

# The Baton



*Published by*

THE INSTITUTE OF MUSICAL ART  
OF THE JULLIARD SCHOOL OF MUSIC  
FRANK DAMROSCH, DEAN

DECEMBER, 1929

15 CENTS A COPY





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

## Before the Public

### Who's Who in The Baton

*Geraldine Farrar* is the featured artist this month in an interview with our *Editor*, who is a member of our Theory Faculty and an artist graduate of the Institute's Singing Department.

*W. J. Henderson*, Dean of American Music Critics and a member of the Institute's Faculty since its founding, gives a word of advice to students on broadening their musical knowledge.

*Alexander Glazounoff*, the distinguished Russian composer, and *Giacomo Lauri-Volpi*, a leading tenor of the Metropolitan Opera, send messages to BATON readers in French and Italian, with translations.

*Nobu Yoshida*, an Institute graduate in the Piano Department, has just returned for post-graduate work and describes present musical conditions in her native Tokyo where she has been teaching for the past few years.

*Richard Wagner* and his *Isolde* are revealed in an article describing the greatest romance in musical history, written by *Helen Salter* of wide acquaintance in musical circles.

Other contributions to this issue are by *Arthur Christmann*, an Institute graduate and holder of a Clarinet Scholarship in the Post-Graduate Course, who further discusses the orchestra and the problems of its individual players; *Lloyd Mergentime*, of the Graduating Class in piano, who continues to furnish the news for the Fortissimo columns; *Albert Kirkpatrick*, a pupil in the Piano Department, who writes Improvisations on Institute Themes; and *Harold Woodall*, also a student in the Piano Course, who sketches and lends other valuable service. *Frank Cirillo*, a violin pupil of the Institute, was helpful with this month's language page.

### On the Concert Stage

*Naoum Blinder*, a member of the Violin Faculty of the Institute of Musical Art, played at the John Golden Theatre on November 17th, assisting in a composition recital presented by *Arnold Volpe*.

*The Musical Art Quartet*, consisting of *Sascha Jacobsen*, *Louis Kaufman*, *Marie Roemaet-Rosanoff* (all artist graduates of the Institute of Musical Art) and *Paul Bernard*, gave a chamber music concert at Town Hall on November 26th. *David Mankovitz*, a graduate of the Institute of Musical Art, assisted.

*Phyllis Kraeuter*, an artist graduate of the Institute of Musical Art, is playing the Saint-Saëns Concerto for 'cello at the Schubert Memorial Concert at Carnegie Hall on December 4th.

*The Elshuco Trio*, consisting of *Willem Willeke*, *Karl Kraeuter* (both members of the Faculty of the Institute of Musical Art) and *Aurelio Giorni*,

give their next recital at Engineering Hall on December 10th.

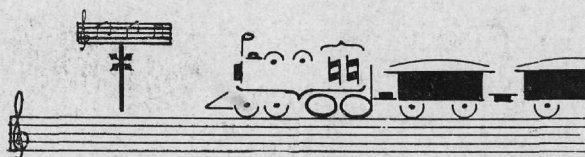
*Margarete Dessoff*, a member of the Faculty of the Institute of Musical Art, is conducting the *Adesdi*

Chorus in a concert to be given at Town Hall on December 22nd.

*Yehudi Menuhin*, once a student of Theory at the Institute, soon returns to this country to give a recital at Carnegie Hall on January 3rd. This wonder-child of the violin has been receiving unprecedented acclaim in the principal capitals of Europe, but aside from these few appearances, he has been living quietly with his family in Basel, Switzerland, and developing musically under the guidance of the celebrated *Adolph Busch*.

*Katherine Bacon*, an artist graduate of the Institute of Musical Art, will give a piano recital at Town Hall Sunday afternoon, January 5th, 1930.

—*Lloyd Mergentime*.



To every BATON Reader, the Institute sends a cargo of Good Wishes for the festive holiday season.

## The Baton

Published Monthly

120 CLAREMONT AVENUE, NEW YORK

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THE INSTITUTE OF MUSICAL ART

Vol. IX December, 1929 No. 2

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Subscription for Season  
Eight Issues, November to June  
\$1.00 in the Building  
\$1.25 by Mail  
Single Copies—15 Cents

# Artist versus Performer

## *Avoid the One-Track Mind*

By W. J. Henderson

ONE of the things that every young musician needs to take into most careful account is that he does not make himself too narrow. Every artist ought to know something about every art. It's a bad thing for a musician to get his nose so close to the keyboard of the piano or the finger board of a violin that he cannot see a good picture or a fine building. All the arts have certain fundamental principles in common and the artist who has an outlook broad enough to see the relationship of these, is likely to rise to far greater heights than the one who walks through the world with his eyes on the pavement.

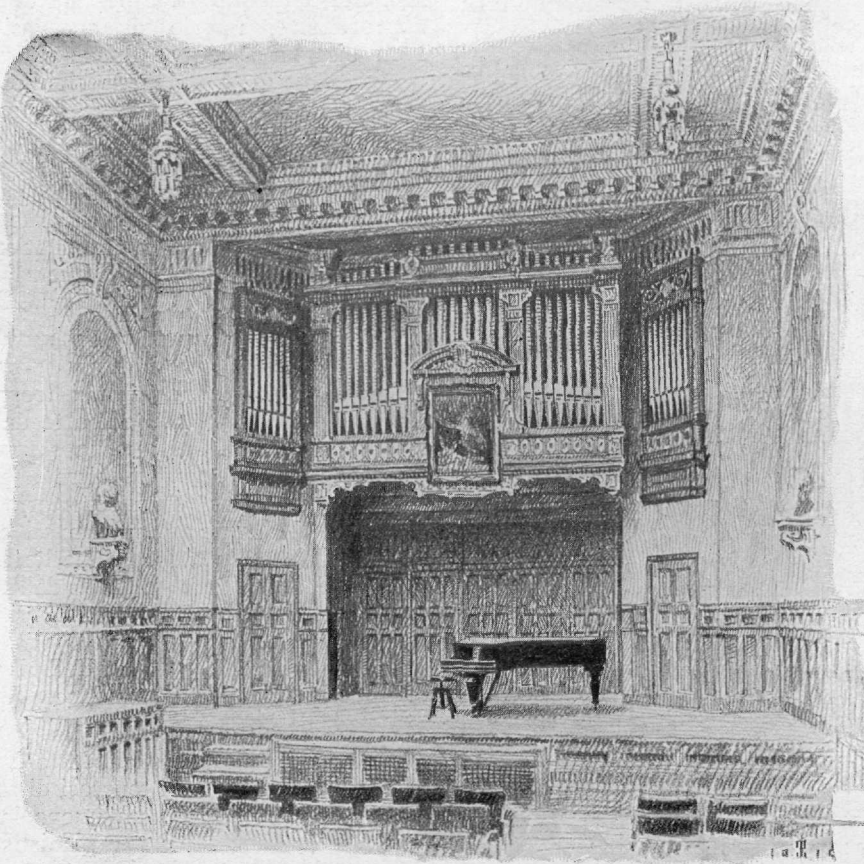
I go to a great many concerts and a great many operas. When I go to a recital by a violinist, I find the place full of violinists. And when I go to a piano recital I find the place full of piano students, and when I go to the opera, I find students of singing and singers, and ninety per cent of each class never hears anything except what they do themselves. Violinists live and breathe and move in the world of violin sound. The pianists hear nothing but pianos, and the singers hear nothing but singers. The result of which is that they all develop one-track minds, and no musician has ever become supreme in his department by operating with a one-track mind.

