

The Baton



Scenes of Summer Music in the United States.

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FRANK DAMROSCH, DEAN

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Music Beneath the Stars

Important Summer Opera and Concert Centers in the United States

Interviews with the Sponsors and Leaders of the Enterprises

IT has so long been the custom for Americans to make summer pilgrimages across the seas to the famous festival centers of Europe, that we are apt to overlook the fact that within the last fifteen years there have been growing up in the United States, various musical enterprises which in many respects rival the hitherto unchallenged foreign ones. In opera, Ravinia, a woodland theatre located in the middle west near Chicago, is the solitary approach in this country to the *Festspielhaus* of Europe. In symphonic concerts, the east and west coasts share honors in having developed important outdoor performances at the Stadium in New York City and at the Bowl in Hollywood. As a place where educational work for the student is combined with a series of concerts and lectures for the music lover, Chautauqua, a resort in the northwestern part of New York State, undoubtedly holds first place.

A detailed record of what is being accomplished throughout the country is unfortunately not possible in THE BATON, but an attempt has been made to picture the scenes and to describe the artistic achievements of a few of the most widely recognized summer musical activities. Worthy of note also are: The St. Louis Municipal Opera, where operettas of the Victor Herbert type are given in the open air; the Cincinnati Zoo Opera; the symphonic concerts in Denver's Elitch Gardens; and San Mateo's sylvan concert series, given near San Francisco.

A Bowl Full of Music

The farthest west mecca for musical enthusiasts during the warm months is situated among the beautiful mountains of southern California. "There one may hear 'symphonies under the stars,' which expression has become a by-word at the Hollywood Bowl," said Mr. Louis Persinger, well known as a distinguished violinist, formerly concertmaster of the San Francisco Symphony Orchestra, and teacher of Yehudi Menuhin, describing a region with which he is particularly familiar.

"A rustic approach leads to the natural amphitheatre which has permanent seats for 20,000 people. The shape and position

of the stage have been frequently changed until there is a perfection of acoustics enabling every *pianissimo* to carry to the furthestmost person of the huge audience. Automobiles are parked at a great distance to avoid any disturbance of interfering sound. There are two tiers of boxes, one near the ground and another half way up the rows of seats. On the box promenade many celebrities of the moving picture world may be seen, always foremost among which are Mary Pickford and Douglas Fairbanks who are frequent attendants.

"The Bowl Orchestra is made up largely of the Los Angeles Philharmonic. This season I understand that Bruno Walther, Bernardino Molinari and Eugene Goossens are to be the conductors. About four concerts a week are given for a period of twelve weeks. Tuesday is symphony night with standard works, Thursday is novelty night with modern works, Friday is solo night featuring the appearance of a vocal or instrumental artist, and Saturday is popular night with programs of a lighter quality. The closing program is always a requested one composed of the numbers chosen by ballots cast by the audiences.

"This will be the eighth season and because of the vast number of people who can be accommodated and who flock to the Bowl, the expenses of the concerts are covered and there is a surplus besides. Last year the beauties of the Bowl were enhanced with \$10,000 given anonymously for this purpose.

"Alfred Hertz is known as the father of the Bowl. He was the first to conduct about ten years ago. The occasion was a presentation of Horatio Parker's \$10,000 prize opera, 'Fairyland.' Mrs. J. J. Carter, a prominent music patron, seeing the possibilities of the Bowl, stirred people to a realization of what now exists there."

Musical America

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The Baton

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The Opera House in the Woods

America's Festival Theatre at Ravinia

By DOROTHY CROWTHERS

GRAND Opera's summer shrine is set deep in the heart of a real Forest of Arden on the shore of Lake Michigan, twenty-two miles north of Chicago. On Saturday evening, June 22nd, music-loving throngs will for the first time this season board the "Opera Special," a gay little train which every evening at dusk sets forth on its adventurous journey from dull city confines, through many shaded suburbs, to the gates of the Ravinia estate. Then walking along flower-fringed gravel paths past the Studio Building where \$400,000 worth of scenery has been built and is housed, past the lighted Refectory which through the trees resembles a Parisian restaurant on the Champs Elysée, past the giant circular flower-bed where 400 rose-hued petunia plants flaunt their beauty in the brilliance of a spotlight, the throngs will find their way to "The Opera House in the Woods" as it is affectionately known. The building, lighted by groups of colorful lanterns suspended from a massive roof which is supported by beams of weathered oak, has the aspect of a temple of old Japan. There are 1,450 seats in the theatre, the highest price for which is \$3, and benches on the veranda and under the trees to each side which may be occupied free of charge except for the \$1 admission fee to the estate. In these picturesque surroundings until Labor Day, September 2nd, Ravinia will weave its enchantment for the fortunate residents of the vicinity and for those, increasing in number every year, who make the pilgrimage from distant places.

Louis Eckstein has the distinction not only of being sole sponsor of what in America is the only equivalent of the Festival Opera Houses of Europe but also of being the only man in the world to own an opera company and to be active head of every department. Although well-known in the mid-west because of his varied interests and extensive activities, he is less known elsewhere because of his aversion to personal publicity. He shrinks from interviews and shuns the camera with the determination of a Lindbergh! "Write about Ravinia. Let the place speak for itself," is his invariable reply to questions about his extraordi-

nary career. But because Ravinia in speaking for itself speaks also for the genius of the one person most responsible for its success, a natural curiosity is aroused concerning this unique personality.

Mr. Eckstein may be cornered at Ravinia for a chat about the opera, and tactful manoeuvring may draw out an occasional reference to incidents of his eventful life but always with the stipulation that none of it be published. Suffice it to say therefore, that the history of American enterprise abounds in instances of men who, in the



Louis Eckstein, President of the Ravinia Opera Company (standing left), with Otto H. Kahn (right), at the Opening of the Summer Season.

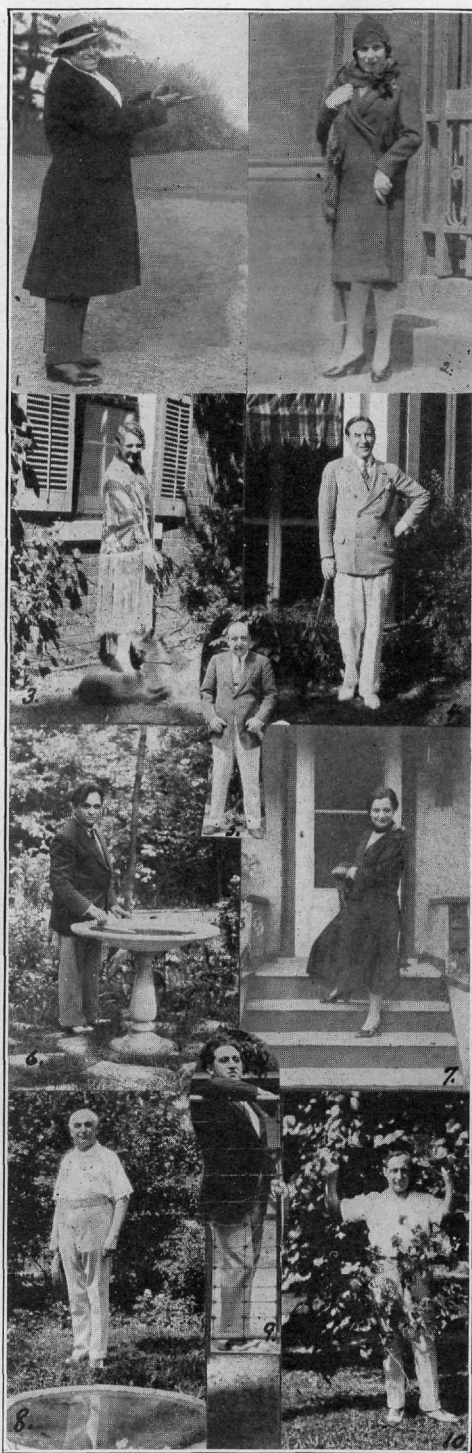
short span of a lifetime, begin in humble, even penniless circumstances and who, with business ingenuity, an unlimited capacity for hard work and an unswerving faith in their ideals, become millionaire owners of great organizations. Such a meteoric career is his.

A native of Milwaukee, he has become a power in real estate, banking and commercial affairs, devoting a large part of his time for the last twenty years to the publishing of the widely known Red Book Magazine, and for almost as long to the production of grand opera at Ravinia, his pleasure and hobby for which, it is known,

he munificently provides well over \$100,000 a year to cover the deficit in the cause of art. A boyhood love of music and literature are responsible for his two most active pursuits. Ravinia is the realization of an ideal born at an aspiring age when, it is said, he was an ardent and gifted student of the violin. The keynote of the monumental work at Ravinia is to be found in his remark, "Everyone, I believe, must have a cultural element in his life as well as a material one."

No obstacle is insurmountable to him. His acquisition of the Ravinia estate was fraught with difficulties. Originally planned as an amusement park to attract visitors on the railroads operating to that point, it was, when unsuccessful, to be taken over by Ringling Brothers. Members of the Union League Club met to discuss the situation and when Mr. Eckstein proposed the establishment of concert and opera at Ravinia, they elected him president of a corporation to finance the undertaking. It is told that when he found some of the stockholders dissatisfied that the project had turned out not to be a money-making scheme, he paid back every cent that had been put into it by other individuals. Through the changing years, the enterprise has been unostentatiously though painstakingly developed from a series of concerts by Walter Damrosch, into which there first seeped an element of opera in various excerpts given, until today approximately thirty-five operas are presented in ten weeks, a record to stagger almost any opera house in the world.

