him that was entirely lacking in the youth of 1914. Many of the older generation have not forgotten the days when they were swept along by the familiar slogans, "Keep the world safe for democracy;" "Freedom of the seas;" "Self-determination for small nations." The troops marching down Fifth Avenue in 1917 were smiling confidently, and their faces glowed with the spirit of the crusader. Was was a high adventure! All too soon they were to encounter the grim reality of mechanized warfare, gas and mud.

Many a modern boy has learned something of the horror and futility of war from his father who fought in the trenches; many more are keenly aware through study and observation that war is an adventure from which they shrink with all the power of their young manhood. Does this mean that our college boys are less patriotic than their predecessors, less loyal, less true to the democratic love of freedom that burns in every American heart? On the contrary, to this observer at least, such is not the case. Does

it not take fortitude to face economic conditions as they exist today; deep critical study and analysis to evaluate conflicting theories; a high type of bravery to march into a doubtful, uncertain future, and fight for security in a shaken world?

The answer is obvious. The modern youth is eager to live, not to die. He has no ambition to become part of a lost generation. Granted that he is groping blindly and is often hopelessly bewildered. Can the older generation, with superior wisdom and experience, boast that they are not bewildered?

When college boys are asked the question, "What is your attitude toward war? Would you be willing to fight if the United States should be drawn into the war in Europe?", their invariable reply is, "I am willing to fight only in the event that my country is invaded." If young people are cynical, if they are led astray by ideologies and theories that seem to promise a way out, whose is the blame? The older generation should face the situation honestly and place the responsibility where it rightfully belongs.

In a recent survey conducted by Denton M. Gerow to discover the fundamental need in the lives of the young people of America today, he received a letter from President Roosevelt which closes with the following statement: "I doubt if there is any problem social, political, or economic that would not melt away before the fires of a spiritual awakening."

Our young people are weary of the endless discussions regarding their moral and social ideas. Might it not be an effective means of hastening the spiritual awakening of which the President speaks if the older generation could give constructive and critical thought to the ways in which they can aid in preserving the ideals of democracy through a deeper appreciation and understanding of youth's problems, and a more profound faith in their integrity?

Example is often more potent than precept. When leaders and educators are spiritually awakened; when they can arrive at a common understanding with those who are on the threshold of life and co-operate with them in an earnest determination to make this world a decent place in which to live, they need have no fears of the issue. The young people will meet them half-way, and the future of American democracy will be safe in their hands.

BLANCHE SHATTUCK

The editors wish to thank Miss Shattuck, instructor of history at the Institute, for her keen analysis of youth's attitude towards the present war.

We feel that such an analysis is particularly appropriate at this time, which is the date of the annual youth demonstration against war. Miss Shattuck's contact with hundreds of young people every week makes her specially capable of seeing clearly the problems of youth.

Publication in Harmonics of any article does not necessarily imply editorial approval of the views presented.

Education Of A Musician

By VIRGINIA LEE

Four-and-a-half year old Kaith Emerson Gruen has a favorite wish, so different from the wishes of most four-year olds that it makes him news, particularly in the world of music. Give Kaith a wishbone and he will say, "I wish for a music lesson." And he's been getting his wish — ever since he was two.

The blond haired, quiet mannered son of Frances Hall Gruen and Rudolph Gruen, distinguished two piano artists, had his first music lesson at two, played in an informal recital several months later and, when he had attained the advanced age of three, began composing. His first piece, an entirely original composition of a few bars, he called "See the Honey in the Comb".

Daily Kaith is revealing such marked musical gifts that his story is one musicians will follow with interest.

As soon as he could hold a pencil he learned to read and write notes. Now his composing has developed to the point where he has written a chromatic parody, with dissonant harmonies, on a diatonic exercise. He knows all the keys, both major and minor, and thinks nothing of playing a melody in one key with one hand and in another with another.

His father, who is his teacher, says that in addition to having a remarkable ear, Kaith has a sense of rhythm that many musicians might envy.

But the child's talents are not limited to music. A year ago he passed an intelligence test at Teachers College, Columbia University, with such an exceptionally high standing among 10,000 children that the college authorities informed his parents that theirs was an unusual youngster. Realizing their responsibility in bringing up a child so richly endowed, Mr. and Mrs. Gruen are trying not so much to direct Kaith as to guide him in following his own bent.

Right now he's engaged in composing an etude of 32 measures, whose title alone, "The Theme of Difficulty", might well dismay a more experienced composer. The motif of the theme was first sung

by Kaith to the words, "Yes, it is Hard". The Gruens have a singing game dear to Kaith's heart. Instead of saying, "Please, pass the salt", or "Do you think it's going to rain?", they sing the sentences. Anyone overhearing them might think an opera rehearsal was in session. It was in the game that Kaith first sang his, "Yes, it is hard", liked it, sang it again and again and finally began developing his piece around it.

He can sing at sight and recently demonstrated that he has a gift invaluable to a musician, visual memory. Coming home from the Riverside Nursery School, New York, the other day he announced that while taking his nap he had learned to play the school A, B, C song. Whereupon he marched to the piano and proved to a surprised family that he had. Teachers at the school say that every day at nap — time Kaith lies on his cot, his lips moving and his fingers striking imaginary notes on a keyboard.

Although he is never so happy as when at the piano, or listening to music, he will tell you with great seriousness that when he grows up he hopes to run a streamlined engine.

His parents have no idea of making a child prodigy of Kaith, nor has Mr. Gruen attempted to teach him any playing facility, although he believes it would be easy to do. "He knows many things that some people don't learn even after ten years of study", Mr. Gruen says, "but his instruction has been so unorganized that he's ignorant of many of the simpler things".

Should Kaith ever decide on a career as a concert pianist, his present platform manner will have to undergo some drastic changes. As established at his first appearance his style was refreshingly original, but perhaps too unconventional for the average recital hall. Throwing formality to those who cared about it, he approached the piano frog-like on all fours, slid bellywhoppers across the bench, then righted himself and played and sang his piece perfectly.