Certainly a composer cannot expect to arrive at any eminence if his outlook is no better than the average musician who is only a performer, and usually composers have that broader outlook. But if you could talk to a pianist like Paderewski or Josef Hofmann, or a violinist like Heifetz or Zimbalist, you will find that they have very elastic minds, that they are interested in every aspect of

musical art—not only that but they are interested in everything that makes for general culture and a well-grounded intellect.

Students who come to the Institute of Musical Art to study voice or piano or violin frequently dislike the curriculum which they are required to study. If they were left to themselves they would all develop one-track minds, but if they come to the Institute everything that can be done by the faculty to prevent the development of one-track minds will be done.

Music is the most absolute and the most liberal of the arts. It demands of its practitioners all and the best that their minds can give. But what a return it offers—the fullest and finest expression of the spiritual nature of mankind. No other art bestows so much freedom upon its disciples. But only a complete master is qualified to utilize that freedom.



*The Institute Recital Hall where varied concerts tend to broaden the student's knowledge of all branches of his art.*

*I have been a small part of the Institute ever since it opened, but it has been a large part of me. All the girls and boys in it are dear to me.*

*W. J. Henderson*



# Celebrities' Corner

## Messages to Young Musicians

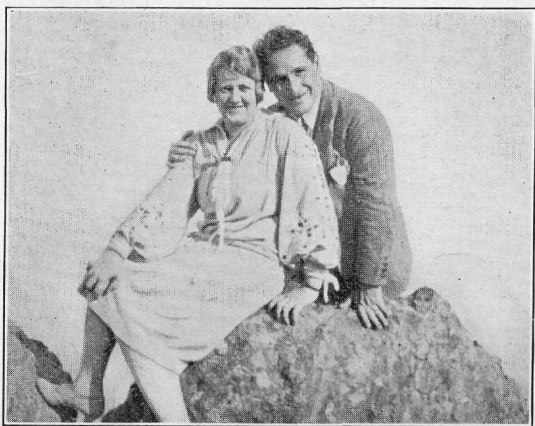
From Alexander Glazounoff and Giacomo Lauri-Volpi

SO valuable to every young musician are the messages from celebrated personages whose words grace this page of each issue, it is hoped that one not versed in languages will seek out the accompanying translations.

### Study Folk Songs

Toute ma vie j'ai été en relation avec des étudiants de musique, et j'ai beaucoup de sympathie avec leurs aspirations artistiques; ce qui me fait désirer de visiter The Institute of Musical Art en décembre.

Je me souviens avec beaucoup de plaisir des heures passées sous le tutelage de mon fameux professeur,



Elisabeth Rethberg (the lovely Donna Elvira of the present "Don Giovanni" revival) and Giacomo Lauri-Volpi (soon to appear in the season's next novelty, "Luisa Miller") pose on a stage rock during a rehearsal of the Metropolitan's recent memorable "Trovatore."

Rimsky-Korsakoff, et ensuite, les années avec les jeunes musiciens avec qui j'ai eu l'occasion de faire connaissance, pendant que j'étais Directeur du Conservatoire Impérial à St. Petersburg.

L'un des plus grands bénéfices pour la composition acquis dans l'étude est une connaissance profonde des chansons du peuple, dont la Russie en possède beaucoup de beauté superbe. L'Amérique possède aussi une richesse de ces chansons, dont ceux qui espèrent créer de la musique peuvent en tirer beaucoup d'inspiration.

—Alexander Glazounoff.

All my life I have been closely connected with students of music, and in sympathy with their artistic aspirations; a fact which leads me to look forward to visiting The Institute of Musical Art in December.

I remember with much pleasure the hours I spent under the instruction of my famous teacher, Rimsky-Korsakoff, and later, the years of contact with young musicians which

my position as Director of the Imperial Conservatory in St. Petersburg afforded.

One of the most valuable assets in composing which I have acquired through study is an exhaustive knowledge of folk songs, of which Russia has many of great beauty. America has a wealth of these songs also, from which those who hope to create music can derive a great deal of inspiration.

—Alexander Glazounoff.

### The Requisites for an Artist

Consiglierei ogni musicista d'andare all'opera ed ai concerti quanto gli è possibile. Così uno si può approfondire, meglio di qualsiasi insegnamento. Non bisogna aspettare finché si ha il danaro per un buon biglietto. Bisogna riunirsi a quell'esercito di veri amatori della musica coloro che stanno in piedi. Io preferisco stare in piedi vicino al palcoscenico donde posso più facilmente osservare i miei colleghi, anziché in un lontano palco o poltrone. Posso imparare qualche cosa utile da ognuno dal punto di vista vocale o drammatico. Nè mi specializzo soltanto nei lavori del mio repertorio. Spesso vado a sentire opere come Pelleas, King's Henchman e quelli Wagneriani, le quali eccetto Lohengrin e Tannhäuser sono fuori del mio repertorio.

Non bisogna poi aspettarsi troppo dal maestro. Lo sviluppo individuale dell'arte dal punto di vista spirituale viene dalla persona stessa. E bene studiare la propria capacità oltre alla musica. Così d'una voce leggiera e un repertorio limitato di soltanto cinque opere che avevo sei anni fa, quando son venuto in questo paese, ne ho adesso cinquanta altre che sono diverse l'una dall'altra vocalmente ed anche dal punto di vista istrionico, come La Traviata e Turandot, Lucia e Travatore, Rigoletto e Aïda. Il mio nuovo lavoro in Luisa Miller richiedo sia lo stile lirico che drammatico. Sì, vi sono ancora dei cantanti che studiano!

Una conoscenza del pianoforte è necessaria per i cantanti e anche per i suonatori di strumenti orchestrali. Quando imparo un nuovo lavoro dò la mia prima attenzione alla parte pianistica dell'opera per comprendere l'armonia che sottosta la parte vocale. Quando imparo a memoria tengo sempre presente in vista la parte vocale coll'accompagnamento come fu concepita dal compositore.

Non bisogna trascurare l'istruzione accademica che è essenziale allo sviluppo della vera coltura, nella quale soltanto può fiorire la grande arte. Imparando l'Italiano si potrà meglio apprezzare la bellezza classica della nostra letteratura che è ricca di tanti grandi autori come Dante, Boccaccio, Petrarca, Mazzini, Carducci e D'Annunzio.

—Giacomo Lauri-Volpi.

(Translation on Page 18)



# Tokyo's Musical Season

## *Planting Occidental Art in Fertile Oriental Soil*

By Nobu Yoshida

ON her recent Oriental concert tour, Madame Galli-Curci was surprised to find not only an appreciation of Occidental music among the Japanese people but a familiarity with its tunes ranging from the classic themes of Beethoven's symphonies to the melodies of "Home Sweet Home" and "Swanee River." It is popularly supposed that Japan, having evolved a type of music distinctly individual, listens with uncomprehending ears to the complications of western harmony. Undoubtedly it did fifty years ago when Mr. Luther Whiting Mason, an American who had been a supervisor of music in the Boston and Cincinnati schools, was asked by the Japanese government to introduce western music into the curriculum of the public schools in Japan.

But fifty years of teaching a subject to the youth of a country cannot be without lasting result. Today school children, singing Japanese words set to western tunes, are not particularly conscious that they are singing foreign music because they have heard it, as well as the native music, all their lives. It is not at all uncommon to hear errand boys, as they ride through the city streets of Tokyo on bicycles, sing snatches from "Carmen" or "Rigoletto."

