

The Baton

PUBLISHED BY AND FOR
THE INSTITUTE OF MUSICAL ART
OF THE
Juilliard School. of Music.
NEW YORK CITY.
FRANK DAMROSCH, DEAN.



*To The Baton from a Wielder of One,
John Philip Sousa.*

RECOLLECTIONS OF SOUSA
By Nora Fauchald and John Petrie

JAZZETTO
A Story
By Joseph Machlis

THE CLASS OF 1928
Biographies of Graduates
By Gerald Tracy

PRIZE WINNERS

GRADUATION FESTIVITIES

VOL. VII. No. 8

June, 1928

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Appearances of faculty members, alumni and pupils are featured FORTISSIMO in these columns.

THE COMMENCEMENT EXERCISES took place Monday evening, June 4th, at the McMillin Theatre of Columbia University. The program included Lalo's Overture to "Le Roi d'Ys" and Wagner's Overture to "Rienzi" played by the orchestra of the Institute under the direction of Willem Willeke. The soloists with the orchestra were Genieve Hughel Lewis in Haydn's Concerto in D major for violoncello, Milton Feher in Wieniawski's Concerto in F sharp minor for violin, and Samuel Cibulski in Giordano's Improvviso, an aria from the opera "Andrea Chenier." Jeannette Epstein played Chopin's Fantasy, opus 49, and the Madrigal Choir under the direction of Margaret Dessoff sang three part songs by Brahms and two by Schumann. Prof. John Erskine, President of the Juilliard School of Music and well known author, addressed the Graduating Class, enjoining them to seek perfection but never to be satisfied. To be filled with a divine discontent is to be a true artist, he said. One hundred diplomas were given by Dr. Frank Damrosch, Dean of the Institute.

The much coveted annual prizes were awarded by Dr. Damrosch as follows: The Morris Loeb Memorial Prize of \$1,000 to Genieve Hughel Lewis who also received the silver medal for highest honors; a prize of \$250 to Milton Feher; the Faculty Scholarship to Jeannette Epstein; \$100 of the I. N. Seligman Composition Prize to Bela Rozsa and \$100 to Louise Talma.

THE CLASS DINNER AND SHOW took place on Thursday evening, May 31st, in the restaurant and the auditorium of the Institute respectively. Dr. Damrosch and many members of the Faculty were guests of honor. The dining room and tables were attractive with a profusion of flowers and soft lights. The Dean spoke to the graduates bidding them not farewell but auf wiedersehn as he wants them all to return for post-graduate courses next year. He intends making the standards so high that no one will ever be able to graduate, he announced. Thus he will be able to keep his Institute children always with him!

The assemblage adjourned to the auditorium to witness a musical comedy written by Joseph Machlis and Lloyd Mergentime with music and lyrics by Jack Chernis. It was staged by William Irwin who also played a leading role. The orchestra was under the direction of Cornel Tanassy who was responsible for the orchestrations. Wladimir Selinsky was concertmaster and Anthony Loudis the Ohman and Arden of the piano. Prominent in the cast were Ruth Penick (President of the Graduating Class), Ruth Tarbes, Jeannette Epstein, Jennie Levin, Horace Greenberg, William Greenwald, Joseph Di Fiore and Samuel Cibulski. Tillie Borchardt, Ethel Feingold, Evelyn Gold, Marion Olive and Mimi Walsh attended to the high kicking and Olga Zundel appeared in specialty dances. The performance was repeated on Friday evening, June 1st.

FESTIVITIES OF THE SUPERVISORS' ORGANIZATION took place on the afternoon of May 5th when an open meeting was held in the Rehearsal Hall. Dr. Damrosch told of his experiences in the teaching of music in the Public Schools. Mr. George Gartlan also addressed the gathering. Members of the Faculty were in attendance and expressed interest in a diversified and stimulating program which spoke well for the musical talent found in the Supervisors' Department.

Those taking part were Constance Weaver, Aaron Sanders, Blanche Thomas, Kathleen Fitzpatrick, Morris Bart and Frank Konnerth. Dorothy Van Nest, President of the organization, officiated and Irene Seplow, with a group of assistants, acted as charming hostess in the serving of excellent refreshments. The Supervisors' Department gave a dinner party on the evening of June 2nd at the Institute.

THE CHAMBER MUSIC CONCERT on May 12th at the Institute presented an unusual collection of instruments. William Kroll played a Stradivarius, Samuel Gardner his Guadagnini and Karl Kraeuter his Guarnerius del Gesu. Conrad Held played a Guadagnini viola and Phyllis Kraeuter her Nicolas Gagliano 'cello. The violin played by Milton Feher was a Guarnerius given to him last year. Louis Bostelmann played an exceptionally fine Klotz violin, and Charles Krane used a fine French 'cello, which is over a hundred years old and belongs to Mr. Willeke.

YEHUDI MENUHIN, once a student of Theory at the Institute who has been fiddling his way into the hearts of all music lovers here and abroad, has recently made four records for the Victor Company. They are: Allegro by Fiocco; La Capriccioso by Ries; La Romanesco, a 16th century melody harmonized by Achron, and Monasterio's Sierra Morena. None of them have ever before been recorded.



Success and the New Graduate.

LAMAR STRINGFIELD, an artist graduate of the Institute, has been awarded the Pulitzer Prize of \$1,500 which is given yearly to that student of music in America who may be deemed the most talented and deserving. Stringfield was born at Raleigh, N. C., and began the study of the flute and composition while in the army. He has studied with Emil Medicus, George Barrere, Percy Goetschius, Henry Hadley and Chalmers Clifton. Many of his compositions are based on the folk-music of the mountaineers of Western North Carolina. He has written vocal and instrumental solos, chamber-music and compositions for orchestras. CHARLES TROWBRIDGE HAUBIEL, a member of the Piano Faculty of the Institute, is the winner of the first prize of \$750 in the American section of the International Schubert contest for orchestra work in honor of the centennial of the Viennese composer. The prize-winning work is called "Karma; Symphonic Variations," and, according to the composer, was inspired by Sir Edwin Arnold's translation of the Hindu poem "Bhagavad Gita." It is now on its way to Vienna where the final grand prize of \$10,000 will be awarded to the international winner.

VACATION is upon us. This is the last issue of THE BATON until November when the new music season begins. May the Editors take this opportunity to wish our readers a delightful summer, especially the Dean of the Institute who, with Mrs. Damrosch, will spend several months abroad, principally in Provence and the Pyrenees. We thank everyone for their interest, encouragement and co-operation. We are counting upon the renewal of your subscriptions for next year!

THE CLASS OF 1928

*Described by Gerald Tracy
(A Member of the Graduating Class)*

From Facts Compiled by Stephen Whitford (of the Graduating Class)

THE June issue of THE BATON is annually devoted to a record of the Graduating Class. It offers an engaging opportunity to discover the varied sources from which musical talent comes to the Institute. There are many nationalities, widely different beginnings and early training, and dissimilar ambitions. Many interesting personalities are to be found among those who attain the goal of graduation each year. The Class of 1928 now passes in review!

Recipients of Graduate Diplomas
(Arranged Alphabetically in Departments)

DEPARTMENT OF PIANO

Dorothy Arnold

I was born at Kirksville, Missouri, a nice little mid-western college town of about 10,000 population. My education followed the customary lines until, after two years at the college in the home town, attendance at the Institute loomed in view. After these two most enjoyable years, exposed to the very best advantages, I am leaving for parts unknown. This summer I am planning to go to the Fontainebleau school where I hope my indifferent French will aid me to hide my lack of accomplishments. I hope to be able to teach the II⁷ with three flats and one-half of a sharp to the world's prospective musicians next year, and in the margin of their exam papers will be "On to the Institute!"