And happily, tempting European and South American contracts to not deprive Ravinia of the world's greatest artists, which is due, they claim, to their corroboration of the artistic policies maintained there, to their esteem



Stars of the Ravinia Opera

1—Giovanni Martinelli, 2—Lucrezia Bori, 3—Elisabeth Rethberg, 4—Edward Johnson, 5—Giuseppe Danise (all of the Metropolitan Opera), 6—Mario Chamlee, 7—Yvonne Gall (both of the Paris Grand Opera), 8—Leon Rothier, 9—Mario Basiola (both of the Metropolitan Opera), 10—Desire Defrere (of the Chicago Civic Opera).

and sincere regard for its founder and to their genuine love of the attractive surroundings in which they pass the summer months. The Company, culled from the best at the Metropolitan Opera in New York, the Chicago Civic Opera and the Paris Grand Opera, consists of the following: Sopranos—Bori, Falco, Gall, Macbeth, Maxwell, Monti-Gorsey, Rethberg; mezzo sopranos and contraltos—Bourskaya, Claussen, Swarthout, Correnti; tenors—Chamlee, Johnson, Martinelli, Mojica, Paltrinieri, Tokatyan; baritones—Basiola, Cehanovsky, Danise, D'Angelo, Defrere; basses—Ananian, Lazzari, Rothier, Trevisan; conductors—De Lamarter (concert), Hasselmans, Papi, Pelletier; chorus master—Spadoni; stage director—Defrere; leading dancers—Page and Strawbridge. The chorus is "hand-picked" as the impresario puts it. And of particular significance is the fact that Ravinia is the only opera company favored with an orchestra of recognized concert standing as a constituent part of every performance; this is the Chicago Symphony Orchestra, of which an Institute graduate, Jacques Gordon, is concertmaster.

Mr. Eckstein showed a work-sheet whereon he plans the season's activities. He chooses the entire personnel of his company, makes the contracts, selects the repertoire and assigns the casts.

"In many instances," he explained, "I arrange so that an opera can be given with a complete change of artists. No work is offered more than two or three times because of the fact that the audiences, drawn largely from Chicago and north shore suburbs, are in frequent attendance and variety of repertoire is therefore essential. Four or five productions, — novelties and revivals,—are added to each season's list. Those in con-

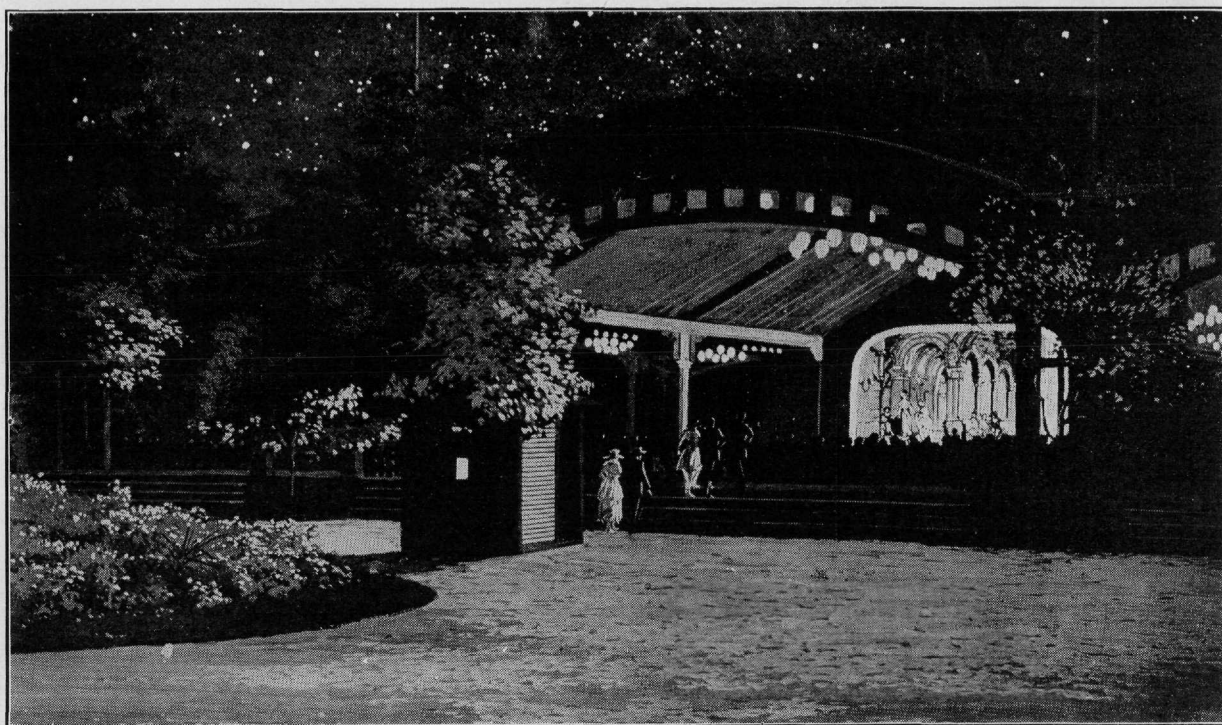
templation for this year are Puccini's *La Rondine*, Respighi's *Sunken Bell*, Dukas' *Ariane et Barbe-Bleue*, De Falla's *La Vida Breve*, Wolf-Ferrari's *Secret of Suzanne*, Thomas' *Mignon* and Mascagni's *L'Amico Fritz*.

The regular standard repertoire at Ravinia includes: *Aïda*, *Andrea Chenier*, *Ballo in Maschera*, *Barber of Seville*, *Carmen*, *Cavalleria Rusticana*, *Don Pasquale*, *Faust*, *Fedora*, *Fra Diavolo*, *I Pagliacci*, *Il Trovatore*, *La Bohème*, *La Juive*, *La Navarraise*, *L'Amore dei Tre Re*, *La Traviata*, *Le Chemineau*, *L'Elisir d'Amore*, *L'Heure Espagnole*, *Lohengrin*, *Louise*, *Lucia*, *Madame Butterfly*, *Manon*, *Manon Lescaut*, *Marouf*, *Martha*, *Rigoletto*, *Romeo et Juliette*, *Samson et Dalila*, *Tales of Hoffman*, *Thäïs*, *Tosca*.

"Our needs at Ravinia differ from those in larger

two intermissions of the opera of practically the entire audience. Not only do they like to gather under the trees for a chat or a smoke but they feel there is always that chance of seeing Bori, Rethberg, Martinelli, or another of the favorites about the grounds. That is why we require the bugler to summon everyone to the theatre before the beginning of an act. Incidentally, the trumpeter, with a sense of the fitness of things, uses one of the motives or bits of melody from the opera of the evening for these announcements."

Opera is given the seven evenings of the week, and there are Sunday afternoon concerts dedicated to music of all nations and to ballet diversissements and Thursday afternoon concerts for children. Twice a year children's carnivals are held on the wide green sward. On these day-



The Ravinia Opera, a Midsummer Night's Dream in Music

houses," explained Mr. Eckstein apropos of the qualifications a singer must have to meet with success there. "Because of the intimacy of the theatre, the artists must be more than singers. They must be able to act, since every expression is discernible, every gesture telling. But in addition, they must be attractive in appearance. There is no distance to help the illusion; the artists must in themselves at once create the illusion with grace of figure and charm of personality.

"Then too, the singers are frequently seen about the grounds of the Ravinia estate," he added. "It is dangerous to meet one's operatic heroes and heroines off the stage, unless they are equally alluring without the aid of make-up and footlights. There is an exodus during one or

light occasions there is a wealth of horticultural beauty to be enjoyed about the grounds.

Assuredly the self-effacing gentleman who never takes unto himself any of the tumultuous applause accorded his productions and his artists and who never makes a speech except to introduce his guest, Mr. Otto H. Kahn, on the opening night each year, is the supreme force, unseen but apparent in every phase of the enterprise, the sun about which revolve the satellites of Ravinia's universe. "The real thrill I get out of it all," Mr. Eckstein says with feeling, "is seeing the crowds in the *free* seats enjoying themselves. That makes Ravinia worth while." And, we add, blessed are those who, of a midsummer evening, will experience the pleasure of initiation into Ravinia's glamorous atmosphere.

Summer Symphonies of the Metropolis

New York's Stadium and Central Park Concerts

By ARTHUR CHRISTMANN and ELIZABETH STUTSMAN

TO the concert-goer who has become weary of hearing symphonic music under the uncomfortable conditions of stuffy, crowded concert halls, a night at the Lewisohn Stadium, on New York City's uptown heights, will come as a welcome relief. Here, under moonlit skies, fanned by gentle Hudson River breezes one has the opportunity of hearing the music of the masters, played by an orchestra that has been pronounced second to none by many capable judges.

The stadium itself is a semi-circular stone amphitheatre of Greek design, which was presented to the College of the City of New York, by Adolph Lewisohn. In the center of the field below stands a huge metal music-shell, from which the orchestra plays. The seats and tables in the space between the shell and the stadium are the choicest to be had. The grounds can accommodate 12,000 people.

This year marks the twelfth season of these concerts. Mrs. Charles S. Guggenheimer, in her Park Avenue apartment, told how they came into being. A friend called her attention to such a project as symphonic concerts at the Stadium. Mrs. Guggenheimer went to Mr. Lewisohn with the idea, and presently the Stadium Concerts had begun their career with a two-week season, offering only music of a popular nature. Gradually the season was extended to eight weeks, and today a more serious type of music occupies most of the programs.