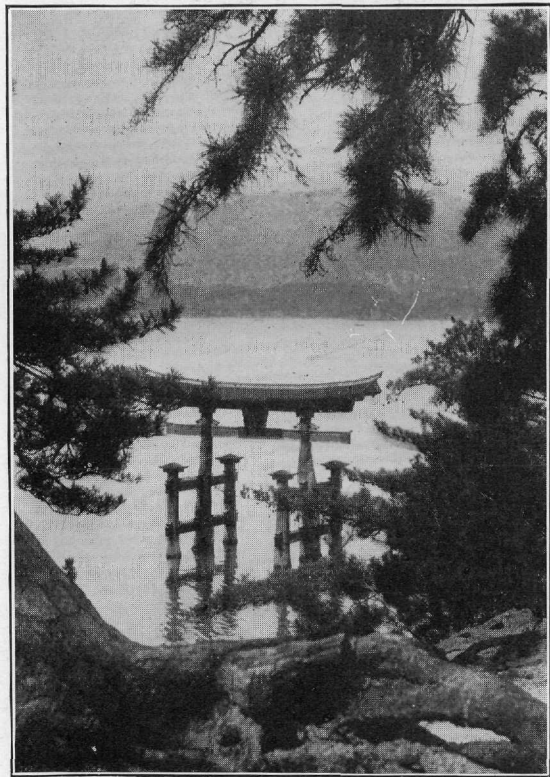
Opportunity for the study of western music in Japan is constantly broadening. At the present time there is in Tokyo a big music school sponsored by the government. Piano, organ, voice, and the various orchestral instruments are taught by teachers from Russia, Germany and other foreign countries. English, mathematics and literature are included in the curriculum and there is also a department devoted to native music. There are in addition to this two or three private institutions, aside from the mission schools under American and English direction. The requirements for admission to the Imperial Conservatory, located near the historic lotus lake in Ueno Park, have become very strict in the last few years. The entire enrolment of the school comprises about four hundred pupils. Of some three hundred applicants to the piano department perhaps fifty are chosen each year. The course of study includes foreign languages and Japanese literature in addition to some theory of music and practical work. Singers learn French, German, and Italian songs. I do not recall any singing in English, although that language is a required subject during the six years of the public school course and is usually continued in high school or private school. The universities give students a choice between German and English.

Japanese music is not taught in the public schools. Many Japanese study in Europe, a large proportion of them in Germany, and then come back to teach western music.

When I returned to my home in Tokyo eight

years ago after studying at the Institute of Musical Art, piano playing was just beginning to become a popular accomplishment among Japanese girls. Until that time they had learned to play the koto, a long low native instrument with thirteen strings, before which the performer sits on the floor. Only melody is played on the koto. The main advantage which the piano has for the Japanese is that one can sound chords on it and play either native or foreign music.

The most common native instruments are drums, the koto, the samisen (something like a guitar, having three strings and being played with a plectrum) and the reed flute. The koto is usually taught among a better educated class than the samisen, which is not a solo instrument but is used solely in orchestras or to accompany singing. There are very



*Where the East and West Meet in Music*  
A scene on the Inland Sea, Japan

few pipe organs in Japan—I know of only three in Tokyo; but the reed organ is frequently to be found.

Until last year there was no notation of Japanese music. One learned to play an instrument by imitating one's teacher. It was necessary to remember the tunes to be played—excellent training for the ear and memory!



There is now evidence of a tendency to make music more national, or perhaps I should say to make it an expression of Japanese life. An orchestra composed entirely of native instruments is now being assembled, for which new music in Japanese style (showing marked western influences, however) is being composed. One native artist always sings in Japanese—Italian opera, French and German songs—and when singing folk songs she is accompanied by the samisen and bamboo flute. This is something of a novelty. Usually foreign and native singers are accompanied on the piano. Most concerts are orchestral or song recitals, because there are as yet few outstanding Japanese instrumentalists.



*Native Theatre Street, Tokyo, Japan.*

In Tokyo there is an orchestra composed of fifty Japanese musicians, conducted by Mr. Hidemaro Konoye. They give concerts twice a month and play Brahms, Beethoven, Debussy, and even Malipiero and Milhaud to houses filled with enthusiastic listeners, many of whom are students and a larger part of whom are men. Mr. Kosaku Yamada, leader of another orchestra, has harmonized Japanese tunes for piano and orchestra and has written song books for use in the schools. Mr. Yamada came to New York about ten years ago and conducted an orchestra at Carnegie Hall in a program of his own compositions.

But western music influences the Japanese in other spheres than school and concert hall. There are fairly good orchestras in the hotels, dance halls and movie theatres of Tokyo which often play jazz. The young people are tremendously interested in native motion pictures and in American productions. These children can name all the famous American actors and actresses of the screen. When Paramount pictures are shown an interpreter tells the story in Japanese, as the subtitles are in English which many of the audience cannot read with facility. (I do not know what will happen to the "talkies.")

This narration of what is being enacted is exactly the principle of the legitimate Japanese theatre. The

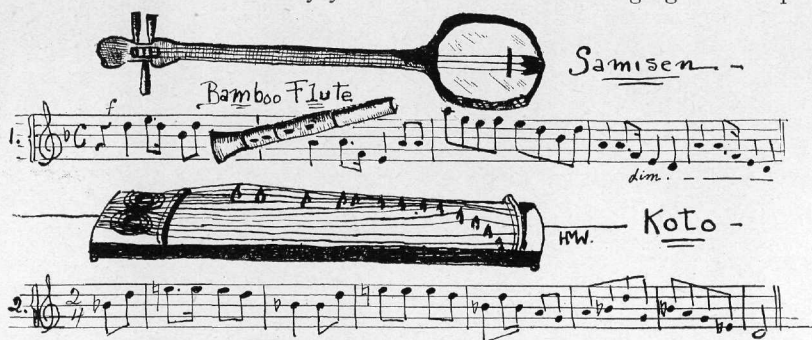
actors perform in pantomime while the orchestra plays drums, flutes, and samisens and sings the story. Only occasionally does the music stop to let the actors speak. At the Imperial Theatre in Tokyo there are both men and women actors; elsewhere men take all the women's parts, usually to perfection. At this theatre there is a revolving stage which permits two sets to be made ready at once and eliminates long intermissions between acts. I have noticed that concert audiences are usually composed of a better educated class of people than those attending the theatre.

The first European artist to come to Japan was Mischa Elman, who began ten years ago the illustrious procession of artists who have come to our island. Since that time Schumann-Heink, Godowsky, Levitzki, Münz, Heifetz, Zimbalist, Kreisler, Thibaud, Moiseiwitsch and Galli-Curci have accepted invitations to appear at the Imperial Theatre where once or twice a year European artists of distinction are asked to perform.

During a season usually two great foreign artists come to Japan on tour. There are orchestral concerts twice a month and recitals by native artists about twice a week. Prices for these concerts vary according to the artist. For Kreisler, the best seats, which are in the first balcony at the Imperial Theatre, were 10 yen (\$5.00), and the standing room in the top gallery, \$1.50. All concerts begin at 7.30 p. m.

For the last five or six years an Italian opera company has visited Japan during each season and twice a Russian company has come. The productions have been small compared to those of the Metropolitan, but still they were opera! In December a Japanese opera by Yamada called "The Angel" will be produced at the Kabukiza in Tokyo, a theatre devoted solely to presenting native art. The new opera will employ two hundred men and women, most of whom have been trained in western methods at the Imperial Conservatory.

The joyous season of carol-singing which pre-



*The upper melody is "Roku-Dan," a popular Japanese folk-tune; the lower melody shows Puccini's use of it in "Madame Butterfly."*

vails in most European countries during the latter days of December now has its counterpart in Japan, for in recent years Christmas has been generally observed there. Store windows are decked with festive evergreens and Santa Clauses during the holidays, although the New Year's celebration still heads the list of Japanese fête days.