Lena Bider

She hails from the Bronx where she was born and brought up. She commenced the study of music at an early age and during her high school years took part in many musical activities. Since she came to the Institute in 1923, her teachers have been Mrs. Harris and Mrs. Fyffe. She is coming back.

Hugo Bornn

He comes from St. Thomas, Virgin Islands, off Porto Rico. He has studied at the Institute for two years with Mr. Lewis, and for two years with Mr. Sieveking. Previous to this, he played the organ in a church. During his last year at school, he received a scholarship. He has completed the fifth year in theory and is very much interested in composition. He is also teaching and next year intends to return to the Institute.

Tillie Borchardt

From 'way down south! She was born in Brunswick, Georgia, and later began her musical studies at Newcomb College, in New Orleans, under Dr. Ferrata. She has been at the Institute four years. Her teacher is Miss Altman with whom she has also studied in Europe.

Raymond Burrows

Raymond Burrows is a very busy individual, for beside the engrossing duties which occupy him as a student of the Institute, where he is a pupil of Mr. Newstead, he also has the added respon-

sibility of lecturing in the Department of Music Education at Columbia University. Mr. Burrows was born in Washington, D. C. Before coming to the Institute, he studied with Ethel Leginska and Edwin Hughes. His compositions have been performed here at the Institute and at Columbia and he has appeared in various concerts in New York City.

Mildred Clark

Here is one who comes from the wide, open spaces of Oklahoma. She was born in Ralston, and later (it couldn't be so very much later, for she graduated from college at eighteen!) she attended Philip University at Enid, Oklahoma, where she received both B.A. and B.M. degrees. At this University, her theory teacher was Marie Crosby, a pupil of Prof. Goetchius. While at the University Miss Clark also taught theory and piano. The last two years she has been studying at the Institute with Mr. Newstead.

Grace Eckelberry

My life history is the usual one of many tangents and a late beginning in the real study of music. My college days were spent "amid the hills of old Missouri" at Stephens College, Columbia, Missouri. At the end of a year's teaching I decided to abandon my efforts to study piano at odd moments, and left Missouri to spend a year at New England Conservatory in Boston. The following year I accepted a position in the conservatory of my Alma Mater; there I met in the faculty group an Institute graduate, whose workmanship and personal accounts of the training to be received at the Institute of Musical Art convinced me I must choose wisely and act quickly. The rest of the story is told—I have had three happy years here—happy because of the challenges placed before us and the fleeting glimpses into a real art-life that make an indefinite stay at 120 Claremont Avenue seem absolutely necessary to our peace of mind. As to my plans and hopes for the future, I will be teaching next year and cherishing a desire to return as soon as possible for some uninterrupted study at the Juilliard School.

Bertha Eggers

I was born in Cohoes, New York, but later moved to Ridgefield, N. J., where I have made my home ever since. Before coming to the Institute, I studied with Frances Mann. I have been at the Institute three years now and my teachers have been Miss Naimska and Mr. Harold Morris. I am coming back next year.

Jeannette Epstein

Jeannette Epstein comes from a family of professional musicians. She was born in Chicago in 1912 and received her first instruction from her father. Later she studied piano with Heniot Levy. The last few years she has been a pupil

of Mr. Friedberg and has studied with him both at the Institute and in Europe. Miss Epstein has appeared successfully in many concerts. She has been soloist with the Chicago Symphony Orchestra and was soloist at the mid-winter public concert of the Institute.

Ethel Feingold

She was born in Brooklyn, but at an early age moved across the river to Manhattan and here received her education. She has been at the Institute for about three years and has studied with Miss Michelson and Miss Epstein. She is also attending Columbia—and as we are all creatures of habit, she plans to return to both the Institute and the University next year.

Sylvia Glasser

She has lived most of the time in Springfield, Mass., but was born in New York City. She studied privately in Springfield before coming to the Institute and she has been here two years. During that time, her teachers have been Mr. Boyle and Mr. Sieveking. The future? She will come back for more at the Institute!

Bertha Gluck

She was born in New York City and is now living in Staten Island. She has been at the Institute four years studying with Miss Strauss, and she is coming back next year.

Horace Greenberg

Horace Greenberg was non-committal about his history. We learned, however, that he was born in New York City, and for the last six years has been studying with Miss Altman. He expects to continue his work at the Institute. Last summer he was a student at Fontainebleau.

William Greenwald

He was born in New York City. He is a graduate of the Morris High School, the Bronx, and has studied at the Institute three and a half years with Mr. Sieveking.

Louise Hoffer

Having come, seen and conquered, she is going to teach in Arkansas next year. She has been at the Institute for several years studying with Harold Morris, and previous to that, studied piano in her home town, Oklahoma City, Okla., with Alfred Price Quinn. She is a graduate of St. Mary's College, Notre Dame, Indiana.

Helen Johnson

A graduate of Oberlin Conservatory, class of '26, is Helen Johnson, who is now a student under Mr. Friedberg. She has also studied with Mr. Friedberg in Germany—that is a long way (we remark tritely), from her home in Michigan! The musical calling seems to have affected other members of her family, for we're told that she has a sister who is studying at the Juilliard School.

Jean Kaplan

Being a woman of mystery, she remained silent, except on the most general details of her life. She was born in Brooklyn, but has lived most of her life in New York City. She has studied for the last three years with Mr. Gaston Dethier, and expects to come back in the fall. What more could you want!

Elsie Kennedy

Here is an experienced piano teacher of Buffalo, N. Y., Miss Elsie Kennedy! She was born and educated there, but once strayed far from home and studied in Vienna—where she had a very interesting time! She is in doubt as to her future plans—but then, there is always Buffalo, you know!

Lillian Kraus

After graduating from the Washington Irving High School in '23, she taught for a while, then came to the Institute in '25 and studied with Miss Augustin. She was born and brought up in New York. As to the future—well, you can never tell!

Sylvia Libman

I have studied the piano since I was five years old and have won a silver medal in the New York Music Week contests given every year. I have studied at the Institute for four years and have learned to love it so much that I feel I would always like to be a student there! Have been teaching the piano for a number of years.

Anthony Loudis

Here is someone who was *not* born in New York City. That is Anthony Loudis, and he hails from Albany. He graduated from high school in his home city and then the urge to come to the Institute seized him. He has been here four years and has studied with Miss Michelson and Miss Epstein. All is well, apparently, for he intends to come back to the Institute next year.

Ann Magid

New York City is my birth place, and the place of my entire education. I was educated in the public schools, and graduated from the Evander Childs High School. When I was eleven, I began to study the piano. The last seven seasons have been spent in work with Miss Augustin. During two summers, I studied music at Columbia. I hope to return to the Institute next fall.

Edna Mason

She was born in Elizabeth, New Jersey, where she has always lived. After she was graduated from the High School there, she went to Rutgers Women's College and took the Supervisors' Course. When she had finished that she came here where she has been studying piano with Mrs. Bergolio. Accompanying seems to be her forte as she has always been doing something in that field. About future plans she says she will be back again because, "I really don't know enough

yet to do anything—Life is so short and Art is so long!"

Maxine McMahon

The stage of "Gurlitt and Czerny" occurred at Drake Conservatory; the stage of "Two Part Inventions" with Mrs. Blanche Dingley Mathews in Denver; and the stage of the "Three Part Inventions" at Frances Shimer School, and Stephens College. After graduation from Drake University, I taught music in the public schools at Waukeg, Iowa (home town, by the way). I have been studying with Miss Strauss. Next year I shall be teaching in the west, but I'm coming back to the Institute eventually!