A Tour Through Our Musical Hinterland

Continued from page 5

I talked to, played for, and argued with the teachers (almost fought, too) for six hours on each of the three days. I think they will have something to debate about for quite a while. Imagine over one hundred elementary orchestras, and the town buying fifty thousand dollars worth of instruments all during the depression! I would like to see the New York public schools develop their music to such a degree and have the Juilliard School as their musical goal.

On the train again and back home to Room F. And what an inspiration it proved to be! What a reward for many years of experience gained in our great school and then to see some of our principles acting as guiding elements in other centers of music education.

The moral for us all is — we are privileged to be part of a wonderful school. May it have a long and prosperous life!

STUDENT CLUB PRESENTS NEW OPERAS



Probably the most needed and least realized factor in the growth of American music is the opportunity for composers to get their works performed before American audiences. The attitude in general among musicians and the public seems to be sympathetic toward the composer, but efforts in his behalf rarely progress beyond the stage of fine talk. Although music schools should be the motivating force in promoting and encouraging new music, they have been too often in the past merely a passive observer in the composer's struggle for recognition.

In view of the real value of public performances for new music, the student opera program here at the Institute takes on added significance. Not only do the two evenings of opera, April 12 and 13, give students stage experience, orchestral and singing opportunities, as well as conducting and stage-managing responsibilities, but of even more importance is the fact that two new works by American composers will be given their stage premieres.

These two operas are "The Poet's Dilemma", by Dai Keong Lee, and "Blennerhasset", by Vittorio Giannini. The first, written by a student at the Juilliard Graduate School, concerns itself with a struggling young poet, (he could have been a musician just as easily), who is faced with the problem of debasing his art and eating three square meals a day, or maintaining his artistic standards and starving.

All the action takes place in a furnished room similar to those along Claremont Avenue.

In order to obtain a more realistic touch, a special acoustical reflecting backboard has been designed by Mr. Stringham, so that characters can stand with their backs to the audience and still be heard with the greatest clarity.

The production of "Blennerhasset", by Mr. Giannini, who teaches theory in the Juilliard Graduate School, will mark the stage premiere of a work originally written for radio. The adaptation for stage was made by Milton Warchoff. Mr. Giannini is well known to the American public through his orchestral, choral, chamber, stage, and film music. In his student days, Mr. Giannini was a scholarship pupil at the Conservatory in Milan, Italy, and at the Juilliard Graduate School, studying composition under Trucco and Goldmark. He received the American Grand Prize of Rome, the awards of the Juilliard Publication, and the Society for the Publication of American Music. "Blennerhasset" was commissioned in 1939 by the Columbia Workshop for Station WABC. Howard Barlow was the conductor. The Institute performance will be under the baton of the composer.

The third work scheduled for production is "The Golden Wedding", by August Maurage, a French composer, built about motives taken from Flemish folk-themes. This work will be conducted by Bernard Chebot. Dean Dixon will be the conductor for "The Poet's Dilemma". The stage direction for the two American operas is under the supervision of Milton Warchoff. The French opera will be directed by Richard Marshall.

The cast of "The Poet's Dilemma" includes Misses Pauly, Smith, Wolf, Bilotta, and Messrs. Hunt, Neiswender; for "Blennerhasset", Misses DePamphilis, Slaight, Greenberg, Ford, Rockway, Bible, and Messrs. Marshall, Sylvester, Rasely, Caperton, Jackson; for "The Golden Wedding", Misses Ramonska, Cale, and Messrs. Bernauer, Neil and Rasely.

BRYDA-RAE KING AND MELVIN ZACK

REPORT ON EXTRA CURRICULAR ACTIVITY

To discuss the expansion of student extra-curricular activities, forty Institute students met on March 7 in the Recital Hall. The discussion was based on the results of the questionnaire answers submitted by over 2/3 of the student body.

The report on the questionnaire emphasized that the outstanding problems of the Institute student, in order of importance, center around (1) the professional placement problem, (2) the difficulty of developing a rounded social life during one's years of Institute study, and (3) the desire to find ways of making practice in major studies more effective.

Professional placement problems confronting our potential music teachers and performing artists were summed up as follows:

As regards teachers, — there is evidently a growing need for competent music teachers throughout the country. The Institute, through its rigorous training, is turning out its graduates well-fitted for these positions. In what way can we place our graduates more frequently? Certainly, we have *little* to gain by sitting back and waiting for opportunity to knock. We have *all* to gain by taking a greater initiative in making schools throughout the country *Institute conscious*.

Specifically speaking, therefore, we need a more aggressive publicity, — varied advertising. In a word, to use the keynote of modern business, we need salesmanship, even, if need be, in the form of traveling representatives.

Obviously, these considerations apply to our performing musicians, also. And so, seeing the problem in these terms, and thinking it out together, we

may very well help augment the fine work that the Placement Bureau has done till now.

Discussion of the working out of a rounded social life and at the same time doing justice to one's studies brought forth the following possible solution:

We may have been overlooking the possibility that study itself may very well be a means of enabling students to know one another better. For example, the questionnaire showed that many students were concerned with the more efficient practice of major studies. Therefore, would it not be useful and stimulating to form discussion groups, in which the students could very well interchange ideas concerning this problem?

To be specific, perhaps one might have found a useful way to space his practice material, or have found a useful method of memorization. Students seeking a solution to these aspects of the problem might be glad to meet with such ideas. And vice versa; they may have ideas that the other student completely overlooked.

This solution, the formation of study groups, would therefore be a mixture of 'business and pleasure'. There is no justifiable reason why it could not be done successfully.

The meeting was adjourned and subsequent meetings were held on March 14, 21 and 28, at which plans for a permanent form of student organization were discussed and adopted, and committees formed to organize school dances and to discuss professional problems.

Future meetings will be held every Thursday at 5 P.M. in the Recital Hall.