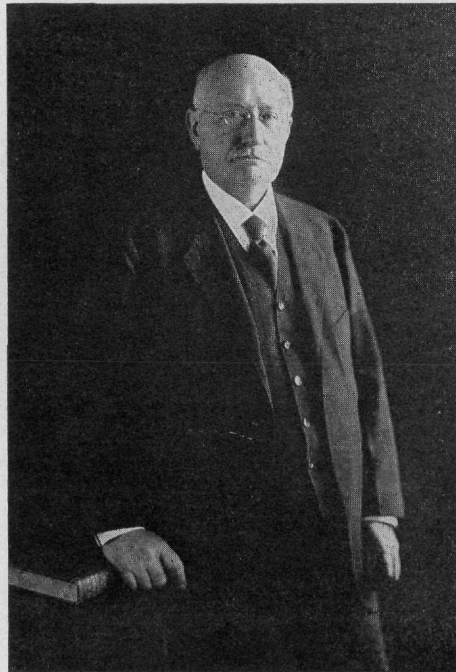
"We want the enterprise to be both philanthropic and educational," explained Mrs. Guggenheimer. "In this way it becomes both a useful and enjoyable part of New York's civic life." How well this purpose is being carried out is evidenced by the fact that seats may be procured for twenty-five cents, fifty cents and one dollar, and that free programs with enlightening comments on the music by Lawrence Gilman, are distributed at every concert. "The annual deficit of forty or fifty thousand dollars I always raise before the season opens," Mrs. Guggenheimer continued, "so, you see, it is guaranteed and no begging is necessary at the end." Besides Mrs.

Guggenheimer, the chairman, and Mr. Lewisohn, the honorary chairman, the other officers responsible for the maintenance of the Stadium Concerts, are Countess Mercati, Mrs. Christian R. Holmes, Mrs. Henry Martyn Alexander and Sam A. Lewisohn. On the committee there are many other well-known music patrons. The three hundred contributors to the concerts include many persons prominent in New York society.

Mr. van Hoogstraten will conduct the concerts for five weeks, and Albert Coates the remaining three weeks," said Mrs. Guggenheimer. "The Philharmonic-Symphony Orchestra has been engaged as usual and is slightly augmented for the summer season. The visitors this year will find a novelty in the introduction of color into the scene. The field seats have been painted blue and yellow, the bleachers similarly colored, so the effect will be of broad blue and yellow stripes running from the top of the amphitheatre to the ground. Some day I plan to add flowers and green to the Stadium to give a garden-like aspect to the setting."

The season this year, from July 5th through August 29th, will include the following special attractions,—Ernest Bloch's *America*, on July 11th; Beethoven's *Ninth Symphony*, on July 17th and 18th; the *Verdi Requiem*, on July 31st and August 1st. In all three of these the Choral Symphony Society of New York will assist. In the Beethoven work, the soloists will be Jeanette Vreeland, Nevada Van der Veer, Arthur Hackett, and Fraser Gange.

In the *Requiem*, Jeanette Vreeland, Kathryn Meisle, Arthur Hackett and Reinald Werrenrath will take the solo parts. The Hall-Johnson Negro Choir of twenty voices will be heard on July 22nd and 23rd; the Denishawn dancers will perform on August 6th, 7th and 8th; the Anne Duncan Dancers will give half of the program on August 20th and 21st. Another feature this year will be a performance of opera when, on August 12th, the American Opera Company will present "*Pagliacci*" and "*Carmen*." The usual custom of allowing the audiences



Adolph Lewisohn
Donor of the Stadium to City College and
Sponsor of the Stadium Concerts

to ballot for a "request" program to be given at the last concert, will be adhered to again this year.

Mr. Willem van Hoogstraten, the regular conductor of the Stadium Concerts, who is here for his eighth season, is a tall, well-built man of middle age, with silvery-brown hair, and at present a skin tanned enough to betray a recent sojourn abroad. There is a quiet forcefulness in his manner that lends a fascination to his conversation. Commenting on his policy at the Stadium, in his rooms near Carnegie Hall, Mr. van Hoogstraten said, "I

have never believed in 'playing down' to audiences,—not even summer audiences. For this reason all of the Stadium programs are planned with the great masterworks as a foundation. Then as many new works as possible are added for that portion of the audience which is over-familiar with the old, and demands novelties. You know, at the Stadium we get many people who have never yet heard



*Willem van Hoogstraten
Conductor of the Philharmonic-Symphony Orchestra at the Stadium Concerts*

a Beethoven Symphony, as well as those to whom the most modern music is already an old story. We find today that the best programs from a musical standpoint also draw the largest crowds, and secure the most applause." Of modern works, Mr. van Hoogstraten will this season present besides Bloch's "America," George Gershwin's "American in Paris," Gilbert's "Negro Overture," and Taylor's "Jurgen."

Mr. van Hoogstraten does not believe in conductor worship. "People should not come to a concert to watch a conductor's antics," he said. "The music is the important thing, and the conductor is merely a means to the end of securing the best possible musical results from the orchestra."

"The strain of conducting thirty-five concerts on as many consecutive nights, is great," he continued. "This is as many as some leaders conduct throughout an entire season, but it is enjoyable."

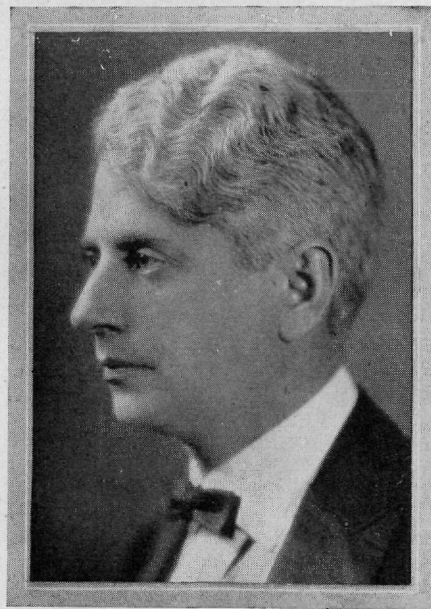
He expressed his opinion that as a result of radio lecture-concerts, such as Walter Damrosch's, and popular open-air concerts, such as those at the Stadium, the American public is becoming not only keenly appreciative but discriminating, which is a significant factor in our cultural growth and important in developing American composers of the future.

"A SYMPHONY Orchestra in Brass," the dream of the young Edwin Franko Goldman, has long survived its experimental stage. To thousands of New Yorkers summer and the Band Concerts have become practically synonymous. Every night during a period of ten weeks they may go to the Mall in Central Park or to the campus of New York University and, sitting in the moonlight or in the darkness on those nights when only a golden crescent appears through the trees, release their minds like unfettered doves for a journey far afield on the magic carpet of sound.

The wonderful thing about this musical enterprise is that it opens to all those who wish to delve in it a rich mine of music. The repertoire of the band does not include jazz, but this exception is the only one which is made in the choice of program material. Any other type of standard music that people like to hear—classical, romantic, modern, light or serious—they can hear through the medium of the Goldman Band.

Making the world's best music available to great masses of people inevitably necessitates the expenditure of a considerable amount of money. If that money does not come from box office receipts it must be donated. One of the first facts which Mr. Goldman recognized in his plans for a symphony band was that there would be no box office receipts.

With much difficulty a fund large enough to meet the requirements of one season was collected from people who believed that the venture would not prove successful. The authorities of Columbia University consented to the use of the Green as a place to give the concerts on condition that they be free to the public. Musicians were enlisted from



*Edwin Franko Goldman
Leader of the Band Concerts in Central Park and at New York University*

the leading orchestras of the country to comprise the personnel of this new band for which symphonic music had to be transcribed, painstakingly and experimentally, in search of the best effect.

Contrary to expectation the band created such tremendous enthusiasm that from 15,000 to 20,000

people often came to hear it. In 1924 Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim decided to make a gift of the concerts to the people of New York and they have continued to do so every year since. In 1923 Mr. Elkan Naum-

burg had a band-shell erected on the Mall. When the band plays in the park this shell is the center of a vast sea of humanity. For the symphony in brass has become one of the most popular of the institutions, musical or non-musical, of New York City.

Meccas of the Music Student

Chautauqua, N. Y., Pittsfield, Mass., Blue Hill, Maine
Where Concerts and Schools Are Combined

By ELIZABETH STUTSMAN and DOROTHY CROWTHERS

A MUSICAL summer resort, a place where serious study and the light-hearted frivolity of warm-weather play join hands—that is Chautauqua to the music lovers who go there. The iron fence which encloses the enormous grounds makes of this place a world apart; and a delightful world it is, among grape-clad hills, 1,500 feet above sea-level, with its abundance of trees, its lake, and its square through which no traffic runs to interrupt the passage of the care-free Chautauquan.

With such magnificent opportunities as nature affords here for idling the hours away, it is remarkable that the musician accomplishes anything beyond merely having a good time. And, according to Mr. Oscar Wagner who teaches there, when the 65 Steinway pianos which inhabit the little garage-like practice houses are all going at once, and the windows are left open for the invasion of fresh air and sun-tan, a passerby can tell immediately that everything is "play" at Chautauqua.

Many of the faculty of New York University teach there during the season which opens July 8th and closes August 17th. Credit is given by the University for study there. In the music school are departments of piano, voice, violin, public school music, and orchestral instruments. Mr. Ernest Hutcheson, who has made the piano department what it is, gives a series of three piano recitals a week; he has concert classes in which advanced students play and receive criticism; and he gives 18 lectures on music and music study.

Concerts of chamber music are given by the

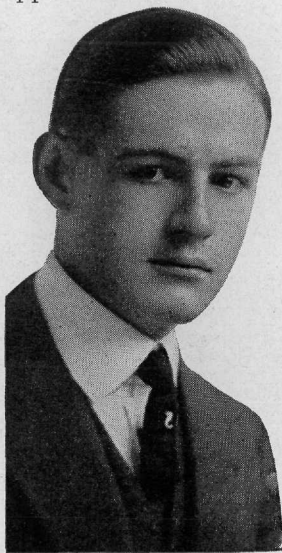
Mischakoff String Quartet, and prominent artists, some of whom are members of the faculty of the music school, give recitals. The New York Symphony Orchestra played there during the last ten summers, and other orchestras have appeared from time to time—the Detroit Symphony, and the French Band soon after the war.

The orchestra concerts are described by Mr. Albert Stoessel, the conductor, as being given in a large hall seating about 6,000 people. Often as many as 2,000 have to stand. This group of musicians is practically the same as the former New York Symphony Orchestra. During the past year it has broadcast programs under the leadership of Mr. Walter Damrosch.