# Music's Greatest Romance

## *Tristan and Isolde in Real Life*

By Helen Salter

INTO the glorious theme of "Tristan and Isolde" Wagner wove all the passionate hopes and dreams that were destined never to be fulfilled during his life, and the unearthly beauty of the orchestral score lifts one to heights of unimaginable grandeur, soaring transcendent above all base and material thoughts in a shining glory of transfiguration. Each hearing of this sublimely tragic love drama arouses anew a sense of amazement and veneration for this tremendously inspiring work, which has been called the greatest outpouring of musical genius in history.

Wagner himself marveled at his creation of this work, and attributes its inspiration to Mathilde Wesendonk, for whom he cherished a great and hopeless love which absorbed his thoughts and dreams over a period of approximately twelve years. The publication of his letters, since Mathilde's death, has given to the world a document that cannot but evoke in its readers a profound reverence for the great composer and dramatist, revealing as it does his essential fineness and nobility of soul, the poetic beauty of his tragic romance, and the exaltation of spirit he attained through suffering and renunciation.

There have been other wonderful romances in musical history, but none of such supremely unselfish devotion and resignation. Wagner says himself that his love for Mathilde was the one great passion of his life. That he had been keenly disappointed in his first youthful romance and early marriage became increasingly evident long before his meeting with the lovely woman who was to be his greatest inspiration. He writes to Liszt at a time when he was deep in the creation of "Tristan": "I never in life have felt the real bliss of love. I must erect a monument to the most beautiful of all my dreams."

Mathilde was a fitting heroine for this imperishable romance. She is disclosed as ethereally lovely, with high ideals and a grace and charm of manner that won her innumerable friends. Her husband, Otto Wesendonk, must also have been a remarkably tactful and understanding person, as he retained his wife's confidence throughout this great love-crisis in her life, which ended in Wagner leaving for his lonely exile in Venice, while Mathilde remained loyal to her family ties in Zurich.

She was the daughter of Karl Luckemeyer, and was married to Otto Wesendonk in May of 1848. Both Mathilde and Otto had connections in New York and in 1850, before they met Wagner, they made a visit to America, where, on account of the prominence of the Wesendonk family, they were extensively entertained. In connection with this visit it is interesting to learn that Mathilde later gave Wagner an American gold pen, with which he wrote

the score of "Die Walküre," "The Meistersingers," some of the "Tristan" score, and probably parts of other works.

It is possible that there are still a few people in New York who knew and remember Mathilde Wesendonk as a slender, beautiful woman of unusual



*Mathilde, the inspiration of Richard Wagner's music drama of immortal love.*

charm and distinction. In Berlin she was sometimes known as the "Princess" because of her aristocratic appearance, and it is said that numbers of famous people frequented her house—diplomats, artists, scientists and musicians.

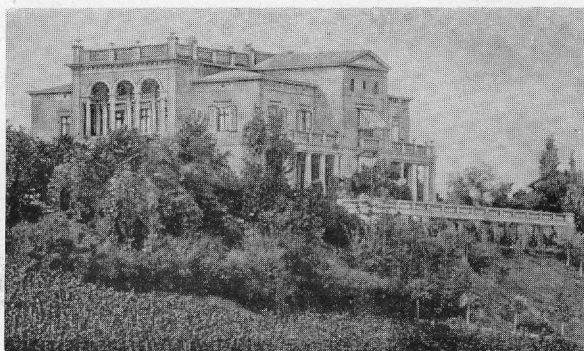
From the time of their first meeting Wagner was greatly attracted to Mathilde, and after a year of gradually increasing intimacy with the Wesendonks he began to confide in her some of his dreams and ambitions. He had just completed the "Nibelung" dramas, and he read these to Mathilde, thereafter bringing to her everything he wrote before showing it to others. Her serene, happy temperament gradually became imbued with some of Wagner's divine fire, and in 1854 he sent her some of his first composition sketches of the "Walküre," having written after the Vorspiel the letters "G. S. M."—



Gesegnet sei Mathilde—Blessed be Mathilde, indicating that she had already become a very wonderful source of inspiration to him.

About this time Wagner was in the habit of visiting her between five and six in the evening to play for her what he had written that day, and because of this he began to label himself, poetically, "The Dusk Man." Sometimes his own musical setting of a phrase would not please him, and this was the case with the Walhalla motive in "Rheingold." Mathilde desired that he let it stand as originally written, but he protested, and absented himself for three days. The fourth day he slipped in and seated himself at the piano, playing the motive unchanged, just as it had been the first day. "You were right," he said, "it cannot be improved."

Wagner's rooms in one of the faubourgs of Zurich were very noisy. He was disturbed by hearing



*The Wesendonk Villa in Zurich, Switzerland, the setting of the romance.*

practicing sometimes on four pianos and a flute at the same time, as well as hammering in the smithy across the street. His desperate need for a secluded spot where he might work in peace caused Mathilde and her husband to offer him a chalet on their beautiful estate on Green Hill, where Otto Wesendonk was building their splendid villa.

Wagner was then thirty-nine years old and the world considered him a failure. His few close friends, including Liszt, knew and appreciated the quality of his genius, but the world at large had little time for this deluded man and his strange harmonies. His home life held little attraction for him, as his wife, Minna, whom he had married in 1836 at Königsberg, had proved to be incapable of understanding her husband's ideals or lofty ambitions. The people she chose as associates were a constant source of annoyance to him, and it is not strange that he was impelled to seek elsewhere the sympathy and encouragement that he was unable to find at his own fireside. It has been said that he was an eagle and she a ground sparrow. Of his four operas "Rienzi," "The Flying Dutchman," "Tannhäuser" and "Lohengrin," only "Rienzi" was intelligible to her, because it had been a success and brought in money.

Wagner's longing for womanly sympathy caused him to turn more and more to the companionship of Mathilde. In May of 1853 she first heard Wagner's music under his own direction, as her husband

was instrumental in guaranteeing the expenses of three concerts given at this time. This greatly increased her interest in the Master and their lives became more closely intertwined. He presented her with his first pencilled composition sketches of the "Ring," which she treasured carefully, but as his feeling for Mathilde grew until his whole soul was becoming absorbed in alternate visions of hope (which he realized were futile), and heroic efforts at renunciation, he thrust aside his other works and devoted himself to the creation of "Tristan" with increasing ardor and enthusiasm.

In 1857 the Wesendonks moved into their lovely villa on Green Hill, overlooking the lake of Zurich, and here also in the little chalet adjoining, Wagner found his peaceful "Retreat." His wife kept his house and looked after the garden, which afforded Wagner an idyllic place for walks and meditation. Minna was delighted with the chalet, but she had already begun to be troubled about her husband's friendship with Mathilde. Unable to understand the true nature of their companionship, her imagination provided her with less noble motives for their increasing intimacy.

On the part of Otto Wesendonk there was also some unhappiness over Mathilde's absorbing affection for their gifted friend, but he had complete faith in his wife and also held her confidence, so that he was able to retain an equanimity that would have been impossible in a less understanding and high minded person.

In this beautiful villa on Green Hill Mathilde wrote her "Five Poems" and after setting her "Dreams" to music, Wagner arranged it for orchestra and had it played for her on the 23rd of December, 1857, as a morning greeting for her birthday.

Many tender and poetic messages were now passing between the villa and the chalet, and the atmosphere was gradually becoming charged with the growing intensity of their emotions. Their love had never been expressed in words or caresses. In fact the tragic futility of their passion as far as concerned any earthly consummation, was so obvious to both Wagner and Mathilde that they avoided a declaration of their feelings, fearing that it might precipitate a permanent separation.

Sensing the danger of the situation Wagner made a hurried trip to Paris, but found there the yearning for his beloved still irresistible, and he telegraphed Liszt, who had aided him on many other occasions, for money with which to return to Zurich. Upon his return events followed each other swiftly. Wagner was requested by the Wesendonks to arrange a concert, which he was to conduct personally, to take place in the villa on the 31st of March, 1858. Many arrangements had to be made, and it was necessary for Wagner and Mathilde to have numerous meetings to discuss and plan the details of the affair. On the evening of the concert Mathilde presented him with an ivory baton.