Alumni and Graduates

COME TO THE

Annual Alumni Dinner and Reception
to the Graduating ClassThursday Evening
May 9thAlumni Association of the
Institute of Musical Art
120 Claremont Avenue, N. Y. C.

PROBLEMS PRESENTED BY MUSIC STUDENTS

Continued from page 4

Practically all educational outlets demand general academic training. Many positions in the schools necessitate at least one degree, and often the graduate degree. Years ago it was considered a hardship for a music student to finish high school, and college was out of the question. The few musicians who held college degrees were men and women who did not decide to enter music professionally until after the completion of their general education. Many musicians question whether or not it is possible to become a proficient performer and earn a degree at the same time. But the students aware of this necessity in education are demanding it. Colleges, universities, state departments of education, and national musical organizations are constantly endeavoring to meet this situation by the adjustment of an academic program which will fill the educational needs, yet leave time for specialized study. The New York State Department of Education has approved a curriculum for the Bachelor of Science degree which gives students general background subjects. These required subjects include English, History, Psychology, Philosophy, Languages, and Science. All other subjects may be specialized.

QUALIFICATIONS FOR A PRACTICING
MUSICIAN

When a student finishes high school, he is mentally trained to continue with academic subjects. While music study must make greater demand on the student's time for the four or five hours of daily practice, it is still possible to add one or two academic subjects without taking any more of his time than required of students in the average college course.

Many students, however, find it advisable to spend two or three years in specialized music courses, and an additional two years for their academic studies while continuing their instrumental or vocal work.

The years from sixteen to twenty are unquestionably the most important in the development of a technique, and in cases where students finish high school under eighteen years of age, it is advisable to spend at least one year solely in music before embarking upon work for a degree.

Without formal education one may be an excellent and successful musician and a person of general cultural background; yet at the present time he will have difficulty in obtaining a position in the educational field. A musician today more than ever before

must possess broad general knowledge, culture, and personality. The era of the long hair and flowing tie has passed, and this is reflected in the business-like manner with which the student presents himself at the studios and schools.

Parents and students often fail to realize the meaning and purpose of education. The point uppermost in their minds is the capacity for earning money, and to earn it in the shortest possible time. Parents are forced to budget where there is more than one child to be educated, allowing a maximum of four years for professional education. The student is then expected to have finished his education and to obtain a position. Generally, the school or college is expected to find the position. Four years, however, is the very minimum, and frequently five to seven years may be necessary.

On the other hand, young people are rightly anxious to be independent. They will without proper reflection grasp every opportunity to earn, sometimes neglecting their studies and thereby hampering their advancement. Music students are more fortunate than others because if they have any ability, they can with small engagements, a little teaching, or accompanying, begin to earn and at the same time gain invaluable experience. While students may in some instances consider the necessity for earning a handicap, if judgment is exercised, it often is to their advantage. It is, however, inadvisable for a student, particularly in New York, to attempt to earn his entire living expenses and tuition. It is better to find some full-time employment for a year and to save enough to pay at least three-quarters of the year's tuition and living expenses.

While success in one's chosen occupation is important and comes only after years of persistent effort, men and women who have the privilege of working with young students must realize that their educational responsibility extends far beyond instruction in playing, singing, etc. Mr. E. G. Williamson in 'Students and Occupations' expresses this point very aptly: "Viewed clearly general education is the basis, not only of all specialized work, but is itself the training for the most important of all professions, the one profession none can escape. This profession is the living of a life satisfying to us and to those around us."

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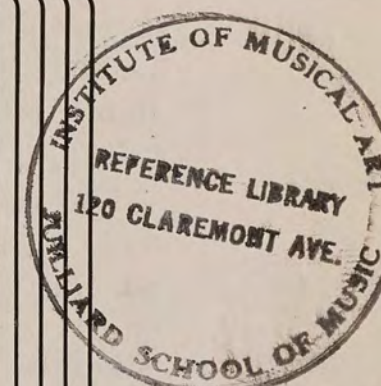
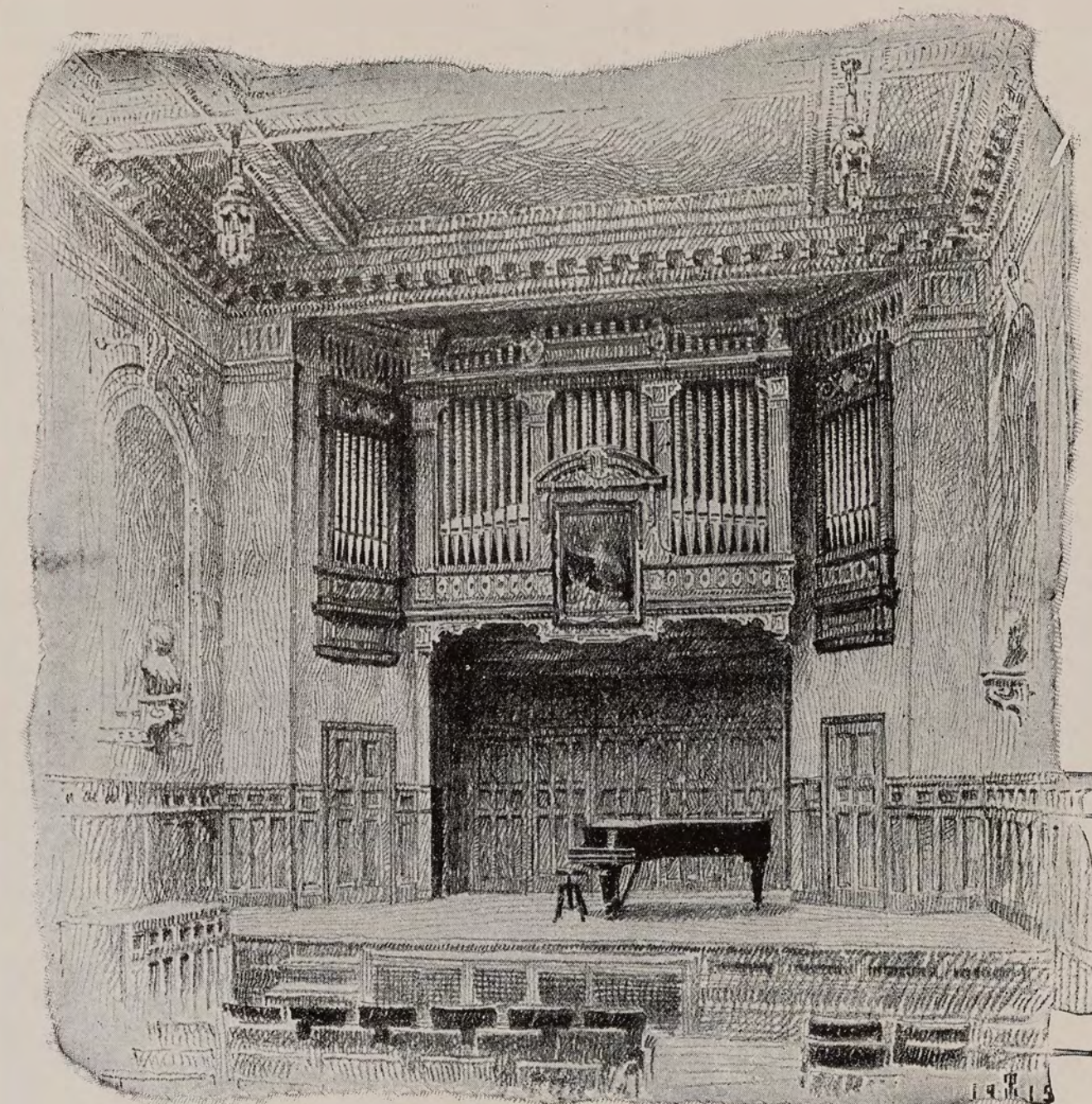
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HARMONICS