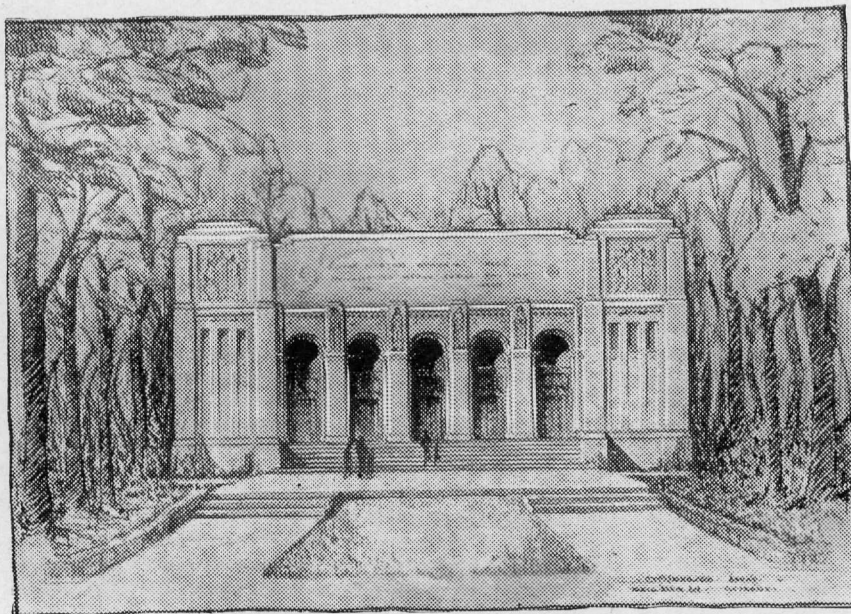
There will be 41 orchestral concerts this season. Three will be given each week in the large amphitheatre; five classical programs will be given in the Norton Memorial Hall; sixteen evening concerts will take place in the amphitheatre, with 5,000 seats free, and there will be popular Saturday night concerts, the programs being made up of the lighter classics and other familiar compositions.

Opera will be presented under the direction of Mr. Albert Stoessel. There will be special scenery equipment, chorus, and orchestral accompaniment for the performances which will be held in Norton Memorial Hall. The repertoire includes Flotow's "Martha," Humperdinck's "Hänsel and Gretel," Gluck's "May Queen," Wolf-Ferrari's "Suzanne's Secret," and Gounod's "Faust."

The choir, for which Chautauqua has been famous for 50 years, ever since the place was founded by Bishop Vincent and Lewis Miller, is selected from the 3,000 students of the Summer Schools. Many of those chosen return year after year. The singers meet twice a day for rehearsal, and on special occasions combine with visiting choirs. Mendelssohn's "Elijah" will be given this season with choirs from Jamestown augmenting that of Chautauqua; and the Overture and Third Act from Wagner's "The Meistersingers" will also be given in concert form.



Albert Stoessel
 Director of Orchestral Activities at Chautauqua



Norton Memorial Hall, Where Opera Will Be Introduced to Chautauqua Audiences This Season

Paul Kochanski, one of the foremost of contemporary violinists and a member of last summer's musical staff, recently wrote in *Musical America*, "There is nothing in Europe that begins to approach Chautauqua. There are summer schools of music and there are festival centers, but there is nothing that combines the two as does this American center. It represents a union of school and festival."

* * *

A Temple of Chamber Music, five or six cottages in which the teachers live, a big recital hall and a rehearsal hall all built half way up a tall mountain which overlooks the Berkshire Hills and the beautiful little elm-shaded town of Pittsfield, Massachusetts—this is the setting of the South Mountain Music Colony's summer activities.

After the music festivals which were formerly held at Pittsfield were changed to Washington, Mrs. Elizabeth Sprague Coolidge decided to establish a different kind of music center there, and she asked Mr. Willem Willeke to be the permanent director of the enterprise. The object was not to attract great numbers of dilettantes, but to provide an opportunity for a few talented and interested students to enjoy a happy vacation while keeping on with their study. To this end Mrs. Coolidge and Mr. Willeke both give scholarships.

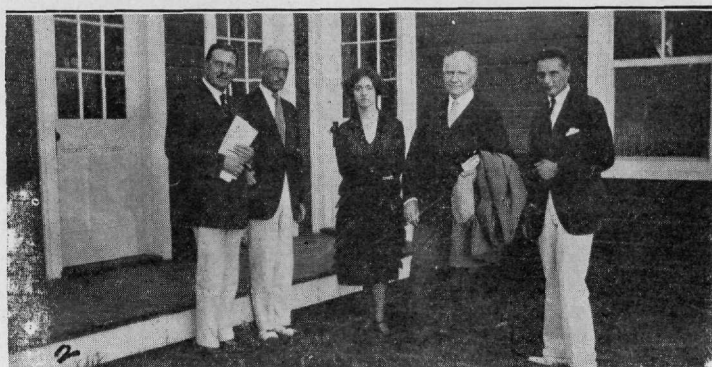
This year Messrs. Ryder, Held, Idler, Giorni and Langenus will be there for chamber music concerts and teaching.

In addition to their regular lessons the pupils are given the chance to do a very great deal of

playing. Mr. Willeke, anticipating the summer's work, said gaily, "We play trios, quartets, all kinds of music—and we have a wonderful time! The combined ensemble has about 40 members and we have rehearsals twice a week from seven to nine. The students live down in Pittsfield, and when sudden thunder storms arise as they often do, they come up to the rehearsal hall in a big bus, a merry, laughing throng. And on moonlight nights the boys and girls walk slowly down the mountainside, instruments in their arms, trying to make the joy of the summer evening last as long as possible. We are all so congenial—we have no trouble, just jolly times!"

At Pittsfield the whole Brahms chamber music cycle has been given, the entire Schubert cycle and an international cycle. This year there will be ten Sunday afternoon concerts given by the South Mountain String Quartet (founded by Mrs. Coolidge) and the Elshuco Trio of which Mr. Willeke is the guiding spirit.

To learn and to hear the best in music is the privilege of those who spend their vacations at South Mountain and on another mountain further north, where a building of classic simplicity, stands guard above a quaint village of the Maine coast which, for a quarter of a century, has harbored a



Left to right: Willem Willeke, head of the music colony at South Mountain, Pittsfield; Felix Kahn, donor of Kneisel Hall, Blue Hill; Marianne Kneisel, Walter Damrosch, Franz Kneisel, Jr., gathered at a concert in memory of the late Franz Kneisel in Maine

colony of musicians and music lovers attracted thither by that potent personality, the late Franz Kneisel. Marianne and Franz, Jr., are carrying on the work begun by their father, with lessons, rehearsals and weekly ensemble concerts at Kneisel Hall, Blue Hill, a fitting place to enshrine the spirit of the great man who founded it.

WHEN a class is graduated from any institution of learning, we are inclined to regard it more as a unit than as an aggregation of individuals who have started from differing home environments, equipped with varying qualities; who, through years of study, have encountered diversified experiences,—developed independent ideals; and who, diploma in hand, go forth on divergent paths of endeavor. Yet beneath the surface of student records there is many a human story and therefore the biographical sketches on the ensuing pages are offered not only to the Class of 1929 as a souvenir of historical value to them, but to other readers of THE BATON in the hope that in these verbal snapshots of eighty-six young musicians full of aspiration and enthusiasm for their art, there may be found something of interest to everyone.

DEPARTMENT OF PIANO

(Arranged Alphabetically in Departments)

William Allen, Jr.

Mr. Allen comes from that delightful city of the Great Northwest, Portland, Oregon. In June, 1928, he graduated from Oberlin College, and decided in the cause of bigger and better things, to crash the gates of the Institute. So this year he has been studying with Mr. Gordon Stanley, and if fate decrees, he will return. He has done a great deal of recital work in Detroit and at Fisk University, and intends to give a series of concerts this summer in the south.

Anna Auerbach

Hails from the metropolis of little old New York. She is a graduate of the Thomas Jefferson High School, and has been at the Institute for six years. Dividing that up, we find that two of those years were spent with Mrs. McKellar and four with Mr. Herzog. Miss Auerbach intends to continue her work here and has her eye on the Maturity for next year. She is the holder of a Juilliard Scholarship and was offered the Steinway Scholarship for study this summer in Fontainebleau, but declined because she feared an attack of nostalgia should she get on the other side of the water!

Helen Block

New York is also the home town of Miss Block. She has been at the Institute for four years, studying with Miss Adler. Prior to that, she was a pupil of Josef Adler and Reuven Kossakoff, an Institute graduate. As to the future—well, next year will see her here working for the Teacher's Certificate!

Edna Bockstein

Miss Bockstein is another New Yorker. In 1924, she entered the intermediate course at the Institute. During 1925-26, she broadcast fortnightly recitals, and in the fall of '26, entered the Regular Piano Course as a pupil of Mr. Friskin, with whom she has continued her studies. The Muse of Poetry seems equally as inspirational to Miss Bockstein for she has written a great deal of verse, much of it appearing in THE BATON. One of her poems, "My Dreams," was set to music by George Piggott of the Institute and sung at Town Hall this spring by Alice Paton.

Francis Burkley, II

First saw the light of day in Omaha, Nebraska. There he studied piano, organ and theory. (The latter under Sandor Harmati.) Also studied piano for one summer with Ernest Hutcheson. He played two programs and did some broadcasting in Omaha, attended Creighton Prep School and University of Omaha, and Fordham University this year.

The Class

Biographical Sketches of Graduates

By GERARD
From Interviews

1st Sop. Andante $\text{no}^{\text{te}} \text{troppo}$ $\text{♩} = 100$

2nd Sop. And wilt thou leave me thus? And wilt thou leave me thus

1st Alto p Wilt thou leave wilt leave me thus

2nd Alto And wilt thou leave And wilt thou leave wilt leave me thus.