The publicity occasioned by this concert and Mathilde's gift, Wagner's residence at the chalet, and his constant presence at the villa, were more than



sufficient to start a wave of stupid and malicious gossip in Zurich. Mathilde's reputation was assailed, and it is probable that some of these insinuations reached the ears of her husband.

What finally brought about the necessity for Wagner's hurried departure from Zurich, was the fact that his wife, Minna, having by this time become insanely jealous of Mathilde, and disregarding everything but her own fury and sense of personal injury, went to the villa and created a most disagreeable scene. Mathilde sought the counsel of her husband, and Wagner's banishment was the result. At this time he also separated from Minna, finding it no longer possible to remain with her, on account of her bitter jealousy and sudden and frequent bursts of fury at what she considered an ignoble and degrading affair. Wagner made every possible arrangement for her comfort and did everything

had at last reached the supreme moment in their love when they must renounce each other finally and irrevocably. Mathilde's sense of duty as a wife and mother were very strong and she had never contemplated the desertion of her husband or children. She at last confessed her love to Wagner, her soul torn with grief over the complete realization of her great passion, and the tragic parting which could no longer be avoided. Wagner, far from urging upon her his own desires, was filled with a divine pity and compassion for her suffering.

His tragic and exquisitely sorrowful parting with Mathilde is eloquently portrayed in these letters, and extracts will be given in the next issue, with a review of his exile in Venice. Here, in a lonely palace on the Grand Canal, living in solitary majesty, Wagner truly found his soul and a peace that was transcendent over the pain and disappointments of

*Schluss zum Vorspiel  
von  
Tristan und Isolde.*

Wagn. 1859. 29.

Wagner's *Tristan Prelude* with concert ending sent by him to Mathilde as a birthday gift in December, 1859.

within his means to fulfill the material obligation he felt toward her.

He and Mathilde, however, were in truth far removed in spirit from the distressing and deplorable events in which they had become involved. They

his life. Here he turned once more to work on his deathless drama of immortalized love, "Tristan and Isolde," into which he poured the white flame of his genius, purified and exalted by his renunciation of the supreme passion of his life.



THE name Geraldine Farrar spells Inspiration to young America. It suggests the glamorous personality for which it stands, and signifies native achievement in art which has won world recognition. More than this, it means a woman in whom are combined a superb mentality, breadth of vision, generosity of spirit and a sustaining philosophy. Of the three entrancing portraits Farrar presents to the imagination,—the determined little Massachusetts girl who dared to believe in her operatic ambitions, the vivid prima donna whose magnetism swept Europe and America, and the artist-woman who graces our concert stage today,—the last is the supreme attainment.

Here is one idol to whom the notoriously fickle public remains steadfastly true. Each season her appearance at Carnegie Hall is attended by demonstrations of devotion which are a magnificent and unmistakable tribute to the woman as much as to the artist. Except for these brief hours in our midst, New York is entirely deprived of her. Just where she is and what she is doing is frequently asked by those not closely aware of her activities. In coast to coast concert tours each winter, audiences everywhere continue to be enthralled by her.

Aside from professional claims, she enjoys a brief annual sojourn abroad but the greater part of her year is passed at her lovely country estate in Ridgefield, Conn., overlooking a noble expanse of New England hills. The thirty-acre estate owned by her father, Sidney Farrar, is near-by. He daily lunches with his daughter and a friendly rivalry over the merit of their two houses is a constant source of banter between them. But Miss Farrar's chief pride and interest are in her lovely gardens with pergola and pool, whereas Mr. Farrar, who recently celebrated his seventieth birthday, enjoys the pastimes of a gentleman farmer. Not far away live their dearest friends, so the Connecticut coterie is complete.

During the spring and autumn, Miss Farrar keeps in touch with artistic affairs of the metropolis by spending two days of every week in town, where, for her comfort while here, she maintains an apartment on Park Avenue. She is a subscriber to the Friday afternoon Philharmonic-Symphony concerts and to the Saturday afternoon Metropolitan opera series. Friday evenings the theatre, of which she is very fond, offers interesting diversion and Saturday morning lectures on primitive Italian art are at present absorbing her. Thus stimulated by new impressions, she withdraws again to the country. "There in the heavenly quiet I can create," she claims. "The tempo of the city has become too exhausting in the last few years, the very air seems electrically charged."

A visit to her Ridgefield home cannot but convince one that Miss Farrar has learned the difficult art of living. The joyousness she radiates is ample proof. It is not merely a sense of contentment she imparts, however. A conversation with her is an intellectual treat because of her mental processes which are many-sided and swift-moving on subjects of manifold interest and because of her responsive enthusiasm for everything progressive.

The home itself perfectly reflects the new Farrar. Elegance and simplicity unite in furnishing an abode which is the last word in comfort and tastefulness. Pastel shades blend in a decorative harmony that leaves not a harsh or glaring note in the ensemble. Here she dwells surrounded by her music, many books

# Geraldine

America's

By Dorothy



Geraldine Farrar in some of her most famous roles: 1—*Madame Butterfly*; 2—*Tosca*; 3—*The Goose Girl* in "*Königskinder*"; 4—*Mimi* in "*La Bohème*"; 5—*Marguerite* in "*Faust*," her first impersonation on the stage, at the Royal Opera; 6—*Zaza* in "*Les Huguenots*," one of her poignant screen portrayals; 7—*Zaza*, the last rôle she sang on the operatic stage; 8—*Zaza* in "*Les Huguenots*"; 9—*Zaza* in "*Les Huguenots*"; 10—*Zaza* in "*Les Huguenots*"; 11—*Violette* in "*Les Huguenots*."

including rare volumes, and the handsomely framed photographs of a host of famous friends,—Caruso, Fremstad, Nordica, Kreisler, McCormack, Bernhardt, Belasco, Carreno and many, many others with penned expressions of affection and admiration.

"I saw Emma Eames in Paris last summer," said Miss Farrar pausing before a picture of the diva. "She is as beautiful as ever, seeming not to have aged in the least, but she does not sing any more. While in Prague, I had the pleasure of renewing other friendships," she added, indicating a new photograph of the German ex-Crown Prince looking quite American in his sports clothes. It was signed "From an old friend." "I lunched with him and his



# e Farrar

## Inspiration

Crowthers



of her most famous rôles.

4—"La Bohème"; 5—Cherubino in "The Marriage of Figaro"; 6—Manon Lescaut; 7—Carmen; 8—Manon; 9—Elizabeth in "Tannhäuser"; 10—Carmen; 11—Joan of Arc; 12—Carmen; 13—Juliette in "Romeo et Juliette," as she appeared in her début at the "La Traviata."

wife and we had a delightful afternoon of music, she at the piano, he with his violin, and I singing, just as we used to do on so many previous occasions."

Lilli Lehmann is the outstanding figure in the celebrated assemblage, pictured as she is in almost every room of the Farrar domicile. Among the elaborate messages written on the various likenesses, one brief but dramatic autograph attracts attention: "To my dearest Geraldine from her old Lilli. Shall we ever meet again?" This was sent in 1928 and before Miss Farrar could reach Germany on her prospective visit last summer, Frau Lehmann had passed into the shadows with the other immortals of history.

Although Geraldine Farrar elects to live in partial seclusion, her magnetic personality is felt beyond the confines of her retreat. She constantly receives letters from admirers who know her only through records, pictures or articles. Nor are they all embryonic prima donnas. On the contrary, many are not even musical but realize in her an oracle in whom to confide their hopes and dreams.