Genieve Hughel Lewis
Winner of the \$1,000 Loeb Prize

Virginia Mountser

I live in Charleroi, Penna.—that has always been my home. But I migrated from there at the age of fifteen to attend the Hartridge School in Plainfield, New Jersey. When I graduated from there I went to Wellesley but after two years decided to come to the Institute. I was influenced to do so by Mr. Dallmeyer Russell of the Pittsburgh Musical Institute where I had studied in earlier years. I am going back to Charleroi to teach whatever hapless victims come my way!

Henry Nelson

He was born in far-away Sweden and since the age of three, has lived most of the time in Wisconsin. He has been at the Institute for two years where he has studied with Miss Michelson and Miss Epstein. Like all other ambitious students, he expects to come back for another year—(they always come back for more!). Mr. Nelson has had experience in professional accompanying, theatre and radio work and has also taught for a couple of years at a private music school in Duluth, Minnesota.

Marion Olive

She has spent most of her life in New York. She was born in Summit, N. J. After completing her high school education at the Lincoln School, she came to the Institute in 1926. She has been studying here with George Boyle. And

next year she will continue her work at the Institute.

Charles Posnak

I was born and educated in New York City. From my early childhood there has been music to the right of me, music to the left of me and music all around me, so that it was quite natural for me to get bitten by the bug too. In fact I was bitten so hard that March, 1926, found me a green, innocent newcomer at the Institute. Now that I am a sophisticated graduate, I feel fully prepared to conquer the world and do honor to our esteemed Institute.

Isabelle Rich

She is a pupil of Mrs. Bergolio and has been at the Institute for two years. Previous to that she studied in her native state of Missouri—Kirksville is the town where she has lived most of the time, but Greencastle claims the honor of being her birthplace. Her teacher in Kirksville was J. L. Biggerstaff who receives his certificate in composition at the Institute this year. It is Miss Rich's intention to teach the uninitiated in her home town.

Edith Rochlin

Born in Stamford, Conn.; has lived there most of the time. She has studied with Albert von Doenhoff, and with Dorsey Whittington at Winthrop College in South Carolina. The last two years she has been at the Institute with Mr. Friskin. This year she has had many interesting opportunities to play, at the Capitol Theatre and over various radio stations. In Stamford, she has a large class of pupils, and recently presented some of them in recital.

Jennie Rosen

Like several others, she was born in Russia, but came to New York at an early age and has lived here ever since. We seem to have been unsuccessful in getting information from her. She did tell us, however, that she has been at the Institute for several years and that her teachers have been Miss Naimska and Miss Augustin. She will study here next year.

Edna Schafer

She hails from Cranford, N. J., and has attended high school there, graduating in 1925. For several years she played in a church, and also, had experience in concert work. She has been studying with Miss Adler at the Institute and contemplates returning next year.

Elizabeth Stackhouse

I live in Bloomsburg, Penna. I graduated from Mrs. Dow's School in Briarcliff Manor, New York, in 1924. Then came to the Institute for three months in the fall of 1924. In January, 1925, I went to Curtis Institute, Philadelphia, for two and a half years but came back to the Institute in the fall of 1927 where I have been ever since.

Ruth Tarbes

She was born in New York City and has received her entire education here. She has been a pupil of Miss Augustin at the Institute for four years.

Sarah Teraspulsky

And still they come from Russia! This time it is Sarah Teraspulsky who has spent most of her life in New York. She has studied with Miss Augustin six years at the Institute, and expects to continue a few more years at least!

Gerald Tracy

History tells us that he comes from Salt Lake City, Utah; that he was born in Denver, Colorado, but moved to the land of the Mormons when eight years old. Of his musical activities, "Who's Who" will some day record these facts. His early musical studies in Salt Lake City were with Charles Shepard of the New England Conservatory. After graduating from high school in '25, he lived for a year in Norfolk, Va. The following year, he spent at the Curtis Institute of Music in Philadelphia, and last August he came to New York to study privately with Arthur Newstead. This is his first year at the Institute and he is the holder of a Juilliard Scholarship.

All of the foregoing information may be true but THE BATON believes he just dropped from heaven in answer to prayer. Only the editor of this paper knows what it means to compile a Graduation Issue during the weeks of final examinations. What with having to conduct examinations herself and having the members of the staff concerned exclusively with "passing marks," THE BATON is seized by a terrible attack of *ritardando*. Just before a complete *morendo* set in, one Gerald Tracy, hitherto unknown to the editors, appeared from apparently nowhere. He was discovered to have writing potentialities, to have ability as a typist, to have finished all his examinations and to have plenty of time at his disposal besides a most amiable disposition! And so, do you blame us for not questioning THE BATON's Lohengrin? We are sure he has some similar mysterious origin and we are determined that no swan shall ever take him far from editorial headquarters. (*This paragraph inserted by the Editor.*)

Julia Tsu

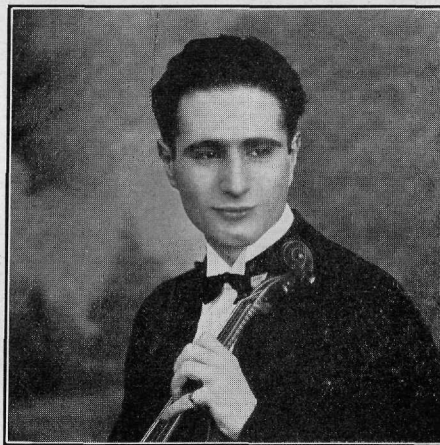
I am a native of Shanghai, China. In 1923, I came to America as an Indemnity Scholarship student. I entered Stephens College, Cornell University, and Northwestern University, graduating from the latter in 1926. The following year, I took my Master's Degree from Columbia University. I have been a pupil of Mr. Newstead for two years, although this is my first year at the Institute. I expect to go back and teach in my home land.

Mildred Wallace

I was born November 20, 1905, in Statesville, North Carolina. I graduated from Mitchell College, Statesville, 1923, with a Bachelor of Music degree, having studied seven years with Karel Bondam, head of the music department there, former Institute teacher, and now instructor at Leyden Conservatory, Leyden, Holland. In 1924 I graduated from Hillside School, Norwalk, Connecticut. And in 1925 I entered the Institute. I am a pupil of Gaston Dethier.

Stephen Whitford

I was born in Wisconsin but spent my early childhood on a homestead in Montana. At that time, I received my musical training from my mother. Later I lived in Portland, Oregon, where I continued my musical studies. This is my first year at the Institute and I have been studying with Miss Epstein. I have made no definite plans for next year. [Editor's Note: Stephen Whitford is one of those who set THE BATON to beating *a tempo* again when the staff was rendered *hors de combat* by examinations and by the creating of musical comedy. Of course, with some twelve hundred students in our school, it *would* have to be THE BATON's writers who chose to compile a Class Show. But then, we do realize it was naturally to the editorial rooms that the graduates repaired in their search for literary genius! (Did you see the masterpiece entitled "Little Loving Lady," with book by Joseph Machlis and Lloyd Mergentime?) But as Irving Berlin has remarked tunefully, "What Does It Matter?" That is, when there are miracles in the form of Stephen Whitfords who untiringly acquire data from elusive subjects!]



Milton Feher
Awarded a Prize of \$250

Frank Widdis

I arrived on this earth one December day a little over nineteen years ago in Alpena, Michigan. Until two years ago I continued to live there and when the customary twelve years of education had been completed, I resolved to come to the Institute. The last two years I have been studying with Mr. Gaston Dethier. As for my plans for the future, you will have to consult some fortune teller at Coney Island.