And wilt thou leave me leave me thus,

las, thy cru-el-ty! And wilt thou leave me thus? Say na

cru-el-ty! Say na

ty! thy cru-el-ty! Say na

cru-el-ty! Poco a poco piu lento

Poco a poco piu lento

"The Appeal," a portion of one of the prizes
A Partsong for Women's Voices with Accompaniment

Rae Carmel

Miss Carmel is a resident of Brooklyn at present, but was born in England and came to this country after the war. She has studied at the Institute for four years with Mrs. Bergolio.

Lelah Chapin

Another New Yorker! She has been at the Institute for

D TRACY
by *Ralph Travis*

Comes from Minneapolis but is now living in New Jersey. She has done quite a bit of teaching on the side and has been at the Institute for three years with Mr. Morris. Before coming here, she studied with George Vause, former Institute graduate. We hear, incidentally, that she is returning next year!

Claims New York City as her birthplace and has been educated in the schools of the same metropolis. She has been at the Institute quite a number of years and has studied with Miss Mayo and Miss Augustin.

It was his misfortune (!) to be born in New York City, but this has been remedied somewhat by his four years of study at the Institute with Mrs. McKellar and Mr. Dethier. His first lesson was a gift on the occasion of his twelfth birthday. He is coming back next year for more.

Comes from the town of Glenbrook, Conn., where she studied with a pupil of John Orth before turning footsteps toward the Institute. Since arriving here, she has spent four years in study with Mr. Dethier. She was recently soloist with orchestra in Stamford, Connecticut, before the Schubert Club of that city. At present, she is teaching and accompanying. The future remains in the balance!

And here is another who is doing a bit of accompanying. She has helped here in the school, and has played for the Augmenting Chorus of the Metropolitan Opera Company. Before coming to the Institute, she studied with a John Orth pupil in Bristol, New Hampshire—(home town, by the way!). And, since arriving, she has been under the guidance of Mr. Morris for three years. She attended Muskingum College in New Concord, Ohio. All indications point to her return next year.

Wandering with her family from their home in Morristown, New Jersey, in 1920, Miss Ford landed in Europe, finally settling in Paris where she remained for five years. She went to school there and first began to study piano with Dorothy Swainson. Several months each year were spent in Rome, London, Nice, and in the summer, Switzerland usually beckoned. After coming back to the States, Miss Ford studied in New York with Winnie Pyle, assistant to Harold Bauer. Then three years were spent at the Institute: two with the late Oliver Denton, and one with George Boyle. She received first honor in the Bamberger contest. Incidentally, one of her ancestors was the first President of Princeton and another was the first President of Harvard, or was it Yale? Next year she plans to do some teaching and to return to the Institute.

Being a reticent lad we learned merely that he was born and educated in New York, that he has been at the Institute four years, studying with Mr. Lewis and Mr. Newstead, as to enter the Teacher's Course, and that at last (to get experience for next year?)

Miss Hess has been a pupil of Mr. Friedberg for two years. Going back, we find that she graduated from the University of Wisconsin in Economics in 1927, and while at that institution, she also studied violin with Cecil Burleigh. In the same year, she won the Wisconsin State Federation of

two years, one with Mr. Hilsberg and the other with Mr. Stanley. Previously, she studied with Beryl Rubinstein and Alexander Siloti and composition with Rubin Goldmark. Miss Chapin teaches at the Staten Island Music School, and with results, too, for one of her pupils is a Gold Medal winner!

that next year he intends to enter the Teacher's Course, and that at present he is teaching privately—(to get experience for next year?)

Music Clubs Contest. The home town is Madison. And as to the future, we remain uninformed!

Valentine Konin

Here we have a student who was born in Azerbaijan, a country near Persia, has lived through the Russian Revolution, is a Bolshevik, and intends to be a writer and not a professional musician! She has been in this country and at the Institute for five years, during which time she has studied with Mrs. Bergolio. She is planning to return to her own country next year.

Libbie Lewis

I was born in Pittsburgh, and studied piano there. When I was thirteen, I came to New York, gave a recital at the Princess Theatre, and then entered the Institute for study with Mr. Morris. One year of journalistic study at Columbia convinced me that "music hath its charms!" Of course I intend to return!

Kathryn McDonald

Miss McDonald has been at the Institute for three years, studying with Mr. Herzog. Before coming here, she studied music at the Mary Ward Seminary in Scranton, Pa., and graduates from that college this year. An accident prevented her going to France this year as accompanist for Allen Jones, tenor, with whom she has given recitals. She has done accompanying at the Parnassus Club for three years. Now, here is something distinctive: she is the only girl timpanist in her hometown, Scranton!

Edna McEachern

This graduate has covered a good deal of mileage since she first entered this cruel, cold world. She was born in the State of Washington, spent her early childhood in Alaska, graduated from Whitman College, then came to New York to get her M.A. in music education at Columbia. She is now working there on a thesis, "Comparative Study of Teaching of Elementary School Music in England, Germany and the U. S." for her Ph.D. She was head of the music department at Maryland State Normal School for five years. She will spend the summer at the University of Berlin.

Maybell McNutt

From the beautiful State of Oregon, the town of Forest Grove. She studied piano in Portland, and has a scholarship for study here with Mr. Roeder. She has done a couple of jazz numbers and a musical comedy for a sorority production.

Esther Naiman

I was born in Boston in 19—, and nearly died the week of examinations. However, I was sufficiently recovered to attend my own graduation. Six years ago, I came to New York, and a year later entered the Institute, and have been very fortunate in having had three of the school's finest teachers, Mr. Newstead, Miss Altman and Miss Epstein. I hope to return next year.

Ruth Nelson

From New York City. She has been at the Institute for two years, one year with Mr. Roeder with whom she studied before coming to the Institute. She hopes to return next year for further study.

Alton O'Steen

Mr. O'Steen is a very busy person, for beside the engrossing duties which occupy him as a student at the Institute, where he has been a pupil of Mr. Newstead for two years, he also has the added responsibility of assisting with the music work of the Park Avenue Baptist Church and of the Horace Mann High School. History tells us that he comes from Atlanta, Georgia, and that he graduated from Emory University in 1924. He was a church organist for three years, and acted as accompanist on different occasions for Cecil Arden and Louise Hunter. Next year will find him back!

Esther Ostroff

From far-away Russia comes Miss Ostroff. She was born in Odessa and has been in this country eight years. Two of those years have been spent in study at the Institute, one with Miss Quin. Last year she had a scholarship at the Yorkville Music School for study with Miss Quin. Two

years ago, she appeared in Town Hall at a concert of the Associated Settlements, playing one of Ernest Schelling's compositions especially written for the occasion.

Alice Peterson

Miss Peterson comes from Moscow—no, not Russia, but Idaho! She has been at the Institute for three years and informs us that she has enjoyed her study with Mr. Hillsberg very much. This summer she is going back to Moscow and expects to miss New York exceedingly.

Marguerite Porter

From sunny California, Los Angeles, to be exact, comes Miss Porter, and there she received her preliminary musical training and education. She had a Juilliard extension scholarship for one year at the College of Music of the University of Southern California. At the Institute, she is a pupil of Mr. Friskin, and still holds her Juilliard scholarship. This year she has been accompanying for the orchestra, the choral class and various instructors.

Carola Skog

I came from Honolulu three years ago to enter the Institute. I have been studying with Miss Augustin and next year will return to Honolulu with the intention of teaching the natives how to play something else besides the "uke"!

Milford Snell

Hails from Middleport, New York. In 1924 he graduated from high school and a conservatory of music in Lockport. In 1925-26 he attended the Institute for part of the season, but decided to work for a while. Music finally became uppermost, however, for in 1927, he returned for study with Mr. Newstead. This summer he intends to do some camping in the great out-of-doors, and next fall he will return to the Institute, refreshed and rarin' to go!

Gertrude Sternbergh

I have been at the Institute for two years, studying with Mr. Friedberg. During the summer of 1927, I attended Harold Bauer's master class. Reading, Pa., is my home town, but I've managed to steer clear of it a good deal, for I've been to Europe eight times, and around the world once—every time I was violently sea-sick, in spite of all the pills I consumed. At one time, I studied in Berlin. I'm going abroad again this summer and hope to do some playing before I return to the Institute next fall.

Alfred Thompson

Comes from Mount Vernon, New York, and has been at the Institute for one year, studying with Mr. Stanley. He is the holder of a Juilliard scholarship. This year he has been doing some private teaching and chamber music work. All indications point to his return next year.

Dorothy Wagner

She tells us that she was born and educated in New York—excuse us, we mean Brooklyn! Before coming to the Institute she studied with Dorsey Whittington, an Institute graduate. Then fate shoved a Juilliard scholarship her way and she came to the Institute where she has studied with Mr. Morris. She was a Gold Medal Winner in the N. Y. Music Contest of 1926, and has played twice in Carnegie Hall at the Gold Medal Winner's Concert.

Louis Weinman

From Astoria, N. Y. He has spent three years at the Institute, in which time he has studied with Mr. Haubiel and Mr. Newstead. He has attended the N. Y. College of Music and has done a great deal of teaching.

DEPARTMENT OF ORGAN

Jessie Christie

Miss Christie is one of the stand-bys of the Institute, for after graduating from the Regular Piano Course in 1918 and from the Teacher's Course in 1920 with Miss Augustin as her instructor, she has spent the past three years studying organ with Mr. Dethier. And she has been teaching a great deal on the side, too. Pleasantville, N. Y., is the home town, incidentally!

Mary Penick

Miss Penick is a Virginian, coming from the town of Lexington. She has studied at Hollins College and grad-

uated from there in 1926. For a year, she was music supervisor in Lexington, then the call of the wild came and she migrated to the banks of the Hudson. She has been at the Institute for two years with Miss Carpenter and is now organist of the Fort Washington Presbyterian Church in New York.