INSTITUTE OF MUSICAL ART
OF THE
JULLIARD SCHOOL of MUSIC

HARMONICS

"The magazine for the entire school"
Published by the students of the
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EDITOR — Victor Wolfram

STAFF

Phillip Doak

Melvin Zack

David Sarsser

LOOKING BACKWARD

The large group of students who will receive their diplomas and degrees in the Institute's annual Commencement exercises on May 29 are in a position to survey both the immediate past and the immediate future, to see what the past has given them, and to see what the future has in store for them. Behind them are three or more years of Institute training, training which should have given them the equipment to enable them to make the future a successful venture.

Certainly, this training alone is not capable in itself of making a professional artist out of every student who comes to the Institute. The student has to do much more than merely absorb knowledge passively.

The graduates may very well look back and say: "What did I get from my years at the Institute and what *should* I have acquired?"

In making our own personal list of qualities and capabilities which we feel we should have acquired at the Institute, we would place musicianship first. Musicianship—the ability to translate emotions and feelings into the language of music with accuracy and good taste, the knowledge of the style of performance appropriate to the period in which music was written, the art of hearing your own performance both before and after you play it—before in your imagination, so that you may form a true conception of the music, and after you play so that you may see the extent to which you have realized your conception—this quality of musicianship is surely the most important for every worker in the field of music, whether he is a concert artist or a public school teacher.

Next on the list we would undoubtedly place technique. In a certain sense, technique occupies a somewhat inferior place, for the only qualities necessary to its attainment are a normal body and a capacity for hard work. Still, the fact remains that even if anyone can acquire a good technique, not everybody does.

Important for every teacher, and incidentally helpful in developing personal technique, is the art of self-analysis. When you are confronted by a student who, let us say, cannot play a certain passage, you must be able to analyze the technical principles involved in your own performance of that passage before you can hope to impart them to another.

In Mr. Moylan's article elsewhere in this issue, he mentions personality as a prime requisite for a teacher. To this, we would add for teacher and artist alike, amen. Certainly the artist cannot hope to be capable of mature interpretations if he does not lead an emotionally mature and well-rounded life. In the past, we feel, the personality of too many artists has been warped by too great specialization in their own field.

The composer, as well as all musicians to a lesser degree, must develop the ability to think contrastually. Furthermore, he must learn not to be tied down to the rigid rules of conventional harmony.

The musician who makes his living through performance must become highly skilled in the various aspects of ensemble playing. Also of extreme importance is the acquiring of perfection in such technical matters as sight-reading, harmonization, transposition, etc.

These arts and skills are all available in the years which we spend at the Institute. The graduates would do well to look back and see what they have and have not gained from the Institute course of study.

After graduation comes the long hard struggle to find a job. It is useless to deny that this is easier said than done. Time was when it was fashionable for guest speakers at commencement exercises to tell graduates that the world was their oyster. Oysters are no longer in season, nor is such false optimism. The graduate of today will have to fight hard and long before he achieves even a small measure of security. Yet, that is no cause for being pessimistic. Our teachers have told us that they feel that the youth of today has a type of courage that was unknown a few generations ago. Modern youth has no inclination for the type of foolhardiness that made them think of war as a glorious adventure; it has the courage to live instead of the courage to die. This courage, combined with an accurate realization of the odds against them, will help the graduates who get their diplomas on May 29 to succeed in what they undertake.

* * * *

CANADIAN STUDENT WINS COMPOSITION PRIZE

William Keith Rogers, piano pupil at the Institute of Arthur Newstead, has placed second in a scholarship competition for Canada in composers under 21. His prize-winning composition was a Pavane for piano. Last year, Mr. Rogers also placed second with a piece for piano, "Fountains", and a song, "Precocious". "Fountains" was recently performed in an orchestrated version by the Canadian Broadcasting Corporation, together with another new piece, "At the Aquarium".