DEPARTMENT OF ORGAN

Marion Burger

I have been studying organ at the Institute for four years, at first with Miss Lilian Carpenter and then with Mr. Gaston Dethier. Previous to this, I had studied piano for many years and organ for two years while in high school. I have done a great deal of accompanying for orches-

tras and glee clubs, and at present, I am accompanist for the Lyndon Wright Choral of Yonkers. I took my first organ position when I was seventeen years old, and now I am organist and choir director of the Cavalry Baptist Church of Yonkers. Although I may not continue to study next year at the Institute, I shall return in a short time to go on with my work there.

DEPARTMENT OF ORCHESTRA

Paul Siebeneichen

I was born in Garden City, L. I. At the age of seventeen, I entered the employ of Tiffany & Company, Jewelers, Fifth Avenue and Thirty-seventh Street, as an apprentice. After two years at Tiffany's, I left to play in a hotel orchestra in Macon, Georgia—I had started playing the flute while in high school. Thereafter, I played in theatre orchestras in various parts of the country, including two years under the direction of Hugo Riesenfeld at the Rivoli Theatre. For four seasons I played first flute with the Sunday Symphonic Society under the direction of Mr. J. Zuro. I have traveled at intervals with Madame Melius of the Chicago Grand Opera Company, playing flute obligatos. Now that examinations for graduation are over I feel young again, although a few weeks back it seemed I was not younger than fifty!

Jacob Tillinger

Here is a mighty trumpeter from Brooklyn. As everyone *must* receive early training and education, he got his at the Boys' High School in Brooklyn. He has been at the Institute for two years now and is a pupil of Max Schlossberg. As all must be questioned as to their future doings, we asked our present subject, and were informed that he plans to come back to the Institute next year.

Christos Vrionides

I was born on the Island of Crete, Greece. My education was received in Athens and I went to the Conservatory there for eight years. I was graduated in Byzantine music—my instrument being the Double Bass. I was Bandmaster at the Conservatory. I wrote two Rhapsodies which were played by the Athens Symphony Orchestra. Five years ago, after I had fought seven years in the World War, I came to America. On the day I landed, I took out my first citizenship papers. Here in New York I have been Choir Master and singer of Byzantine music at the Greek Cathedral of the Holy Trinity. My cantata "The Last Supper," the words by Dr. Guthrie, which I wrote for St. Marks in the Bouwerie, is performed there every year. Another cantata "Pentecost" is played by the Greek Cathedral every year. Last year I came to the Institute where I studied Composition. This year I took up the Double Bass under Mr. Reinshagen. Next year I am coming back to study Composition and Singing. I am also going to give a new course in Byzantine music at Union Theological Seminary.

DEPARTMENT OF VIOLIN

Jean Bratton

Comes from Walla Walla, Washington. She seems to have been a long time in doubt as to her real calling, as five precious years were spent studying the piano. But then the violin came along and she found her true interest. Mr. Dethier has been her instructor for the last three years. We hear, incidentally, that Miss Bratton intends to graduate from college next year.

Henry Brynan

Born in Russia, but most of his life has been spent in Norwich, Conn. Never having been in Norwich, we cannot vouch for the romance of that place—but for Russia as a starter, he had a good beginning! He has been studying the violin with Mr. Kraeuter for the last four years and expects to continue his studies at the Institute next year.

Samuel Carmell

He can accuse Brooklyn of being his birthplace. He was born there in 1910. Soon afterward he moved to Omaha, where he commenced his musical studies. He has been at the Institute five years. During that time, he has studied with Franz Kneisel and Samuel Gardner. When he started he looked like Jackie Coogan and was as good an actor when it came to winning his teachers! Now he is tall and serious. Perhaps one should say soulful! Next year you will see him back again.

Virginia Coy

Was born in the state of Virginia. She received her early education there and at the age of six began to take lessons on the clarinet. So rapid was her progress and so great her interest that at the age of eight another musical instrument had to be found to satisfy her demands. This was the violin—and to the violin she has clung since that time. It has been four years since she first came to the Institute and those four years have been spent in diligent study under Mr. Held. The violin still fascinates her for she informs us that she intends to come back to the Institute next year. Well, here's good luck!

Sarah Elbaum

Has been in the United States only four years. She was born in Warsaw, Poland, and studied the violin there with Barcewich. Since being at the Institute, she has studied with Svecenski and Korgueff. She will come back next year.

Gene Farmer

Comes from Fitzgerald, Georgia. She received her early education in the south. For the last five years, she has been at the Institute, studying with Mr. Fonaroff. Her future plans are indefinite.

Samuel Feirman

Was born in far-off Bessarabia. When six years old he came to this country. Before crashing the Institute, he studied privately with Alexander Bloch and Ovid Musin. He has been at

(Continued on Page 12)

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No. 8

RECOLLECTIONS OF SOUSA

By Institute Students Who Have Toured With Him

THE "March King" began to wield his baton just fifty years ago this month. Today he is to the march what Johann Strauss is to the waltz and Sir Arthur Sullivan to light opera. "I am very proud," says Mr. Sousa, "that one of my compositions is the only piece of music officially recognized by the Government." That is his "Semper Fidelis" which is the official march of the Marines. His "Presidential Polonaise" was composed for functions at the White House and his "Washington Post March" originally introduced the two-step!

A number of Institute students have toured at various times with Mr. Sousa's organization. They are Nora Fauchald, soprano soloist; Carl Hutchings, Chester Perry, John Petrie, Paul Siebeneichen, R. E. Williams and Meredith Wilson, flutes; J. Carroll Carr, clarinet; Peter Biroschak, French horn; Walter Cameron, trumpet.

Two of them have contributed their recollections of the famous band leader to THE BATON.

Sousa's Activities Told by John Petrie

John Philip Sousa was born November 6, 1854, of Portuguese parentage. He commenced the study of violin, piano and composition at an early age, later taking up the trombone.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill and upon a few hours' notice the youthful musician who had been playing in a quadrille orchestra left town with the Nobles troupe. Sousa continued with Nobles for more than a season and then toured with other organizations. In 1880, at the age of twenty-six, Sousa was appointed director of the U. S. Marine Band. In 1892 he resigned to form his own organization which has continued without interruption for thirty-five years.



*The Senior Orchestra
With its two Conductors, Frank*

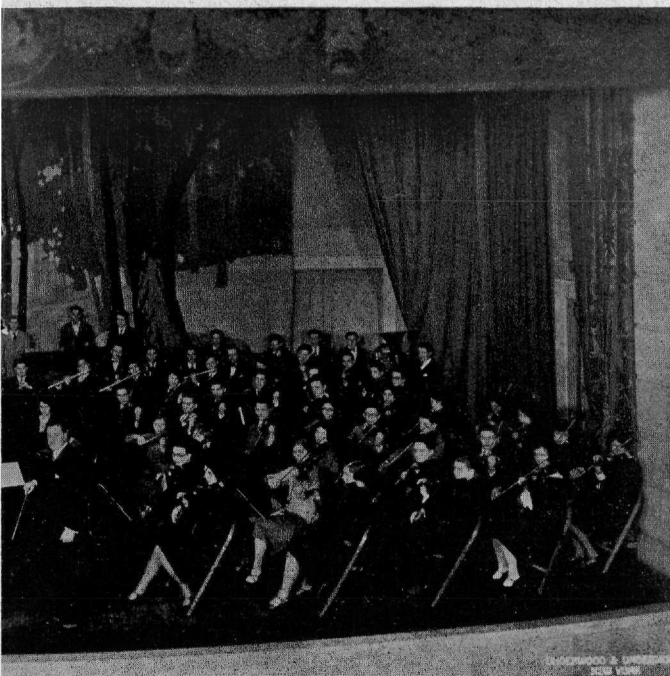
He is probably the most travelled man in the musical profession, having an average of 27,000 miles a season for his entire career. Besides the usual tour of the United States, Canada, Cuba, etc., he has made several European and one World Wide Tour.