Marie Uthenwoldt

I am from Stamford, Connecticut, and have been studying piano and organ for four years with Mr. Dethier. I am teaching privately at present and have a church position in Stamford. I usually attend Wellesley College during the summer.

DEPARTMENT OF VIOLONCELLO

Harvey Shapiro

In 1911, he was born in New York City, but soon after the family moved out to California and divided eight years between Los Angeles and San Francisco. When he was five he began to study the piano. The 'cello caught his fancy, however, when he was about seven. He studied with Stanlius Bem, of the San Francisco Symphony. When



Sidney Sukoening
Awarded \$700 in Prizes: \$500 of the
Loeb Prize, \$100 of the Seligman
Composition Prize and the \$100 Cool-
idge Prize for Chamber Music

still a lad, the family moved back to New York so he could study with Mr. Willeke. The first two weeks in the city were spent in trying to get an appointment with him. Finally, Willeke's son, Frank, worked the trick, and Master Shapiro was sent to Marie Rosanoff for four years' preparatory study. Has been with Willeke since then. He has done radio work, was in the Evening Journal Trio over WHN, and was on the stage in a group of Gypsy Musicians in "Caravan." When asked to recount an amusing incident in his life he remarked with a shrug, "A student put his foot through my first 'cello, a half size one, so the Institute gave me a new one." The make of the ill-fated instrument was, he explained, that widely known variety, a Box!

DEPARTMENT OF VIOLIN

Harry Aleshinsky

I am from unromantic, prosaic, old Brooklyn. The rest of my biography can remain just as matter of fact. I studied three years with Jacques Malkin of the Malkin Trio before coming to the Institute, and since arriving here I've been with Mr. Dethier for two years. I also had a year's music course at N. Y. U., and last year did a great deal of chamber music work with Harry Glickman.

Gladys Anderson

Her home town is Glasgow, Montana. She first studied piano and violin at home, and later moved to Spokane, Washington, where she completed her high school education, following which she went to the State College of Washington. There she traveled as soloist with the College Glee Club for two years. She has done much concert work and came to the Institute in 1927.

Walter Borsella

Mr. Borsella can claim New York as his birthplace. He started studying the violin when nine years old; and is a graduate of the Morris High School. He has been at the Institute for five years, as a pupil of Mr. Bostelmann. When asked why he picked the violin as a medium, he replied meekly, "Through misfortune!" This season he has been a member of Julian Hall's Orchestra which has been on the stage in the Loew and Fox circuits, and he has also been with Ricardo Sodero's National Broadcasting Orchestra. Summer before last found him in Europe with a dance orchestra which was engaged to play at the Rochambeau Inn, Paris, for three months. He confesses that he wanted to get to Rome to see his grandmother, but couldn't find the time. Paris too absorbing! In just what way, we were unable to gather, but we feel sure that it was the museums!

He resembles Rudolph Valentino in his earlier pictures and is nicknamed "Rudy."

Jane Dudley

I came to New York the day after I graduated from High School in Madison, Wisconsin—couldn't stand it any longer! I had studied in Madison with Cecil Burleigh at the University there, so after arriving in New York I spent four years with Mr. Auer, finally winding up at the Institute. I've played for the radio this winter, and have given recitals in the west, and also around New York. I was soloist with Alexander Bloch's Orchestra this winter. I expect to try my luck at giving a few concerts in the west next winter.

Florence Duvall

My home is in Claremont, California, and I've been in New York for two years, studying with Mr. Dethier. If all goes well, I expect to return next year.

Harold Elitzik

Another reticent creature! He has been at the Institute for three years studying with Mr. Bostelmann with whom he studied privately before. He has had a partial scholarship for the past two years, and expects to return for another season of study.

Dorothy Fay

Miss Fay is a New Englander having been born in Hanover, New Hampshire, and when but a tot, was moved to Northampton, Mass. (page Cal!). She strayed from the homestead upon one occasion, however, and spent a summer in Munich, absorbing atmosphere and music, and, incidentally, the opera at Bayreuth. Upon returning to Northampton, she entered Smith College, and studied music as part of her course. This completed, she entered the Institute.

Glenn Halik

Here is a Wisconsinite who has been a very busy individual. After graduating from the University of that State, where he majored in physics, he attended the Chicago Musical College, and studied with Leon Sametini. He received his B.M. degree from the latter. He has been teaching for four years in the music department of the College of the Pacific in Stockton, California, and has had a year's leave of absence for study with Dethier.

Ruth Harris

Miss Harris is also a Dethier pupil, and was awarded a scholarship this year by the Stamford, Conn., and New Canaan, Conn., Symphony Orchestras for study at the Institute. She was soloist at the last concert of the New Canaan Symphony Orchestra, New Canaan being her home town.

Mildred Higginson

I was born in Rochester, New York, and graduated from the High School there. My first teacher was Mr. Stassevitch, and later I entered the Eastman School of Music where I studied with Mr. Arthur Hartmann. I've been studying with Mr. Jacobsen while at the Institute and expect to return next year. Oh yes, I'm now teaching at the Summit School of Music, at Summit, N. J.

Frederick Hilary

Comes from Jamestown, N. Y., and has been at the In-

stitute for two years with Mr. Krauter and one with Mr. Dethier. He has studied in Chicago at the Hanover Conservatory of Music and during the spring of '26 went on a Lyceum tour through the middle west. He gives recitals in the State every year, and last year played before the MacDowell Club.

Edith Jensen

Miss Jensen was but five years old when she set foot on American soil, having come all the way from Copenhagen, Denmark, her birthplace. She went to high school in Detroit, which has been her home since arriving in this country. All her study at the Institute has been with Mr. Dethier. She intends to work on a program this summer which she will present in Detroit in the fall.

Hermann Krasnow

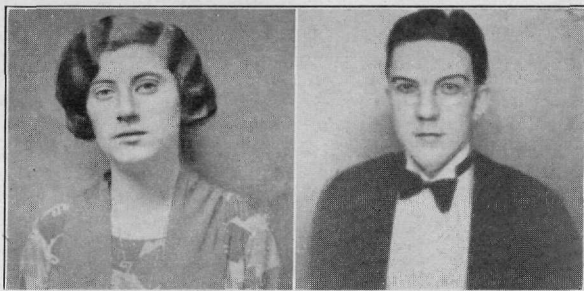
I first saw the light of day in Hartford, Connecticut. As time went on, I eventually graduated from the high school, and before coming to the Institute, I studied several years with Mr. Auer. I've been at the Institute for three years now—the best years of my life so far!—studying with Serge Korgueff. Next year I intend to teach in the Hartford School of Music, and sometime in the not too distant future, I hope to return to the Institute to go on to the bitter end.

Samuel Marantz

I am a native of Newark, New Jersey. As everyone must graduate from high school, I gave the honor to the South Side High School there. After those preliminaries, I came to the Institute, and next year I hope to return.

Elsa Nordstrom

Here we have the secretary of the class of 1929! She is from Worcester, Massachusetts, and realizing the energizing qualities of contrast, she betook herself to Paris immediately after graduating from the high school of the good old New England town. There she studied the violin for one year with Edouard Bron. She also visited the Scandinavian countries and was guest of the Archbishop of Sweden at Uppsala. The homeland beckoned soon after that, so we find her next in New York at the Institute, where she has been for the last three years. During that time she has studied with Mr. Gardner and Mr. Dethier. She has always done a great deal of concert and ensemble work, and at present is teaching at the Heckscher Foundation for Children and the Warner School.



Anna Auerbach, Winner of the Faculty Scholarship and Arthur Christmann, Who Received Honorable Mention

Louise Reid

I'm a Brooklynite, having been born there—years ago. My teacher at the Institute has been Mr. Held, and before that, Mr. Kortschak. I've spent a couple of summers at Pittsfield with Mr. Kortschak and Mr. Held, and have enjoyed them exceedingly. During the summer of 1925, I studied in Fontainebleau.

Wladimir Selinsky

Mr. Selinsky is from Berlin where he studied with Hess and Busch, and did a lot of concert work. He has been at the Institute for four years with the late Franz Kneisel and with Edouard Dethier. Of his activities outside the Institute, we learn that he has played at the Roxy with the Fradkin Fiddlers, of which organization he has been a

member for two years, and that he is assistant conductor of the Century Theatre Orchestra.

Martha Short

Miss Short is from St. Louis, Missouri, but when very young, she lived in Europe for several years through no fault of her own. She has been here for two years studying with Mr. Gardner and she expects to return next season.

Samuel Spurbeck

I am from Duluth, Minn., and before entering the Institute I studied with Shadinck, former concertmaster of the Minneapolis Symphony, with whom I had a scholarship. I am now teaching at a music school settlement, and next year I am planning to enter Teachers' College. Chamber music has always been my one weakness,—hence, I do a great deal of work along that line.

DEPARTMENT OF ORCHESTRA

Milton Cassel

I've been practicing the clarinet—among other things—ever since I was born. I am a dyed-in-the-wool native of New York, have been at the Institute five years, and have studied the fiddle with Fonaroff and Kneisel, the French horn with Richart, and the clarinet with Williams!

I played in Paul Whiteman's Orchestra for a time, and have also done some radio work.

Arthur Christmann

Enter the President of the Graduating Class. Here is his story: My very uneventful history began in the Bronx in October, 1908. In my cradle I was serenaded by my father's clarinet practicing, he being a clarinetist with the N. Y. Philharmonic. When I was five, I began studying the piano and violin. The piano was never quite deserted, but I gave up the violin very quickly. When I entered high school, I took up the clarinet in order to play in the orchestra, and I have kept it up ever since. My ambition is two-fold: either to be a symphonic musician or a teacher of music in high school or college. I expect to take my Bachelor's Degree at Columbia in February, meanwhile keeping up with the clarinet, and I have been admitted to The Baton Board's exclusive circle for next season.