* * * *

STUDENTS DANCE AT FAIR ELLEN FETE

Fair Ellen, by Max Bruch was the final selection performed by chorus and orchestra of the Institute at their recent concert, and Fair Ellen was the theme of the dance that followed. Students and friends jitterbugged and foxtrotted in room 610 as the conclusion of the Student Club season for 1939-40. Concerning the general reaction to dances, most students, when approached, said: "We want more!"

Jobs For Music Teachers, When, Where, and How

By THOMAS MOYLAN

Let me first assure the reader that the following opinions are not those of one with wide experience in Public School Music. It is only two years ago that the author studied at the Institute, and he still appreciates the problems of the student. He can, however, offer some suggestions about finding employment.

The equipped Supervisor who is willing to work outside of the metropolitan area should not long remain unemployed. Those who hope to teach locally should realize that that they may have a difficult time ahead. Even if the prospective teacher passes the local examinations with flying colors, he still cannot be sure of even one day of substitute work a year. I admit that the large city does offer more security to the teacher after he has won tenure, but many small communities still pay good salaries. Besides, the music teacher in a small town finds himself a big fish in a little pond, instead of being lost in the urban mob. I would advise those who hail from small communities to contact people in their locality who might assist them in finding work. In other words, the best way to get a job is through personal contact.

It is also helpful to make your presence felt in some way in your community—perhaps by developing a glee club or orchestra. The writer owes his present job to a band that he organized in a high-school that had no instrumental instructor. It is not enough for you to be the graduate of an outstanding institution, or to have more degrees than a thermometer. You must display what you have to sell.

The most common method of finding work is through the agencies. There is no doubt in my mind that some of these are—to put it mildly—insincere. Those students who intend to contact the agencies should inquire among their colleagues in order to determine what places are reputable.

Now, as to which way the wind is blowing in our field—I can't urge you strongly enough to obtain a good knowledge of several instruments, because the instrumental side of music-education is booming. A year ago this time I must have applied for about twenty positions, and every one was instrumental. In most municipalities, this type of instruction has been available in the secondary schools, but it is now spreading down into the grades. This is undoubtedly a result of the fact that, since the depression, fewer children are studying privately, and something must be done by the schools to insure the number of students capable of playing in high-school bands and orchestras. Private teachers have objected, and in some communities have been powerful enough to prevent public school teachers from doing any instrumental teaching. No fair-minded Supervisor should resent this if he is receiving an adequate salary from his regular school work.

FIND THE CHINKS IN YOUR ARMOR

Mr. Moylan, author of the accompanying article on jobs for public school music teachers, graduated from the Institute of Musical Art in 1938. He is now a Supervisor of instrumental music in several elementary schools in the neighboring city of Yonkers. He recommends students to study the questions listed below in an effort to discover the weak points in their professional training.

1. Organization is the greatest problem I have met with thus far in my professional experience. What steps would you take to organize a school which had had no previous music instruction?
2. Are you prepared to teach percussion instruments? How many of the rudiments of drum technique can you demonstrate?
3. Could you organize and drill drum corps, and instruct bands in the routines and formations used in parades and football games?
4. Do you know the instruments to advise parents to buy? Would you allow any child so inclined to take up a wind instrument?
5. What do you know about the many published instrumental courses?
6. Do you know the principles of fingering valve instruments?

When I say that there is a demand for instrumental teachers, I do not mean to imply that the vocal side is being neglected. The vocal Supervisor is now an integral part of most school systems.

The person who intends to be an instrumental instructor must be a musical jack-of-all-trades. You will be expected to teach any instrument a child might bring to you, from a fife to a tuba. You must be able to develop both orchestras and marching units (Bands and bugle and drum corps). You must also know what instruments to advise parents to buy, and which of the many instrumental courses published are best suited to your particular work.

Bands and drum corps are becoming more and more popular, both due to their colorful appeal, and because wind and percussion instruments are learned more rapidly in class work than stringed instruments. There are those who condemn these corps as unmusical—and right they are, but the prospective Supervisor must be prepared to do this sort of work. Most of these corps are taught by rote, and consequently their numbers do not learn to read music. However, in my work with these units, I have not only used trumpets instead of bugles, (there is nothing that a bugle can do that the trumpet cannot do, and the owner of a trumpet possesses an honest-to-goodness musical instrument), but I have taught both trumpeters and drummers to read music.

Let me repeat—get after your instruments. You can't play them all, but at least familiarize yourself with the fundamental principles and fingering of each.

Continued on page eleven

STUDENT CLUB TO CONTINUE OPERAS



Stephanie Turash, Robert Bernauer, and Milton Warchoff in "Susanne's Secret"

The second year of student opera productions at the Institute saw a schedule of productions much more elaborate than the program which initiated the Institute's operatic ventures last season. Four performances, representing two different programs, and including five operas in all, make up the Student Club's efforts during the past eight months.

The entire production was supervised and directed by students; scenery painters, business workers, librarians, conductors, stage directors, orchestral musicians, and singers were all drawn from the ranks of the student body. In addition, three operas had guest conductors.

The first program consisted of Sullivan's one-act farce, "Cox and Box", and Wolf-Ferrari's sparkling "Secret of Susanne". The first-mentioned was conducted by Victor Wolfram, an Institute student, and the Wolf-Ferrari by Jacob Schwartzdorf, a student of conducting at the Graduate School. The second program opened with an original short opera by Dai-Keong Lee, a Graduate School student. Mr. Lee's opus, "The Poet's Dilemma", was conducted by Dean Dixon. Presented next was the work of a contemporary French composer, "The Golden Wedding", by August Maurage, conducted by an Institute student, Bernard Chebot. The program was concluded with a performance of professional cali-

bre of an opera by Vittorio Giannini, member of the Graduate School faculty. This opera, "Blennersasset", was first produced by the Columbia Broadcasting Company Radio Workshop under the baton of Howard Barlow. The Institute production was conducted by the composer.

The value of this experience to the students participating cannot be over-emphasized. Singers needy of stage experience, students eager to learn about the problems of staging, lighting, and direction, students of conducting, and orchestral musicians all learned through the medium of experience far more than they could be taught in any classroom, while at the same time they participated in a friendly collective effort to put on a successful production.