Of his many claims to distinction the two most noteworthy are that he is the only American composer-conductor who has earned a million dollars through the practice of his profession and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States,—the Army, the Navy and the Marine Corps. Sousa was a Lieutenant of the Marines from 1880 to 1892, a Lieutenant in the Army during the Spanish-American War, and a Lieutenant-Commander in the Navy during the World War.

Though kept constantly engaged as a conductor he has written eight operas, seven of which were successful; numerous band suites, songs, instrumental solos, and one hundred and twenty-two marches including the world famous "Star and Stripes Forever." He has also found time to write several novels besides his recent autobiography, "Marching Along."

Always an ardent sportsman, Sousa maintains a shooting preserve in North Carolina; he is also a great lover of horses and a champion trap shooter.

"Sousa's Band" is designed to compare favorably with a Symphony Orchestra, using only wind instruments, with the addition of a harp. The instrumentation is as follows: five flutes, one piccolo, three oboes, thirty B flat clarinets, two alto clarinets, two bass clarinets, two bassoons, four alto saxophones, two tenor saxophones, one baritone saxo-



ra of the Institute
Damrosch and Willem Willeke

phone, one bass saxophone, six cornets, two trumpets, four French horns, three trombones, one bass trombone, two euphoniums, six Sousaphones, three percussion, one harp. Besides the regular band soloists, he takes a soprano (Miss Fauchald), and a violin soloist. Maud Powell was engaged in the latter capacity at one time.

The repertoire consists of suites, overtures, symphonies, tone-poems, etc., ranging from Bach to Strauss (especially arranged for the above mentioned instrumentation), besides numerous compositions that have been written for military bands.

Lieutenant-Commander Sousa is undoubtedly largely responsible for the keen interest in wind instruments of all kinds in this country. In former years it was necessary to employ a number of foreign born musicians, but recently it has been found that it is possible to have a fine band practically 100% American. Needless to say, native talent is given preference whenever able to qualify.

Mr. Sousa's next tour which will be his thirty-fifth, begins in July and will cover all the principal cities of the United States and Canada.

Incidents of the Tours Described by Nora Fauchald

Before any of the details of the trip one always thinks of the character and personality of the man whose genius created and kept alive the organization which has filled such an important place in American musical history. I count it a rare privilege and honor to have been associated with him. His kindly and generous spirit cannot help but be apparent to all with whom he comes in contact, but its constant and modest manifestation endeared him to us girls.

We four, the violinist, the harpist, Mr. Sousa and I, were known to the bandmen as the "Imperial Suite." Mr. Sousa always asked us to have our meals with him although he oftentimes upbraided us for "eating up one side of the menu and down the other." His reputation as a raconteur is based on fact and there were never any dull moments. Often when early morning calls and long train rides made us tired and irritable, Mr. Sousa was a never failing source of uplifting cheerfulness. He has an inexhaustible fund of humorous anecdotes and native wit and was always able to make us forget our fatigue. Toward the men in the band he ordinarily held a disciplinarian's aloofness but they came to him with all their troubles, knowing they would receive heartfelt sympathy and the finest treatment.

Representative citizens and members of civic organizations of practically every city where the band played would arrange luncheons or dinners in his honor. He liked us to accompany him to these affairs and we found further reason to marvel at his power to entertain.

We all know what a great impetus to music in this country was given by Theodore Thomas and his orchestra but Mr. Sousa's similar contribution is sometimes given less emphasis than it deserves. Not only did he perform orchestral masterpieces in hundreds of communities which, before the coming of the radio, could not have heard them (the band gave concerts in two hundred and fifty towns and cities during the first tour I made with it) and not only did he reach in metropolitan centres thousands who might never have become acquainted with the greatest music, but he has been doing so since 1892. Some of the Wagnerian concert selections were played by him in the Middle West and Far West before they were performed by orchestras in New York City.

And a "Wind Symphony," as Mr. Sousa likes to call his band, can play some orchestral music with surprisingly little loss of effect. I heard Schelling's Victory Ball scores of times on the trip and its rendition was one that no orchestra could excel to any appreciable degree. The best of the Sousa marches, including the incomparable "Stars and Stripes," thrilled me as greatly the last day of the tour of over six months as they did the first—and I heard them twice a day.

The feminine members of the "Imperial Suite" were often put to work tearing large pages of music paper into pieces for band parts—the "boss" was making an arrangement or doing original work, one complete part at a time!

We had a wonderful opportunity to learn about our glorious country under favorable auspices—we played in every state of the Union. I wish I could give a really intimate personal glimpse of this very young man of seventy-four and his remarkable versatility, but that is too hard to put into words. Dr. Stokowski says about the genius of Sousa, "His music stands supreme as a symbol of the red-bloodedness of humanity in general."

JAZZETTO

By Joseph Machlis

(Post-Graduate member of the Class of 1928—Piano Department)

I The Conversion

I HAD even managed to squeeze through the Keyboard Harmony examination—the last obstacle between the aspiring pianist and his much coveted diploma. At last I was a full-fledged graduate of the Institute. Not only was, but looked, strutted, acted and felt it. And where is he who will dare gainsay me.

Until then I had been unable to see a day beyond exam week, like those tenth century believers awaiting the first Millennium. Now time extended itself a bit. Ahead of me loomed the summer, uninvitingly. For there stretched before my gaze a series of weeks in a brick house over a sun-heated pavement. Most certainly I needed a change.

I was becoming worried. At last I determined to ask some of the others what they did during the summer. The first answer somewhat puzzled me.—“Oh, I play jazz in a summer hotel, up in the Catskills. Sure, it's a fine job. Not much work, in fact, it can't really be called work; just a few dance numbers in the evening and a bit of classical during meals. And I get board and lodging free and paid a bit into the bargain. It's a wonderful vacation, gratis for nothing.”

For a moment I was dazzled by the alluring picture so brilliantly painted for my eyes. But at once I came to. Play jazz—that barbaric unmusical stuff! Of course, it was all right for pouting insipid girls at parties, while everyone danced to it. But I—I, who had penetrated the sacrosanct complexities of a Bach fugue, who had managed to learn to read four clefs in the chorale book without seeing things double for the rest of that day,—I, a graduate of the Institute, descend to that crude vulgar combination of jungle rhythms and popular sentimentality! No, not even a vacation in the Catskills, free, plus board, lodging, tennis, rowing and a good time, could lure me. Too great, much too great, was the price.

In vain, I appealed to the artist within me, the musician, the disciple of Schumann and Brahms. On the one hand stood Art, perspiring in the glare of the August-sizzling city, her beautiful Roman nose oily, shiny, sadly in need of powder. On the other hand, Satan, in a bathing suit, paddling a canoe. It was more than flesh could bear. I determined to get busy at once and look for a job as pianist in a “pension bourgeoise” among the verdant hills, or at the cooling seashore.

II The Quest

“Well, of course it's a bit late to be going after a summer job, two weeks before the Decoration Day week-end, especially if you're not hitched up with a regular jazz band. The best way would be for you to get in touch with an agency. An agent can always place you, especially if you're a good pianist. Are you?”

I raised one eyebrow superciliously. What a question! Obviously my advisor had not seen my name among the list of Candidates for Graduation who had passed successfully.

“I meant a good jazz pianist. Of course I know you're good at the other stuff?”