Carmine Coppola

Here is another native New Yorker. Like his colleagues in the above paragraphs, he began the study of his chosen instrument—the flute—when very young. He was in B. F. Keith's Boy's Band and received most of his preliminary training there. While in high school, he got a scholarship to study with Barrère and after graduation he came to the Institute to make good use of it.

When 14, he gave a concert in Town Hall, and since that time has done some radio work and has played with Creator's Band on the Steel Pier at Atlantic City during several summers. He has also toured this country and Canada with the same organization.

He confesses that his ambition is to compose, and he has already written several songs which are on the market. He expects to study with some of the famous composers, perhaps Malipiero or Respighi—but not, he insists, until after he has received his Artist's Diploma! And incidentally, he was the highly successful orchestra conductor of the class show, "Patience!"

Raymond Nazer

A native New Yorker, he attended DeWitt Clinton High School where he was awarded a scholarship in bassoon by the Board of Education. He continued his study on his chosen instrument at the Institute where he will persist until he has acquired the Artist's Diploma. Having obtained a B.S. degree in Music Education at Teachers' College of Columbia University, he will pursue his course there for a Master's Degree. He is leader of his own organization, the University Club Orchestra, which has played over WOR and WNYC and for the past eight summers at prominent resort hotels. Mr. Nazer has a special license to teach in the city and he has done educational work in New Jersey in orchestral and band instruments. This summer he plans to study conducting with Van Hoogstraten.

Cathcart Wallace

Yes, but I don't know how I ever passed dictation, was this subject's reply when asked if he were graduating. And he goes on: I'm sorry I'm in the music business, from the bread and butter viewpoint, but it was inevitable—I wanted to play something you blow! Someone told me I would never be able to play the trumpet, and as I was gullible enough to believe it, I took up the trombone!

DEPARTMENT OF PUBLIC SCHOOL MUSIC

Dorothella Cottman

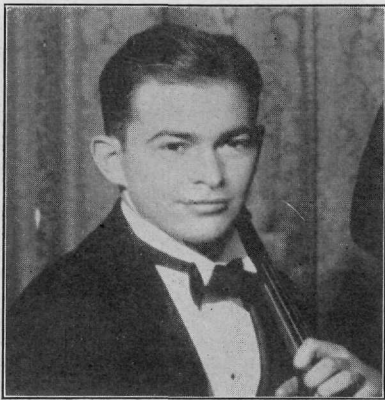
Hails from Indianapolis, Ind. There she attended Shortridge High School, and then came to the Institute.

Linda Crandall

Montpelier, Vt., is her birthplace. She graduated from the Spaulding High School, Barre, Vt. Then New York and the Institute lured her hither.

Charlotte Decker

I was born in Croton Falls, N. Y., and went to Miss Fuller's School, Ossining, N. Y., where I first began to study singing. I've been at the Institute for three years, taking the supervisor's course. My one professional engagement occurred when I sang at the West Point Chapel, and, as fate would have it, I succumbed to the brass buttons, and became engaged to a cadet who is graduating this year. We will go to California next year where I will not supervise, but will specialize in voice.



Carl Stern
Awarded \$500 of the Morris Loeb
Prize of \$1,000

Elizabeth Elliott

Although I was born in Brooklyn, N. Y., I have lived nearly all my life in Hasbrouck Heights, N. J. I am a graduate of the High School and while there I studied piano. I also studied piano and singing at a Columbia summer session before entering the Institute.

Frances Hyer

She first saw the light of day in Keyport, N. J., graduated from High School and studied piano at the National Conservatory, N. Y. C. Then she came to the Institute.

Florence Johnston

Better known as Lady Jane of the cast of "Patience." Her home town is Yonkers, N. Y. She graduated from High School where she first heard of the Institute. There she accompanied the Glee Club and the Senior Class Chorus. When she took her piano exam in high school they said she would never be able to play Bach, but she played the Bach B flat minor Prelude and Fugue to graduate from the Institute!

Pauline Laurie

Miss Laurie is a native New Yorker. At the age of four, she began to study dancing which she continued until she began to take notice of the piano and violin. These were uppermost in her attention, and finally she came to the In-

stitute where she took the supervisor's course. She performed a great deal in public when young.

Dorothy Riddett

Comes from Newburgh, N. Y. She received her diploma from Yonkers High School where she took a music course. It is her ambition to be an accompanist as she considers it fascinating to work with others.

Irene Ruland

She hails from Weehawken, N. J., and graduated from Nutley High School in 1926.

Aaron Sanders

My greatest ambition is to play a Scriabin sonata in one hand and a Bach organ prelude and fugue in the other while whistling the score to "L'Oiseau de Feu!"

Moreover, I'm a Brooklynite. I was educated there at the Boy's High School, and studied violin with Emil Koch and subsequently the flute with Arthur Lora.

Irene Seplow

Anyone who knows her organizing and executive ability is not surprised to find this young lady the head and front of almost every activity at the Institute. Her enthusiasm and energy have made the Supervisors' Department one of the most vital organizations at the Institute. Catching her between rehearsals of the 1929 Show, she assumed a comfortable position on the floor at the feet of her interviewer. Now, gentle reader, with your tongue in your cheek, peruse this story.

"The country's metropolis serves as my little home town; I went to school here and there including Wadleigh High where I wrote the Class Song. That's how I came to the Institute. They found I had talent, you see! I studied piano on and off for a number of years, particularly with a Miss Doolittle who could certainly do little with me. I once played a reed organ in a production of Elmer Rice's 'Subway.' I got \$20 a week for that because I was not a Union member; I was too good! Seriously though, I am greatly interested in teaching and do put down that I want a job in September. Someone may see it and take pity on me. I'm coming back to the Institute to study piano. I'm playing the piano in the orchestra for this Institute Show and I'm scared to death. Stamford, Conn., is the most distant foreign place to which I have strayed. I love the Stadium concerts and wish I knew a couple of critics with a season ticket for two. Commencement is undoubtedly the turning *point* in my life," she finished as there were calls for her from the stage. And incidentally she owes us \$15; she promised to buy 100 copies of this BATON.

Elizabeth Temple

First announced her presence to an anxious family in Philadelphia. Later she moved to Mt. Vernon and graduated from the High School. She has accompanied a singer's class and it is her ambition to be an accompanist for singers and violinists.

Constance Weaver

I was born in Philadelphia and have been at the Institute for two and a half years. I studied violin with Mr. Louis Bostelmann before I came here, and I also taught privately. "Just another hard working supervisor!" she sighed!

RECIPIENTS OF POST-GRADUATE DIPLOMAS

Grace Cowling*Teacher's Diploma in Piano*

Miss Cowling is a Philadelphian by birth, but a Mount Vernonian, N. Y., by adoption. She graduated from the Institute in 1921, but she comes back every now and then for more—it has gotten to be a habit. For the last three seasons, she has studied with Mr. Morris, and has done quite a lot of private teaching on the side.

Constance Poole*Teacher's Diploma in Piano*

Lives in Englewood, N. J., went to Dwight School there and graduated from the regular course at the Institute in 1917. For six months she was stewardess on a freighter and saw a good deal of the world, Philippines first stop.

She is married to a marine artist and has a little boy 5 years old. She now teaches in the Englewood Conservatory which had its inception in a barn and is now quite an institution with a registration of 220 students and departments of piano, 'cello, violin, singing, dancing and kindergarten.

George Barth

Teacher's Diploma in Violin

Mr. Barth's biography has appeared before in THE BATON, and we note that he concluded it with, "I look forward to returning to New York in the fall in order to prepare for a teaching career." Now that he is armed with a Teacher's Certificate he must feel doubly anxious to try his luck. His home is in Tamaqua, Pa., in which part of the country there are quite a few Institute graduates. A few summers ago he had an interesting experience in the form of a tour over the Chautauqua circuit by automobile through several mid-eastern states.

Harold Levinson

Teacher's Diploma in Violin

He claims New York as his birthplace. His music study was begun at an early age; when the Great War took away two of his teachers, he came to the Institute. Mere words, he says, cannot express his gratitude for all that he has enjoyed while here. Romance lurks somewhere in his life it would seem, but the most adroit cross-questioning brought forth no definite facts.

Frank Schmidt

Teacher's Diploma in Violin

St. Louis, Mo., is his birthplace, but he moved to Evansville, Indiana, when very young. He came to the Institute in 1924, and graduated the same year. Mr. Hasselbrink and Mr. Gardner have been his teachers here. Last summer he did some Chautauqua work with Catherine Carver, George Barth, Anne Rubinstein and Marjory Harding—all Institute students. He intends to enter Columbia next year.

Eugene Kuzmiak

Certificate of Maturity in Piano

Here at the Institute since 1926 with Mr. Newstead, and in 1927, he graduated from the Regular Piano Course. This year he has appeared as accompanist in numerous recitals both at the Institute and in the city, and this spring was accompanist and soloist on a program at Steinway Hall. He has done a great deal of composing. And to conclude, he was born in Clifton, N. J., and graduated from the High School there.

Samuel Cibulski

Certificate of Maturity in Voice

As was noted before in these pages, 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 vocalizing. Now he does most of his practicing in Brooklyn. Before coming to the Institute, Sam was studying at the College of the City of New York, where 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.

A real Institute romance came to light at last year's graduation when it was discovered that Sam Cibulski and Frances Dillon, an Institute student of piano, had been married at City Hall the day of Commencement. Our Romeo has been singing over the radio this season and has, as he puts it, been a *visiting* tenor at the Metropolitan Opera! He returns to the Institute next year to obtain his Artist's Diploma.