The opera productions of the Student Club will be continued next year. An elaborate schedule is under consideration, and there is the possibility that the large Concert Hall of the Juilliard School may be used for the performances, with its well-equipped stage making more effective productions possible.

The opera department of the Student Club operated under the executive direction of Milton Warchoff, to whom the thanks of all connected with the operas must go for the time and energy which he devoted to the productions.

Institute News Items of the Month

The last month of the school year was a busy one, and the Recital Hall was in use nearly every day in May. Heading the list were recitals given by the candidates for the Post-graduate Diploma and Master's Degree. Then too, various teachers presented their pupils in recital. Among these were pupils of Arthur Newstead, Carl Friedberg, Alton Jones, Helena Augustin, Frances Mann, and Lonny Epstein, pianists. Also featured were the recitals of the voice pupils of Willem Van Giesen and Belle Julie Soudant; and a harp recital by the pupils of Marcel Grandjany.

* * * *

In a series of Sunday morning broadcasts over WNYC, New York's Municipal Station, there appeared Alberta Solitario, pianist; Anna Daube, soprano; Carol Finch, pianist; Barbara Holmquest, pianist; Marion Bradley, mezzo-soprano; and a quintet composed of Harry Kondaks, piano; David Sarser and Edmund Weingart, violins; Pauline Jorgensen, viola; and Richard Anastasio, 'cello. The last broadcast of this series was devoted to a pro-

gram of students from the Institute Preparatory Centers.

The first concert of the Institute classes in Band and Wind Ensemble took place in the Recital Hall on Tuesday afternoon, May 14. The Band, conducted by Arthur Christmann, opened with a group of selections by Rossini, Bach, and Berlioz. Then followed pieces written or arranged for various combinations of wind instruments, including brass quintet, brass quartet, trombone quartet, and a double sextet of clarinets. The concert concluded two movements of a suite by Gustav Holst, two movements from Moussorgsky's Pictures at an Exhibition, and the Procession of Nobles from the opera "Mlada", by Rimsky Korsakov.

* * * *

A program of original compositions by Institute students on Friday afternoon, May 24, in the Recital Hall, rounded out the activities for May. Needless to say, everyone was kept busy last week by final examinations. Now for four months of blessed inactivity.

MELVIN ZACK



Ben Carpens and Charles Rasely in "Cox and Box"

Ninety-Five Students to Graduate May 29

The Commencement exercise to be held in the Concert Hall on Wednesday evening, May 29 will see 95 students in many departments of the Institute receive their diplomas and degrees. Many of these will be graduating from the Regular instrumental and vocal courses, representing three or more years of work in their major instrument and theoretical courses, culminating in the Regular Diploma. Others will receive their Post-Graduate Diploma, for which they were required to perform a full-length recital program. The courses leading to the Degree of Bachelor of Science will be completed by a number of students, while a few indi-

viduals will receive recognition for completion of advanced work by the award of the degree of Master of Science.

The Commencement exercises will open with the performance by the Institute orchestra under Willem Willeke of the first movement from the concerto in a minor for piano by Schumann, with Barbara Holmquest playing the solo part. Hazel Petersen will sing the Jewel Song from Faust, by Gounod, and the last soloist will be Walter Schoeneweiss, playing the Burleskas by Richard Strauss for piano and orchestra.

The list of graduates follows:

Diploma - Piano

Antman, Joseph
Arbona, Ana
Baer, Miriam
Cylkowski, Thaddeus
Davis, Solomon
Dobie, Rosalind
Ferrante, Arthur
Gyllenhaal, Harriet
Kennedy, Matthew
Kirchberger, Friedrich
Kondaks, Harry
Krivin, Jewell
Lueders, Gretchen
Mason, Wilton
Pew, Alfred
Rosenblum, Jeanne
Rosenzweig, Pearl
Rostov, Leonard
Ruda, Robert
Teicher, Louis
Van Brunt, Shirley
Warner, Elizabeth
Williams, Elinor
Wrubel, Marshal

Diploma - Organ

Fisher, Ernest
Rich, Bennett
Tressel, Ruth

Diploma - Singing

Carlson, June
Cole, Mildred
McConnell, Alexander
Pell, Nancy
Rockway, Ramona

Rossi, Josephine
Smith, Margaret
Spurr, Charles
Young, Mildred

Diploma - Violin

Arenson, Bert
Crabtree, Inez
Cutler, Ann
Fisch, Burton
Galos, Andrew
Kwasnik, Irving
Pardee, Margaret
Sarser, David

Diploma - Violoncello

Krieger, Ruth

Diploma - Orchestral Instruments

Bahrenberg, Richard
Dominick, Rocque
Bella, Martin
DeVol, David
Haines, Anita
King, Charles
Lickert, Miriam
Zeller, Robert
Anderson, Jan
McDonald, Donald
Miles, Mary

Post-Graduate - Piano

Druke Helene
Finch, Carol
Holmquest, Barbara
Schoeneweiss, Walter

Post-Graduate - Singing

Bradley, Marion
Daube, Anna
Peterson, Hazel

Post-Graduate - Trumpet

Baker, Sydney

Theory Certificate

Augusta Rubin

Bachelor of Science with major in Public School Music

Bastin, Vera
Berger, Arthur
Compton, Mary E.
Gillum, Jacquetta
Hartstein, Sylvia
Rothmann, Rita
Spieler, Benjamin
Spiro, Arlene
Stelljes, Mildred
Sullivan, Elaine
Thoma, Evelyn
Wachtell, Geraldine
Walker, Kermit
Weitzel, Fred
Wood, Mary-Christene

Bachelor of Science with major in Piano

Shanin, Helene Smale, Charlotte
Lanning, Charles Wolfram, Victor

Bachelor of Science with major in Singing

Krause, Elsa King, Bryda-Rae

Bachelor of Science with major in Violin

Chebot, Bernard Hoffman, Helen

Bachelor of Science with major in Clarinet

Sulmeyer, Joseph

Master of Science with major in Piano

Blanton, Carol

PREPARATORY DEPARTMENT HOLDS SPRING CONCERT

The Preparatory Department of the Institute, under the supervision of Mrs. Elizabeth F. Harris, was held in the Concert Hall on Saturday morning, May 25. The program opened with songs by the classes in choral singing, led by Miss Soudant. This was followed by instrumental solos played by Norman Greenhouse, Norma Shapiro, Victor Cimino

and Peter Tramonyana, and by dances by the Dalcroze classes of Miss Reuschel. A special feature was the creative work from the classes of Miss Sims. The concert closed with one movement from Mozart's Piano Concerto in A, played by Bobby Helps and the Preparatory Orchestra, conducted by Mr. Bostelmann.