Because of her warm-heartedness and spontaneity, she does not treat with indifference these earnest young thoughts poured forth ingenuously. "I like to share their problems and give encouragement toward the attainment of their various ambitions," explains Miss Farrar. She confesses she is sometimes confronted by knotty questions in regard to careers as modern as aviation and the talkies! Above the mantel in her entrance hall hangs a large framed map showing Lindbergh's flights signed by himself, the gift of an aviatrix who, encouraged by Farrar, is achieving real success in her field.

The youthful enthusiasts are not confined to America. One young choral director, the son of an English vicar, hearing that she was to be in France last summer, traveled from London to Paris for a brief chat with her. A young girl, also living in England, unable to make the trip, asked permission to use the half hour she might have had for a visit, in talking by telephone to Miss Farrar in Paris. Needless to add, this unusual request was granted.

There is something particularly beautiful about a personality which has always attracted youth. Even in the pampered prima donna days she did not disregard these humble but whole-hearted followers. This trait was once charmingly exemplified on the eve of an important début in a new operatic rôle. Despite the fact that she was deeply concerned with the task at hand, she paused a few hours prior to the performance, to write a letter of cheer to a young girl, sick in bed and heart-broken at missing the occasion. She arranged to have it, with a book and dainty bouquet, arrive at the home of her little friend just on the stroke of eight, when young thoughts would be picturing the rise of the opera curtain.

The "Gerryflappers," who figured so largely on that spring afternoon which marked the close of Farrar's brilliant opera career, were unique in operatic history. "It was an amazing demonstration of affection for an artist, a fine human tribute to a delightful human being," according to one editorial seer. After each act of the scheduled opera, "Zaza," there were stirring acclamations. "The floral showers included more than three hundred bouquets when we lost count," said a newspaper writer. "She was carried out of the Opera House on the shoulders of her admirers of the back stage world through a crowd of 5,000 cheering enthusiasts who pushed the police aside. Traffic was choked by the surging mass all the way to 44th Street. The scene has never been equalled in the operatic annals of this country." And, it may safely be added, probably never will be.

It was a fitting climax to the operatic portion of Farrar's fascinating story—a story begun in Melrose near Boston. There, in a cozy homestead, with her mother and father, both of whom were church singers, Geraldine's lively imagination began to conjure up visions which were later to be realized in her creative tasks. The dramatic tendency asserted itself in many ways even in child's play and her originality made her an outstanding member of her class at school but one who was too fond of pranks



to be a complete joy to her teachers! Her first public appearance, at the age of twelve, was to impersonate Jenny Lind at a Carnival where her astonished audience, expecting to hear "Home Sweet Home," were regaled with an elaborate aria in an entirely self-studied brand of Italian, her idea of a real début. She then became a pupil of Mrs. Long in Boston, where Jean de Reszke heard her sing and advised her to go to New York for further study.

There were many exciting experiences that first winter in New York. At the Opera were Melba, Lehmann, Campanari and others. She rarely had a seat but joined the army of standees. At the theatres were Richard Mansfield, Julia Marlowe, Ada Rehan,—all wonderfully inspiring to a girl in



*Geraldine Farrar's country estate at Ridgefield, Conn.*

her teens. The one upon whom she lavished all her youthful adoration was our own Nordica.

Through her teacher, Miss Thursby, Geraldine met and sang for Melba, who afterwards had her come to Boston to meet Charles A. Ellis, of whose opera company, in association with Walter Damrosch, Melba was the scintillating luminary. In spite of enthusiasm and tempting offers after the hearing in the Boston Theatre before this trio, a wise mother had the girl withdraw at the age of sixteen when it was important not to become spoiled with overpraise. She therefore went to Washington to continue her studies while waiting to grow up.

In the spring of 1898, when the war spirit was in the air, she and her mother were taken to the White House to call upon Mrs. McKinley. With a group of friends they were entertained in the Blue Room. The President entered with despatches telling of Dewey's great victory at Manila. He requested the girl to sing the Star Spangled Banner. Playing her own accompaniment as usual, and inspired by the presence of the President and his wife, and the compliment of being asked to sing the national anthem in the White House, she sang with intensity and emotion.

It was Mrs. Bertram Webb of Salem, Mass., who made it possible for Geraldine Farrar to seek the coveted mecca of operatic aspirants. She promised an indefinite sum, to be advanced as needed, and as security, Geraldine's life was insured in Mrs. Webb's favor. Although a sum of \$30,000 was generously

given during the first few years of study abroad, every dollar of it was repaid within two years after Farrar's return to America.

The winter of 1899-1900 was spent in Paris studying with Trabadello. Hearing that Nordica was in the French capital, Geraldine was in a fever of excitement. Knowing that Nordica daily drove in the Bois, she persuaded a friend with an equipage to invite her to drive. Her hopes were rewarded. As Nordica passed in her open carriage, Geraldine stood up and threw into her lap a locket she had worn as a talisman since school days. Nordica, surprised to see her own picture in it, turned her carriage and allowed the girl to talk to her. From that time, Nordica became interested in the young singer and advised her to study with Graziani in Berlin, and abandon her plan to go to Italy.

At last on October 15, 1901, unheralded and unknown, this nineteen-year-old girl made her début at the Royal Opera in Berlin as Marguerite in Faust. In 1903, she first met the great Lilli Lehmann, who consented to hear her sing and graciously took her as a pupil. For two seasons the new operatic star shone brightly in the foreign skies, causing considerable jealousy among native singers, some of whom became malicious and unjust.

At the end of her second season, Farrar went to Paris to study the rôle of Manon with the composer, Massenet. During her stay there she sang when four directors, who later figured in her career, were present: Gailhard of the Paris Opera, Raoul Gunsberg of Monte Carlo, Maurice Grau and Heinrich Conried of New York.

Early in 1904 came this telegram from Gunsberg: "Offer you début Boheme or Pagliacci. If you accept, this telegram serves as contract. Four thousand francs a night." Eight hundred dollars a night seemed a fine offer at that time, so she replied, "Boheme. When shall I come?" At the first rehearsal for the performance at Monte Carlo, she met and sang with a then comparatively unknown young tenor whose name was Enrico Caruso. Jean de Reszke was an interested listener at Boheme.

Following the success at the Mediterranean resort, a flattering offer came from Stockholm. On the last night of her season in the Swedish capital, His Majesty King Oscar, who had never missed a performance, sent for the singer and her mother to appear for a special audience at the Palace. Before a few invited members of the court, His Majesty decorated her with the gold cross of the Order of Merit, an honor received previously by only two other singers, Nilsson and Melba.

During 1904 Farrar fulfilled a special engagement at the opera in Warsaw. The same year, she made her Paris début at a remarkable benefit performance at the Théâtre Rejane.

Finally came the great day—when Heinrich Conried arranged with her to return to her native country. Her ultimate goal had always been the Metropolitan Opera House in New York, and now her dream was to be realized. Homeward bound after seven years!

On November 26, 1906, Farrar made her début



in *Romeo and Juliette*. The climax of the season was the first production of *Madame Butterfly* on February 11, 1907. Puccini directed the rehearsals; in the cast were Caruso, Scotti and Louise Homer; and she was brought into touch with that genius of the stage, David Belasco.

Appearances in the foreign capitals kept her busy in the spring and autumn. One of her sojourns in Paris was noteworthy because Sarah Bernhardt expressed a wish to meet her, which was immediately accomplished.

During her second Metropolitan season, she appeared in *Mefistofele* with the great Russian basso, Chaliapin. She also sang in Boston and Chicago. Most beautiful of all her impersonations was Elizabeth in *Tannhäuser*. In 1910 was the première of the lovely *Königskinder*.