I raised my other eyebrow. Was the fellow in earnest? There was specialization in piano-playing, of course. Harold Samuels at Bach, de Pachmann at Chopin, Giesecking at modern music. But never to such an extent that one could be very good in one branch and be poor in another. Obviously this chap knew very little of music, even though he spent all his time in the students' room.

What an idle question to have asked whether I was a good jazz-pianist. As if there was anything to be good at. The last time I had tried to play it was about three years before, when I still had been adolescent and foolish. By chance I had picked up the music sheet. An insipid melody, a childish accompaniment in simple two-four time. Much of skill one had to have to play that sort of thing! To ask me, who had actually mastered an Etude of Liszt, whether I could . . . truly an impertinence.

But nevertheless, like the carefully trained musician that I was, I risked no public appearance totally unprepared. I diffidently entered a distant music store (my own dealer would have been too shocked had I gone on so vulgar an errand to him), and picked the first three pieces in the stack of gaudily-colored sheet music on the counter. Once home I paused to read the names of these compositions. One was something stupidly prosaic about “Ain't She Sweet?”; a second tritely named, “Sometimes I'm Happy”; and the third, strangely enough since it bore not the faintest earmark of Handelian influence, entitled “Hallelujah.”

Five minutes were sufficient to convince me that my preparedness had been quite superfluous. These things were more than simple; they were quite infantile. In a few more minutes I had memorized all three things. Now I was prepared for my interview with the agent.

III The Miracle

A large room, at one end a piano, at the other a telephone which rang incessantly. On the floor, in the corners, in the hallways, violin-cases, drum-cases, saxophone-cases. On the chairs, around the sofas, all over, young men, boys, chatting, arguing, discussing the respective merits of the Camp Kopek jazz band and the Minnehaha Lodge Sunshine-Five.

But now a sudden hush in the conversation announced a new presence. The agent entered. Blond, suave, unctuous. His little mustache gave him a sly appearance. He made me feel slightly

unnecessary. His was that fluent lulling speech which simply rolls over all obstacles.

He called four youths from opposite ends of the room, told them to "set up." They did. In a trice a drum, saxophone and violin lay near the piano. They picked up their instruments and began. To me it sounded as though each was two bars ahead of the other, resulting in the most violently explosive cacophony. My neighbor called it "red hot stuff."

Now the agent began to test the individual powers of each performer. "Play something classical," he said to the violinist. From the expression of that boy's eyes I had an instant premonition he was going to begin "Mother's Prayer." I was wrong. It was a violin arrangement of "Hearts and Flowers."

The agent asked me to take the preceding pianist's place. An immensely wide sheet of music covered the stand. One chord in the bass alternating with one in the treble. I was contemptuous. Off he went. Obviously I kept in



Joseph Machlis

Winner of the Steinway Scholarship for Summer Study at Fontainebleau, France.

(He is well known to Baton readers.)

time, alternating between both hands. Even one of my youngest pupils could have done that, I thought to myself. At the end, the saxophonist turned towards me. He was either furious or nonplused. "Say, you played that the way it's written. What's the big idea?"

I answered coldly, "What did you expect me to do, play wrong notes? An Institute graduate always plays as it's written. That's part of the training of a musician," I added, with squelching ironic emphasis on the last word.

The agent now addressed himself to me. "Can you play classical?" For answer I proudly began that Liszt Concert Etude. At the back of my head I was beginning to speculate as to whether I would really have a nice time at the Hotel Bison-neath-the-Laurels. The agent's voice interrupted my reflections. "Now could you give us a little jazz solo, eh?" I began the childishly

simple "Hallelujah." That finished, I returned to my seat at the other end.

Four more minutes my self-satisfaction lasted. Then I began dimly to understand. The pianist to whom I had spoken before, the one who had "picked it all up by ear," was now playing. When asked for a classical selection, he primly began to whack out "Hearts and Flowers." That seemed to be a favorite selection of the evening. The agent next asked him for a jazz solo. That's when it all happened.

Was it by chance or through malice prepense that he chose to play the same thing I had: Vince Youman's "Hallelujah." I listened agape. But this music was too powerful to be listened to. It caught me up in the flood of its rhythmic pulsation. Intricate patterns of syncopation, blue descending diminished chords, arpeggios dazzling.

So this was jazz piano playing! Elemental, rhythm incarnate, dynamic. He finished, with a chord that sent a shiver of arrows down my spine. Others played after him. All presented "Hearts and Flowers" as the classical composition, fumbling, hesitant. But as soon as the jazz solo was asked for, they became the masters of the situation. Some played better than others, knew more varied and intricate "breaks." But all of them had in common that one marvelous thing,—that elemental jazz rhythm, which goes to the head like red wine, which makes one's blood flow faster.

So this was jazz piano playing! I left that room a sadder, wiser man. It is superfluous to add,—I didn't get the job.

Postlude

We were chatting agreeably, a group of us, all musicians. The young lady beside me (she had just won a Juilliard fellowship, and it had gone to her head), was speaking.

"Jazz? I detest that sort of music. Of course not—what a question to ask; whether I've ever tried to play it? Why, have you?" she added, suspiciously.

A little voice inside of me spoke: "You know how hard you tried, how you vowed to master the thing, how that rhythm always eluded you, how you never could, in spite of perfect pitch, five years of training in chord combinations, and faultless technique." I lied valiantly to milady, "Of course not. That sort of thing couldn't interest me. Not so bad to dance to, when a whole band is playing. But to play it myself—I'd never think of it."

The little voice inside of me continued stronger than ever, mocking, triumphant: "How hard you tried, and watched others, and listened, and never caught on to it, and never succeeded." The voice was becoming impertinent, mocking me at my most vulnerable spot. To drown it out I sat down at the piano and harmonized a chorale with passing notes in the Mixolydian mode. For such was the sadness, and such the feeble consolation thereof.

THE CLASS OF 1928*(Continued from Page 7)*

the Institute a little over a year with Mr. Fonaroff. Mr. Feirman teaches a large private class.

Max Hollander

Max Hollander was also born in New York City and for the last five years has been a student under Mr. Gardner. Several years ago he was fortunate enough to be a Gold Medal winner in the Music Week contest. Recently, he has appeared with the Fradkin Fiddlers at the Roxy Theatre.

Louis Kolopsky

He informs us that he was born in Ekaterinslov, Russia. At the mature age of four, he left home and came to New York to live where he has been ever since. He has received all his education here and has been at the Institute five years. His teachers have been Mr. Fonaroff, Mr. Dethier and Mr. Korgueff. His plans for the future are uncertain.

David Mankovitz

He is also a New Yorker, having been born and educated here, but, as yet, he has failed to show any symptoms of cynicism! He has been at the Institute for several years, studying with Mr. Held. He has played in the Senior Orchestra, and with the Berkshire String Quartet. And lest we forget, this was the young man who played the Symphonie Espanole at the Spring Concert of the Institute.

Lulu Rochlin

Lulu, the sister of Edith, who is mentioned elsewhere in these paragraphs, says they always plead not guilty to the accusation that they are twins. They're quite successful also in keeping everyone in doubt as to which is the older! Lulu studied privately in New York with Mr. Svecenski and took a music course at Syracuse University before coming to the Institute. She is now studying with Mr. Gardner. Next year, she expects to receive her B.A. degree at Columbia.

Hyman Shlomowitz

Hyman Shlomowitz was born and reared in New York City. This is his fourth year at the Institute. During that time, he has studied with Mr. Svecenski, Mr. Kramer and Mr. Gardner.

Leslie Taylor

She was born in Aberdeen, Scotland, but has lived most of the time in Kingston, Ontario. She has studied three years with Leopold Auer, and three with Serge Korgueff, two years in New Hampshire and one year at the Institute. Miss Taylor hopes to return to the Institute next fall.