THREE SOLOISTS IN COMMENCEMENT PROGRAM



Piano and Organ



Public School Music

News of Alumni Members

Continuing the program of greatly increased social and musical activity that has added to the membership of the Alumni Association, and extended its influence and value during the past two years, a long and varied list of events was presented by the Association during 1939-40. The first event of the year was a two-piano recital by Irving Owen and Bernard Weiser. This was followed by the Damrosch Memorial Concert on November 17. The performers included a string orchestra composed of Institute students, conducted by Willem Willeke, and Carolyn Urbanek, soprano.

A general meeting of the Alumni Association was held on December 5. The guest speaker was Miss Helen Erskine, former President of the Associate Alumni of Barnard College, who spoke on problems of organization.

The annual Loeb Memorial Concert took place on January 16, and as in many former years, the artists were the Musical Art Quartet. The next event of the season was a lecture on American opera, given by Professor Douglas Moore of Columbia University, which took place on February 16.

February 12, Lincoln's Birthday, was Open House at the Institute. Alumni visited classes during the day, and gathered at luncheon-time for reunions in the cafeteria. A students' recital and a tea for the alumni ended the day.

The Alumni Association's second annual concert of original compositions took place on Monday evening, March 11. The next event was a lecture on Clementi by Dr. Heinrich Simon, noted musician.

The crowning event of the season was the dinner and reception to 1940 graduates on May 9. After dinner, the alumni and graduates repaired to the Recital Hall, where an abridged version of "The Marriage of Figaro", by Mozart, was presented by students of the Juilliard Opera Department. The audience was told that this was probably the first time in which people on both sides of the footlights would take part in an opera production, since for this performance, the audience's imagination was required to supply scenery and costumes. The gaps left by the abridgement were filled in by a narrator, David Otto, who wrote the part himself, and very charmingly, too. The performance was directed and accompanied at the piano by Gregory Ashman. Everyone present agreed that the evening was a perfect conclusion to a full season.

* * * * *

A new American symphony, performed by Eugene Ormandy and the Philadelphia orchestra at the concerts of April 5 and 6, has brought new distinction to another Institute graduate. The composer is Charles G. Vardell, Jr., Dean of the School of Music of Salem College, Winston-Salem, North Carolina. Mr. Vardell attended the Institute from 1914 to 1916, studying piano with Herbert Fryer, and composition with Percy Goetschius. More recently, he has been studying composition with Howard Hanson in connection with his work for a Ph. D. at Eastman.

The new Symphony, in G minor, is based on the folk-songs and dance tunes of the Carolina mountaineers. It was well received by both critics and public.



Alumni Dinner to the Class of 1940

STUDENTS COMPLETE YEARS OF TRAINING



Strings



Voice

The Place of the Degree Program in the Curriculum

Many people have wondered why the Institute has expanded its collegiate department. In recent years the administration has been conscious of the growing demand for degree graduates to fill music positions in colleges, private schools, and conservatories. Students themselves have been aware of this trend, and the administration had constantly to cope with problems arising among students carrying a full collegiate program in one of the local schools together with the diploma course here. The strain of heavy academic schedules together with travel between schools militated against the student's advancement in his music studies. The administration decided therefore to plan a program which would include all the merits of its diploma course and at the same time meet the general requirements for the degree.

A study of degree courses revealed that the Institute diploma program is very similar to the Bachelor of Music course as given in many colleges and conservatories. The state authorities in conference with the administration pointed out, however, that the Bachelor of Science degree has added prestige. It is an academic degree such as is conferred upon graduates of liberal arts colleges.

The music requirements in the diploma and the degree program are identical, and in view of the academic studies the student is given four or more years in which to meet the same performance standards. Experience has proved that in many instances it is advisable for the student to take the diploma course for two or three years before entering the degree course. This gives him an opportunity to concentrate on his music studies, and to make greater progress during his formative years.

Upon completion of the degree program the student has added opportunities in the educational field. He has also enriched his cultural background with a diversity of liberal arts subjects. It should be kept in mind that the student specializing in singing or an instrument is working toward performance and teaching in his major and theoretic subjects. Employment outlets for a student thus equipped include colleges, conservatories, and private schools, where specialized music programs are offered.

Some students are of the opinion that the degree with an instrumental or vocal major is not recognized because they are not eligible for teacher certificates. Teacher certification is required only for public school positions. An analogy may be drawn here. In a liberal arts college, such as Columbia College, a student may major in English. The degree is conferred, yet he is not eligible to teach in the public schools if he has not taken the required education courses.

The objective of the Public School Music Course is as its title indicates. Public schools, elementary and secondary, are controlled by their respective Boards of Education and are also subject to the requirements set up by the various state departments of education for teacher certification. In New York the requirement for a provisional certificate at present calls for a Bachelor of Science degree or its equivalent. For the permanent certificate the applicant is required to have a master's degree or a fifth year of work.

Since the Institute program is approved by the University of the State of New York and its curriculum registered at Albany, the graduate is eligible

Continued on last page



Orchestral Instruments

ble for the provisional certificate.