Crowded years followed when her phenomenal endurance and exuberance of spirit in new accomplishments made possible long seasons at the Metropolitan Opera, with concert tours during the spring and fall and, after 1915, busy summers in Hollywood. She was the first of a long line of stars to be lured to the silver screen. Her *Carmen* and *Joan of Arc* in particular were hailed as masterpieces of characterization. In her operatic impersonations she was one of the great singing actresses of all time.

On the day she made her triumphal exit from the Metropolitan it is doubtful whether anyone in the audience realized that Farrar would never again tread that operatic stage even in a guest performance. She alone was conscious of the definiteness of the departure. "I had sung my last rôle and I knew it," are her own words. "I had been painting on a broad canvas and I longed to work in miniature. In opera the prima donna must always enact a part, interpret the character whose robes she dons, and only that one throughout a performance. In concert, the same artist expresses herself, through the less constrictive medium of song. Instead of the necessary opera routine of endless rehearsals and repeat performances, the recital field leaves one free to expand wings of individuality and to soar to an artistic altitude commensurate with one's own interpretive capacity."

This metamorphosis, from the spectacular prima donna we knew then, to the woman of sweetness, simplicity and deep sincerity whom we know today, was not accomplished immediately. Several years of adjustment were inevitable.

"Gradually I began to have a delicious sense of soul freedom," tells Miss Farrar. "I saw that I had been living the most artificial of lives. I had never had time to learn what joy there is in a garden, in planting things, in trees and country skies. I gave my attention to the development of myself as a woman; I absorbed things and had a gorgeous time doing it all—with the piano closed. Finally I began to sing again, only the *Lieder*, and I planned that as one would recreate a picture I would create a

new voice for new work. I sought quality, beautiful diction, sweetness and mastery as against volume, pouring out of emotions, projection of sound. I went down into myself striving to be human, to be a woman—a person—and to forget the operatic star. One cannot stir the very depths of expression until one has touched the depths. They elude the younger singer. The deep expressions are for the years when all the richness of experience is con-



*The Geraldine Farrar of Today.*

centrated."

Finally on an unforgettable Sunday afternoon in November, 1927, the resplendent vision that stepped forth on the stage of Carnegie Hall electrified the throng gathered to greet her and brought them to their feet with shouts of welcome and deafening applause, showing beyond any question of doubt that her public was profoundly loyal.

The program of her song recitals each season comprises lyric narrative almost entirely. "To me, there is never a sameness in that type of musical utterance," the singer explained. "I prefer the *Lieder*,—they come from the heart,—but in an audience there are many tastes. One very musical friend admits that she sits through the German groups for the sake of the French chansons. And there are always those who like something in English, so I try to keep an open mind and present what is pleasing, without lowering the banner held high by the true *Lieder* singer." The lover of Mozart, Beethoven, Schubert, Schumann, Franz and Grieg; of



Massenet, Chaminade and Hahn; of Rachmaninoff, Gretchaninoff, Moussorgsky and Tchaikovsky, will always find in her selections gems to charm the ear and captivate the fancy.

The persistent souls who cannot become reconciled to Geraldine Farrar minus opera, constantly write appeals for arias, especially those from *Butterfly* and *Carmen*. But they are doomed to disappointment. Outside of the page's air from Mozart's *Marriage of Figaro*, no opera element will be found on her program. "I can no longer arbitrarily enter into the spirit of those characters, and without true feeling the conceptions would not be convincing," she reasons.

Geraldine Farrar never looks back, but her friends do, and a number of them corroborate a certain critic's theory that the *Goose Girl* and *Mimi* espe-



*Lillie Lehmann, whose most famous pupil is Geraldine Farrar.*

cially foreshadowed the later woman, now fully flowered. "These rôles did have one thing in common," responded the artist to this suggestion, "and that is illusion, which has a universal appeal. It was epitomized in *Königskinder* which is of fairy-tale texture. Assuredly romance is still the essence of my being. Not sentimentality, but a love of the glamor which attaches to the imaginary. I should feel terribly if I ceased to share in the fairy-tales which enchant children of whom I am very fond."

She is interested in young aspirants in all musical endeavor. Granted they have acquired thorough musicianship, and in the case of singers the necessary histrionic ability for opera, she believes their earnest though youthful efforts should not be discouraged. "Adverse criticism of their early appearances in public is due mainly to the fact that too often they stop work or do not work in the right way. No budding artist can live by the bread of pedagogic instruction alone. Individual expression is not the result of working from the outside in but from the inside out.

"A notable talent requires intensive concen-

tration and an academic education should therefore be built around it. Although singers seldom begin actual vocal training until their late teens, much previous preparation may be accomplished in the study of languages, acting, the art of costuming, reading of music and the development of memory. My mother never allowed me to sing a song until I had memorized it. She shaped my whole career. I became everything she conceived. The loss of her meant the loss of half my zest for singing.

"Young America is full of zest and undaunted by obstacles but is handicapped by inherent self-consciousness and impatience with slow constructive endeavor upon which true art is built. But I shall be an optimist till the end!

"On my last trip abroad I heard three American singers, Hallie Stiles, Marion Claire and William Martin, who are making good in Paris and who give me hope for the future.

"I do not blame young singers for being tempted into sound pictures, following the lead of John McCormack and Lawrence Tibbett. This is obviously a machine epoch and an age of mass production. The coming generation might as well not try to stem the tide but go with it. Even opera will probably be presented in that way eventually, perhaps a valuable substitute for those who could not otherwise have this form of artistic entertainment.

"This is a trying transition period. The trouble is with life, I think. We don't know quite what we are striving for and we give little of beauty. One reason is that we are not willing to grow old gracefully. Years, as such, are appalling to most people. But why, in acknowledging age, should one admit a physical deterioration with no compensating growth of spirit? I never think of years except as a greater opportunity to broaden mentally and develop spiritually, through a mellowing process effected by assimilated experience and increasing artistic attainment."

Geraldine Farrar does not preach her philosophy. She lives it. And as she talked, she looked it, with her radiantly youthful face, beautiful expressive eyes, dazzling smile, and prematurely silver hair, strikingly set off by the warm peach glow of her simple sports frock. One could not but lament her decision to withdraw entirely from public life in two years when she reaches the age of fifty.

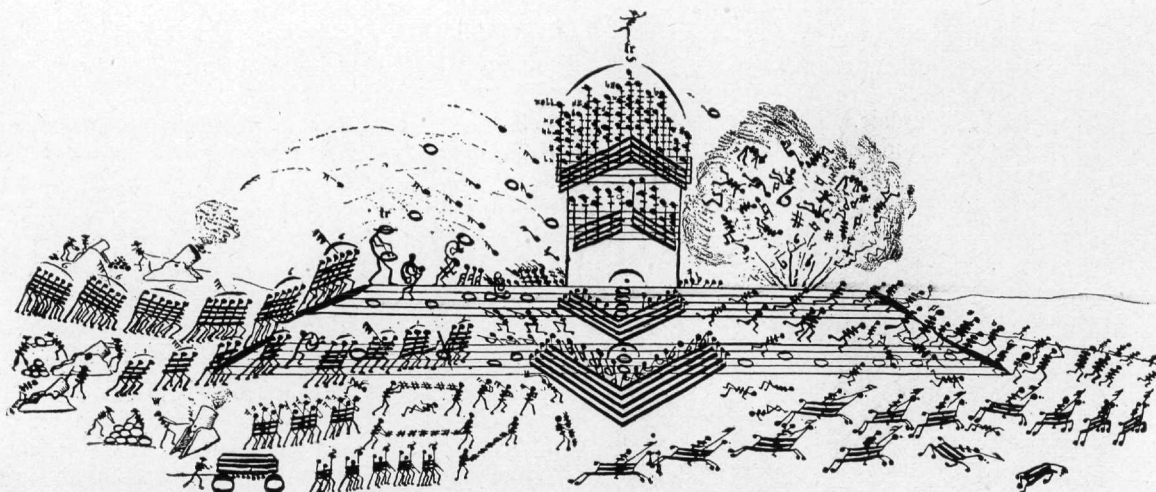
To be in her presence has always given one a sense of elation but the new Farrar imparts an exaltation of spirit which bears out her own expressed wish: "If I can live so that those who come in contact with me find encouragement and enrichment, that is all I ask of life. When the final curtain is drawn, far more important to me than whether I have achieved fame as a great artist, will be whether I have succeeded as a great human being."