Marie Vanden Broeck

Having been born in Illinois, I started to study the fiddle at an early age under the supervision of Hugo Olk, concertmaster of the St. Louis Symphony. After completing my high school education, I was awarded a scholarship at Illinois College, but as it had always been my desire to study the violin, I came east just four years ago to attend the summer class of Franz Kneisel at Blue Hill, Maine. I then came to New York and

continued with him for two years. Three years ago I entered the Institute and next year shall find me back! I am a member of the Marianne Kneisel String Quartet.

Agnes Varley

This young lady seems to have had much experience both in teaching and in playing the violin. She has taught the violin and the supervisors' course at several schools. At the Sacred Heart College of New York she was the concertmaster of the college orchestra. She was born in New York City, and received her early musical education at Sacred Heart College, N. Y. For about five years she has been at the Institute studying under Mr. Edouard Dethier and Mrs. Seeger.

Mimi Walsh

She is a Southerner, her home being Mobile, Alabama. She has been at the Institute four years, studying with Mr. Dethier. One of her songs was on the program of the Composition Recital this spring.

DEPARTMENT OF VIOLONCELLO**Jean Allen**

I am a native of Berkeley, California, of Yankee descent. I was educated with the intent to become a pianist, and also received a diploma from the University of California. My 'cello education was extremely desultory until three years ago, when a summer course with Josef Lhevinne convinced me that piano was too much work, and caused me to turn to a really easy instrument. I then had a year of solid instruction under Willem Dehé, graduate of the Amsterdam Conservatory and former soloist with Sergei Koussevitsky in Moscow. Then I came to New York to study at the Institute with Willem Willeke, Emperor of Chamber Music, Prince of the Violoncello and Count of South Mountain, former 'Cellist to His Majesty, Franz Josef of Austria, now Prime Minister to his Serene Excellency Herr Franz von Damrosch. This is my second year under his instruction, and I expect to return for some more. As you see, my 'cellistic education has been exclusively Dutch and if I ever go to another professor he would also have to be called Willem.

DEPARTMENT OF SINGING**Alma Ackerson**

Studied the piano in early childhood, but later her interest turned to singing. She has been at the Institute for the last four years with Mrs. Wood Stewart. Hackensack, N. J., is her home town but she intends to return to the Institute next year.

Samuel Cibulski

He is quite a heterogeneous mixture: a Russian by birth, a German by education, an American by naturalization and a tenor by profession! About ten years ago he came to New York. He claims that there was too much noise at that time in Russia and he was too often disturbed in his vocalising, and then, also, he was looking

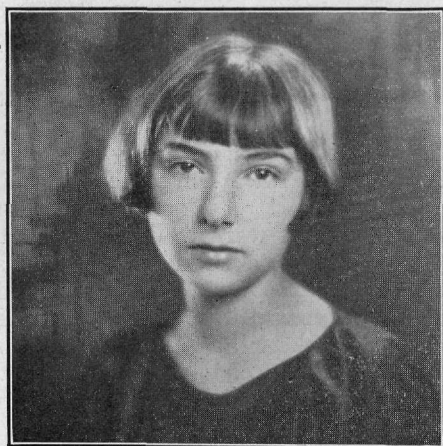
for more room in which to fling out his high C's. Now he does most of his practicing in Brooklyn—the reason for this is quite evident. Before coming to the Institute, Sam was studying at the College of the City of New York, and he certainly had a singing time there. His voice, like that of old Orpheus, affected the hard-hearted professors to such a degree (B.S.) that they graduated him with honors, and in addition elected him to the Phi Beta Kappa.

Ulysses Elam

I have been studying at the Institute for several years with Mr. Lamson. Before coming here, I attended Hampton Institute where I studied with Nathaniel Dett and while there I sang in the first quartet. I was born in Waverly, Virginia, and received the early part of my education there.

Theresa Rothberg

One who has received all her training at the Institute is Theresa Rothberg. She is a pupil of Miss Soudant. Recently she appeared with the Elizabeth Symphony Orchestra. Elizabeth, N. J.,



Jeannette Epstein

Awarded the Faculty Scholarship for Post-graduate Study

is her home town, although she was really born in New York City. Her ambition is to go to Europe to study: rich widower wanted!

Ellanore Smith

She is a singer from Philadelphia. In fact, she is a real Philadelphian, having been born and reared there. She is a graduate of the Irwin School of that city and has been at the Institute only one year, where she is a pupil of Mrs. Wood Stewart. Her plans for next year are indefinite.

Virginia Walker

Has been studying at the Institute for three years with Mrs. Toedt. She was born in Saratoga Springs, N. Y., and received her early education there. Miss Walker has appeared in various recitals, and last year she sang in Hamilton, Ontario, in recital. She is contralto soloist at the First Congregational Church in Flushing, L. I.

DEPARTMENT OF PUBLIC SCHOOL MUSIC

Arthur Rich

He was born in Sunny Florida, but it seems to have held no interest for he later moved to Ridgefield, N. J., and has lived there ever since. Besides graduating from the Supervisors' Course at the Institute this year, he is receiving his M.A. from Columbia in June. He previously obtained his B.A. from Rutgers College.

Irene Sanders

I was born at Biddle University (now Johnson C. Smith University), Charlotte, North Carolina, where my father was president. After graduation from high school and Scotia Seminary, I taught in the public schools of Charlotte. Later, I was employed as Girl Reserve Secretary in the Y. W. C. A. at Petersburg, Virginia, and at Jersey City, New Jersey. Before entering the Institute, I studied piano with Mrs. M. G. Davis, Prof. A. Myron Cochrane of Fisk University, and Miss Daisy E. Sherman of the Institute. Since entering the Supervisors' Course, I have organized and directed a Junior Choir of thirty voices at St. James Presbyterian Church, New York City. After graduation, I expect to teach music in public schools.

Marjorie Schwartz

Born and brought up in New Jersey. She received her schooling at the Kearny High School. She now lives in Arlington. Being an only child, she tells us that she is spoiled, narrow-minded and pampered. She took the Supervisors' Course and thought it would be the easiest thing imaginable, but after three years of it, she has changed her mind. Now she is going to try supervising and see how easy that is—she really owes it to her state to teach there.

Blanche Thomas

My mother was my first piano teacher; later I studied with local teachers in New York City. Before I was grown, I went to Virginia to visit. While there, I was appointed to teach music in an Elementary and Normal School. I was there three years and during that time I married a Virginian. Wishing to learn more I purchased standard works on music and studied alone. I entered the Institute in 1925. I now desire to study composition with Mr. Mannes.

Anna Tiedeman

She tells that she was born, reared and educated in New York—excuse us, we mean Brooklyn! She has traveled very much—on the subway. It was in Washington, D. C., that she started her music, and three years ago she came to the Institute. She says, rather apologetically, that she is going to teach.

RECIPIENTS OF POST-GRADUATE DIPLOMAS

Emily Boekell

Teachers' Diploma in Organ

I was born in 122nd Street—just a few blocks east of the Institute—and educated in New York

City. It seems I did nothing startling, musically, in my early years, other than to be the possessor of such long fingers that friends predicted a musical future for me while I was still in my perambulator! Diplomas hold no terrors for me,—this being my third from the I. M. A. I was graduated in piano in 1922, then turned my attention to the organ and was graduated in 1924. During my two years "vacation" from the Institute, I passed examinations and became a Fellow in the American Guild of Organists. Also spent one delightful summer at Fontainebleau. I play regularly in church, accompany, teach, and have given numerous organ recitals. Next year?—I can tell you more definitely when October comes!