Max Hollander

Certificate of Maturity in Violin

Mr. Hollander is a native New Yorker, and for the last five years has been a student under Mr. Gardner. Several years ago he was a Gold Medal Winner in the Music Week Contest. He has done radio work with the Fradkin Fiddlers and has also appeared at Roxy's with the same organization.

dlers and has also appeared at Roxy's with the same organization.

Victor Weeks

Certificate of Maturity in Trombone

Spent the first few years of my life in Boston and then moved to Sacramento, California; graduated from the High School there. The next fall I came to the Institute and have been studying with Mr. Clarke.

Sidney Sukoenig

Artist's Diploma in Piano

Even before he fell heir to \$700 in prizes at Commencement, this youthful composer-pianist (ahem!) had decided to go abroad this summer to study at the new German School of Music for Foreigners which is housed in the Palace of Charlottenburg in Berlin. He will be a pupil there of d'Albert and Gieseke. In September he expects to give a recital in Berlin and possibly in other places in Europe. He may spend next winter in Vienna in which case he will continue his study of composition at the Conservatory there. Although he has done considerable composing, piano interests him more. One of his compositions has just been published. It is a Service for Synagogue for organ, cantor and choir, and it is being widely used throughout the country.

As previously recounted in these columns, it was in a lone house in the wilds of Brooklyn that this musical specimen became conscious.

Before Sid reached the mature age of one, he contracted a severe case of mastoiditis. At the hospital to which they took him, he became infamous for singing the popular ditty "Merry Widow Waltz." Little did the world realize that a few years later, that very voice would sing on the stage of the Metropolitan Opera House! To the misfortune of the rest of humanity Sid survived his operation—and began taking Piano Lessons from his Dad—seven years later. At the age of nine, he was selected to howl mezzo-soprano in the Boys' Chorus of the Metropolitan Opera Company. He howled for two years and left to become "Soprano-Howloist" of a large city Temple Choir. Sid sang two Schubert songs and accompanied himself at the piano at graduation from Public School, at the age of 12. His father, the Cantor of the Park Avenue Synagogue, thought his boy would follow his daddy's foot-steps, but lo and behold! his voice soon disappeared.

He then entered High School and also continued taking piano lessons from Beryl Rubinstein. Two years later, Rubinstein left for a concert tour—and as High School was becoming more difficult every day, Sid made the terrible mistake of dropping the piano. It landed with an awful crash! But he made up for this mistake by organizing and leading the Townsend Harris High School Orchestra of twenty boys.

After graduating from High School, he entered the Institute and City College. He also took a few flute lessons from Gerald Rudy (another I. M. A. student) and soon played in the C. C. N. Y. Band, of which he was made leader. For a number of years he has annoyed Mr. Friskin and some other worthy members of our faculty and he studied one summer at Fontainebleau, where he won a prize of 1250 francs.

Carl Stern

Artist's Diploma in Violoncello

Paterson, N. J., is his home town. While in High School he studied 'cello. His parents wanted him to study Law and in the meantime acquire some knowledge of music. He learned to love his instrument and ever since has wanted to become a master of it. After trying a number of teachers he came to the Institute where he studied with Willem Willeke, graduating from the regular course in 1924. Soon afterward he married a graduate of the Canadian Academy of Music. In the summer of 1925 he played as soloist under Joseph Knecht of the Waldorf Astoria, at Roscoe, N. Y. The next summer he spent with Mr. Willeke at Pittsfield. At present Mr. Stern is soloist with the Sherry-Netherland Hotel Ensemble and is recording for the Vitaphone Corporation. The future will be spent in pursuing the Naum-

burg and Schubert Prizes under the guidance of Mr. Willeke.

Elizabeth Schultz

Certificate in Analytic Theory

Was born in Philadelphia but soon moved to Yonkers, where she attended high school and now accompanies the Madrigal Club. She teaches, and is organist of the Yonkers Baptist Church. Her playing in church services in New York has earned her all of her tuition. Miss Schultz wants to come back next year to study organ. She has had only a few lessons, but has been asked to give a concert on a new Estey organ in Yonkers—so she guesses she had better learn how!



Louise Talma,
Winner of \$400 of the Seligman
Composition Prize

Raymond Bowers

Certificate in Practical Composition

Hails from Boonton, N. J. He entered the Institute in 1911 receiving his diploma in the Regular Piano Course in 1914 and his Teacher's Diploma in 1916. He continued his theory work for two more years and in 1918 entered the Naval Reserve. At the close of the war he returned to complete his theory course. Dr. Goetschius spoke of his work as being exceedingly good. Mr. Bowers then migrated to Lansing, Michigan, where, for seven years, he taught piano, theory and musical history at the Lansing Conservatory of Music. He became a member of the Florentine Trio and was soloist of the Congregational Church for five years. The work for which he received his Certificate in Composition, is a symphonic composition which had been in his mind for several years, having its inception in a string quartet which he wrote as a lesson for Dr. Goetschius about 1917. In the spring of 1926 he began to score it for symphony orchestra and added three movements. Mr. Bowers has acted in many capacities as a radio broadcaster over WREO, where he was pianist for three orchestras, tenor in a male quartet, vocal and instrumental soloist, and pianist in a trio. Raymond Bowers has always kept in touch with the Institute and THE BATON and is one of our most enthusiastic alumni.

THE 1929 SHOW

A hilariously entertaining presentation of the inimitable Gilbert and Sullivan's "Patience" was given with great success by the Class of 1929 on three successive evenings. Following the first performance a seated supper for the Dean, the Faculty and the Graduating Class took place at the Institute. Dr. Damrosch spoke on artistic ideals, musical capacity and the selection of a career.

Outstanding members of the cast of "Patience" were William Irwin to whom unlimited credit is due for the excellent staging of the entire production, Jane Rosthal, Florence Johnston, Dun-

can Stewart, Royden Susumago and Richardson Irwin whose impersonations will linger in the memory of the delighted auditors. All the other members of the cast were capable contributors to the excellent ensemble.

COMMENCEMENT

The annual commencement exercises, held on June 3rd, again provided a most pleasant and memorable evening. Mr. Frank D. Perkins, music critic of the *Herald-Tribune*, wrote as follows concerning the event: Diplomas were presented last night to eighty-four students of the Institute of Musical Art of the Juilliard School of Music, of which thirteen went to post-graduates at the school's commencement exercises in Carnegie Hall. Frank Damrosch, Dean of the Institute, presided. The commencement address was delivered by George McAneny, who stressed the value of the Institute of Musical Art and stated that in its twenty-four years of existence it had become one of the greatest music schools in the world.

The musical program of the exercises included the finale from Dvorak's "New World Symphony," which was played by the Institute orchestra, with Willem Willeke conducting; the Schumann concerto in A minor for the piano, played by Sidney Sukoening, one of the post-graduate students; a vocal arrangement of "Fair Ellen," in which Evelyn Schiff, soprano, Carl Diton, baritone, the Madrigal Choir and the orchestra participated; the Jéral concerto in A major for the cello, which was played by Carl Stern, another post-graduate student, and Thomas' overture to "Mignon," by the orchestra.

Dr. Damrosch and James Friskin also conducted part of the program. After Mr. McAneny's address Dr. Damrosch presented the diplomas and announced the winners of prizes.

In addition to those already noted under the pictures of the winners, \$100 of the Seligman Composition Prize was awarded to Morris Goldstein for his Motet for Five Mixed Voices.

Testimonial Dinner

After the exercises Dr. Damrosch was escorted to the Great Northern Hotel, ostensibly for a light supper with a few members of the faculty, but found himself at a surprise party tendered to him by the entire faculty in honor of his approaching seventieth birthday. A testimonial gift was presented with the stipulation that he use it for himself and not devote it to a scholarship. Besides Dr. Damrosch, those who spoke at this testimonial dinner were Gardner Lamson and Ernest Hutcheson, Dean of the Juilliard Graduate School. So much was said by the speakers which is of historical value regarding the career of Frank Damrosch and the progress of music in the United States, that it seems preferable to publish the remarks in THE BATON which is issued at the opening of the Institute's important twenty-fifth season in the fall.



Pitts Sanborn, music critic of the New York Evening Telegram, and author of a best seller, entitled "Prima Donna."

Instead of the proverbial book of verses underneath the bough, we have selected a volume of fiction to while away hours of summer leisure in the shade of our favorite

tree. We mention it because we believe it will be of interest to the music-minded people who peruse *THE BATON*. "Prima donna" it is entitled and although a novel, it is a vivid portrait done from real life by an eminent music critic whose experience in the musical game and whose acquaintance with artists of the operatic stage render the story authentic. Amelita Galli-Curci and Rosa Ponselle, themselves prima donne, speak highly of the book, and it has been enthusiastically endorsed by distinguished literary authorities. All of which is entirely unnecessary encouragement to read a work of Mr. Sanborn's.

THE FLIGHT OF LOVE

By Virginia Barnes

Softly stealing through the silence
In the ever-fading light,
Gently gliding through the gloaming,
Love, in music, takes its flight.

I was dreaming in the starlight
Underneath the swaying trees,
When soft strains came floating o'er me
Borne on by the singing breeze.

Pausing but the briefest moment
Its sweet message to impart,
Breathing tender words of magic
Love bent down and touched my heart.

Softly stealing through the silence
In life's ever-fading light,
Gently touch the hearts of others.
Love, in music, take thy flight.

Prima Donna

by

Pitts Sanborn

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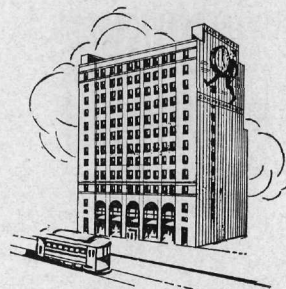
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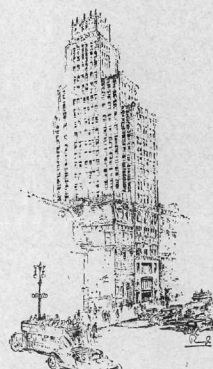
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