New Jersey has slightly different academic requirements. In addition to the Institute's program, the applicant should have further social studies. By reorganizing its academic department the Institute hopes to meet this requirement. Hygiene is also listed. In the Physical Education program to be inaugurated next year this course will be included. Finally, six semester hours in a laboratory science are necessary. The Institute does not have the facilities for giving a course of this type. The four additional semester hours may be taken in a summer session.

At present a survey of the eligibility of our graduates for teacher certification in the various states is being made. A tabulation of the results thus far received follows:

<i>Maine</i>	Full credit toward meeting the requirements for a public school music supervisor's certificate.
<i>Vermont</i>	Eligible for certification.
<i>Rhode Island</i>	Approval is left entirely in the hands of the approving authorities in whose jurisdiction our school is located; viz., New York.
<i>Delaware</i>	Eligible for certification.
<i>Maryland</i>	Eligible for High School Teacher's Certificate in the field of music.
<i>Virginia</i>	Eligible for certification when Hygiene is included.
<i>North Carolina</i>	Eligible for a Class A Certificate in Music.
<i>Louisiana</i>	Eligible for certification.
<i>Florida</i>	Eligible for certification except for requirement in United States Constitution.
<i>Illinois</i>	Requirements met, except for 16 semester hours in a second subject of specialization. "Specialization of three subjects or groups of related subjects with a minimum of 16 hours in each (or in one subject of 16 semester hours and one subject of 32 semester hours—applies particularly to music education students)." Our nearest approach, they write, is 12 in English and 12 in Social Studies. This means that Institute students would be required to take four additional semester hours in English or Social Studies.
<i>Michigan</i>	As in Illinois, except that only three additional semester hours would be required in English or Social Studies.
<i>Indiana</i>	Michigan and Illinois do not issue teaching certificates for music only; hence the requirement of one or two minors.
	"You are to be complimented on the fine course given in your school." Since the School is not a member of the National Association of Schools of Music, its program must be accredited or its course evaluated by a ranking in-

Minnesota

Wisconsin
Oklahoma

Kansas

Arizona

Nebraska
Nevada

The Juilliard School of Music is listed as an approved institution of the State in Handbook No. 24, which includes schools of higher education and professional schools. Its charter from the Board of Regents empowers it to confer the Bachelor and Master of Science degrees.

Although the School has provided these programs of study to meet the varying interests of its students and maintains the same high standards in all departments, its primary function is to develop musicianship. Constant revision of its curriculum is directed toward this end. To teach music the student should be thoroughly trained in his profession.

At entrance and during his course the student should consult his teachers and the administration concerning the program best suited to his needs and ability.

EMILY CHERVENIK

JOBS FOR MUSIC TEACHERS—Continued

Now, I would like to turn to a point about which I feel very strongly. Those of us who are musicians are forced to spend much of our time alone. We have practicing to do and concerts to hear—these things are individual matters. If you are grooming yourself to be a Kreisler or a Paderewski, then you can afford to retire unto yourself. Those who enter the field of public school music, however, soon learn that personality is a most important requisite. This is not unusual, since the Supervisor is constantly doing group work—as a matter of fact, he must be the leader of the group much of the time. Develop your personality; keep up with current events, see the outstanding movies and plays, read a few best-sellers, take in as many social affairs as possible, and keep in touch with the other arts. In public school work, savoir-faire is more important at times than the ability to play the Mendelssohn or the Emperor.

When superintendents start putting you under the microscope, that is when your personality will count. I suggest that when you hear of an opening, go to the school—don't be satisfied with merely filling out an application blank. Too often these are just filed away to gather dust. School heads are interested in marks and recommendations, but primarily in experience and personality. This is a bitter pill for those who are just starting to swallow, but even if you get your initial experience with little or no pay, you will be gaining something that will reward you tenfold later on.

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The specified requirements in general are as follows:

- (a) 18 semester hours in professional courses approved for public school teaching including: practice teaching, teaching methods and materials, psychology, history, philosophy, education.
- (b) 36 semester hours in appropriate technical courses.

In music they are as follows:

- Harmony 3-12
- Music reading and dictation 6- 8
- Choral and orchestral conducting 2- 6
- Music history and literature 4- 8
- Applied music 10-16

The candidate should also present evidence that he has satisfied the following performance standards:

1. Piano: the ability to read and play simple accompaniments, hymns and folk songs
2. Voice: the ability to sing with tone quality and artistic interpretation
3. Sight reading: the ability to read at sight a composition of moderate difficulty, such as hymns and folk tunes.

While not specifically stated the candidate should also have had training in orchestral instruments. In some instances he is advised

to take the diploma or the degree program for a year or two before transferring to the public school music course.

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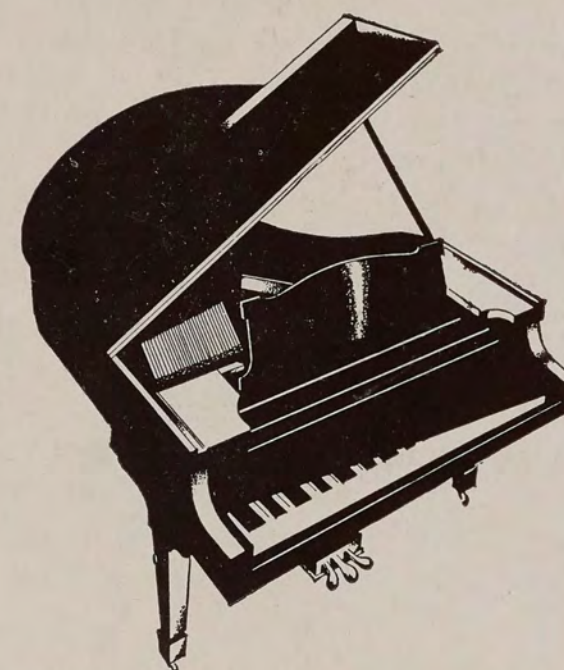
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