Joseph Di Fiore

Certificate of Maturity in Violin

A pupil first of Mr. Kneisel and then Mr. Gardner, he graduated from the Regular Violin Course last year. Since then he has just been fiddling on for his Certificate of Maturity. Future plans unsettled.

Milton Feher

Artists' Diploma in Violin

Since I can remember, I have studied with Mr. Dethier at the Institute. It is to do justice to his teaching that I am going abroad soon. I shall spend the summer at beautiful Fontainebleau where I shall practice and, at the same time, have an ideal time with Paris and its attractions so near. Adieu!

Irving Finkstein

Certificate of Maturity in Violin

He is receiving his Certificate of Maturity in Violin this year, having been graduated in the Regular Course two years ago. He has lived all his life in New York, where he was born. Mr. Finkstein has played professionally a great deal, and is a member of the Fradkin Fiddlers.

Dora Gutentag

Teachers' Diploma in Piano

As my biography has appeared before in THE BATON, I want to spare former readers, and will therefore, not indulge in repetition. The past few years of study have been made very happy by the interest, kindness and understanding of my teachers. I am receiving my Teachers' Diploma this year and it is my one wish to continue my studies with Miss Augustin.

Aaron Hirsch

Teachers' Diploma in Violin

For details, I refer you to "Who's Who," or THE BATON of June, 1926. The past two seasons have been spent studying the violin with Mr. Gardner, and theory with Dr. Richardson. I'll probably be checking my hat at the Institute coatroom next season!

William Irwin

Teachers' Diploma in Piano

He tells us that he has been playing for the Strawbridge School of Dancing the last two years, and by way of explanation, adds that it is his idea of having a good time while earning one's living. This year, he is receiving his Teachers' Certificate.

He has been studying with Mr. Friskin. This summer, Mr. Irwin is engaged to write incidental music for several theatrical productions. Next year, he will return to continue his work under Mr. Friskin.

Jennie Levin

Teachers' Diploma in Piano

Another who was born in Russia, but has lived most of her life in New York is Miss Jennie Levin. Before coming to the Institute, where she is studying with Miss Epstein, she attended the Eastman School of Music. Max Landow was her instructor there. This year she is receiving her Teachers' Diploma. One of her greatest distinctions, she has been told, is that she doesn't desire to become a concert pianist! She is very much interested in working on a collection of traditional ancient chants; and that ought to keep her busy for the next few years!

Estella Levisohn

Teachers' Diploma in Piano

I have received nearly all my musical training at the Institute, starting in the Preparatory Course in piano, and progressing until graduated from the Regular Course. My teachers were Miss Merrill and Miss Katharine MacDonald. During the two years of the Teachers' Course, I have been studying with Mr. Sigmund Herzog. I hope that I shall take the Maturity Course next term. May I say, here, how inspiring it has been to work under the guidance of all my teachers at the Institute? The I. M. A. becomes a habit—one just can't stay away! As for my ambition—it is a bit hard to say. I want to do so many things; to be a good pianist, a good teacher and a composer. At any rate, so far, I have composed songs which have been recorded on records and pianolas, have been sold in sheet music, have been broadcast, have been played by orchestras for dancing. Don't laugh—I sold a song to the Loft Candy Company, which they distributed. As for my birth, etc.—I was born and have always lived in New York. The date—never mind. Figure it out—I am eternally sixteen!

Genieve Lewis

Artists' Diploma in 'Cello

She was graduated from the Regular 'Cello Course in 1925 and then received her Teachers' Diploma last year. Life goes on, as quietly as usual, with a husband teaching here, and a three year old son!

Joseph Machlis

Certificate of Maturity in Piano

He was born in Petrograd in 1906, and imported hither at the tender age of two. Later incidents of his uneventful life have been confided to BATON readers bit by bit in the "Confessions of an Alumnus." Bachelor of Arts, College of the City of New York, 1927; holder of the Steinway scholarship at Fontainebleau, 1928. Candidate for the degree of Master of Arts in English Literature, Columbia University, 1929. But, most important of all,—co-author of this year's Class

Play, "Little Loving Lady." He has always studied with Miss Augustin at the Institute.

Ruth Penick

Teachers' Diploma in Piano

She received her Teachers' Diploma this year, having been graduated in the Regular Piano Course two years ago. Although her biography appeared in THE BATON at that time, we wouldn't miss the chance of interviewing her and so tried to get further information. Miss Penick has been dividing her time between her piano work and composition, in her post-graduate work. She has appeared in many recitals of late. She played her own fugue at the composition recital.

Yetta Posnak

Teachers' Diploma in Piano

Being American born, it occurred in New York. My debut, in which "Home Sweet Home" was the outstanding feature, duly made, I was presented with a generous bouquet of carnations and ferns—and thus my musical career began! The last five years, musically speaking, have been spent at the Institute. I received my diploma for the Regular Piano Course two years ago. Now that I have my Teachers' I am properly stimulated to seek further glories.

Paul Rabinow

Teachers' Diploma in Violin Certificate of Maturity

Listen to this! Paul Rabinow informs us that he has learned it is money, and not love, that makes the world go 'round! Well, well. He also gives us this enlightening morsel: he was born and reared in New York City—(maybe that is the reason for his startling observation . . .). He has been at the Institute a long time, and says that he has met many interesting people. He is teaching now and hopes to make it his life's work—but just as we were writing that, he said that he might become a farmer!

Valentine Righthand

Teachers' Diploma in Piano

New York City is my birthplace but I have lived most of my life in Albany, N. Y. I came to the Institute five years ago, and studied two years with Miss Mayo and three years with Miss Augustin. Last year I received the Regular Diploma in Piano and this year I am receiving my Teachers' Certificate.

Meyer Shapiro

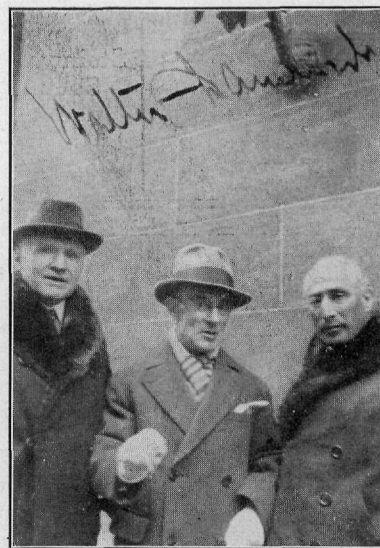
Teachers' Diploma in Violin

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Olga Zundel

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My biography appeared in THE BATON when I was graduated from the Regular Course, so I have little that is new to add. I shall be at the Institute next year.



Walter Damrosch, Maurice Ravel and Oscar Fried,
Conductors of the New York Symphony Orchestra
which is now a matter of history.
(Picture contributed by Victor Rosenblum of our Orchestra Dept.)

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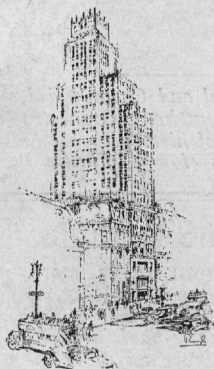
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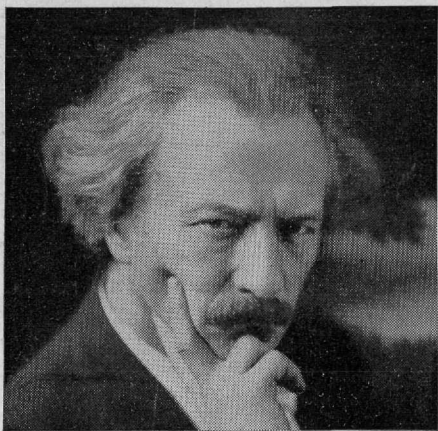
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