# Orchestra Players in Action

## *Their Individual Problems*

By Arthur Christmann



*The orchestra player's idea of a modern score!*

THERE are special difficulties to be surmounted by the players in the various sections of a symphony orchestra, aside from the general problems confronting them all. Any aspirant to an instrumental career would do well to realize fully the situation in each field of endeavor before making a choice of instrument. As for the audience at a symphony concert, perhaps not many are aware that beneath the calm exteriors of the musicians, nerves are always at high tension and pulses beat prestissimo, for their artistic reputations are at stake.

The string section forms the foundation of the modern orchestra, and consequently it is upon it that most of the hard work rests. A great amount of strength and endurance is required to be a successful orchestral violinist, violist, 'cellist or bass player. The violins have the melody most often, and whatever the technical demands of the composition, the violinist must be able to execute them cleanly and well. His is always the most difficult part in the orchestra from the purely mechanistic standpoint. Since there are well over a dozen violinists that play in unison, absolute precision of intonation and rhythm is even more necessary than in any other section of the orchestra. The higher the passage, the more difficult becomes the problem of intonation, since on those portions of the strings nearest the bridge, a variation of one sixty-fourth of an inch will cause a difference of something like a quarter of a tone. The string player's lot is not a happy one, yet in many respects it is preferable to that of the wind instrument player.

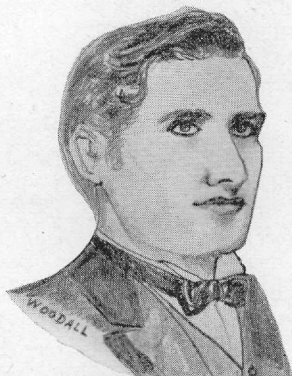
Let us first take the division of the wind section best known as the woodwind, consisting of the flute, oboe, clarinet and bassoon, with their respective kindred instruments, the piccolo, English horn, bass clarinet, E flat clarinet and contra-bassoon. Broadly

speaking, the woodwinds are the soloists of the orchestra. While the strings, with the frequent exception of the solo violin, viola or 'cello, play in groups, the woodwinds practically always play individual parts. The various woodwind instrumentalists are constantly called upon to play solos, but even when there are none of these, each man in the section is pretty sure to be playing a part different from all the others. It can easily be seen that this takes a much greater degree of attention and self-reliance than is necessary for those players who play in a body. Next to the strings, the woodwinds are given the most intricate and difficult parts in the orchestra. With the possible exception of the harp, the first flute and the first clarinet are the orchestra's most important cadenza players. An orchestra cadenza, in order to be effective, must be executed cleanly, evenly and without faltering. These exacting demands, together with the nervous tension that always accompanies the performance of one make the anticipation of a cadenza a source of worry to the man who is called upon to perform it. While the strings form the basis of the orchestral tone, it is the woodwind section which, more than any other, can "make" or "break" the performance of the ensemble as a whole.

Our attention is now claimed by the other division of the wind section, the brass instruments. As a section, their chief worries are three; playing extreme notes, particularly high ones, reading difficult transpositions, and counting large numbers of rest measures. Like the woodwinds, the brasses are often used as soloists, but with the exception of those of the horn, their solos do not occur as often as those of the woodwind. The French Horn is given fully as many solos as any other member of the orchestra, and because of its soft quality of tone, although



made of brass, it is often classified as a woodwind instrument. Extreme notes, especially the high ones, are the horrors of brass instrumentalists' lives. They are extremely difficult to produce and very uncertain at all times. A brass player usually views the impending performance of a high C with much the same feelings of apprehension that a woodwind player or concertmaster experiences when he spies a cadenza ahead. Brass instrument players, unlike anyone else in the orchestra, with the single exception of clarinet players, are frequently called upon to transpose their music. For purely traditional reasons, trumpet and horn parts are still printed in the same keys that they were when they were intended to be performed on natural scale instruments. As may readily be imagined, this process of transposition is not an easy one, and the trumpet



*The youthful Walter Damrosch  
From a picture in the Dean's  
Office at the Institute.*

or horn player who wishes successfully to play in a symphony orchestra, must spend many long hours in practicing transpositions to a host of different keys. The difficulties of counting large numbers of rest measures, which were rather fully explained in a previous article, are of utmost concern to trumpet and trombone players, since these men, on the average, play less than most other orchestra members, and consequently have larger blocks of rests to count.

One other department of our orchestra deserves attention. This is the percussion section, consisting of timpani, drums, cymbals, tambourines, xylophone and dozens of other special "effects." One eminent music critic has called the percussion—(excluding the timpani), the "confectionery" section of the orchestra, since it has charge of all the superfluous tintinnabulations and embellishments that are added by so many modern composers. At the head of the percussion section towers its king, the timpanist, or "kettledrummer." His is, doubtless, the most trying position in the orchestra. There are several things that make it so. In the first place, he is constantly required to "tune" his timpani to the various pitches that are designated from time to time in his music. The register of these kettledrums is so low that only one with an experienced ear can determine their tonality at all. The poor timpanist is very often required to tune them while the rest of the orchestra is playing fortissimo in another key! But this is not

his only difficulty. He must count measures while he is doing this difficult tuning, and very often there are several hundred of them to count. To make matters worse, the timpani is, perhaps, the most conspicuous of all instruments, since its tone and percussive accent penetrate even through a fortissimo of the entire orchestra. This means that the timpanist can never cover up his mistakes. Often, when a woodwind or string player makes some little error, it goes by unnoticed, if the passage be not a solo. Not so with the kettledrummer. His faults are immediately exposed to the entire audience and orchestra, and his only salvation lies in never making any mistakes. A fine timpanist is really a great artist, but even the greatest artists are very human, and do make mistakes at times. If anyone need practice in accurate thinking, and in carrying on several complex activities at once, good advice to him would be to learn the timpani. For the rest of the percussion section there is little to say. Bass drummers must have an exceptionally well developed sense of rhythm when they play, but fortunately they do not play very often in the best symphonic music. The rest of the percussionists have to count bars accurately, and be careful not to drop their noisy instruments during a concert. However, it is not unusual to hear of a cymbal player, who has but one crash to play during an entire composition, missing that one crash. The xylophonist must be a master of the technique of his instrument, and since its tone is very penetrating, he must play with the utmost care. With the single exception of the timpanist, the percussion section can do very little to improve a concert, but they can do a great deal toward spoiling one.

In this connection Walter Damrosch tells an amusing tale on himself. "My first appearance in an orchestra was, I am sorry to say, a rank failure. I was only a boy of fourteen years and I was entrusted by my father with one loud clash of the cymbals which occurs at the climax of a march of the crusaders in a charming Schubert operetta he was giving. At rehearsals I counted my bars and watched for my cue with perfection but at the performance such a nervousness fell upon me that my hands seemed paralyzed and I simply could not lift the cymbals at the crucial moment. I slipped out of the orchestra pit underneath the stage into the dark night, feeling that life held no joy for me!"

What has been attempted in this little sketch, has not been to give a bird's-eye view of modern orchestration, but rather to bring to the attention the human side of the orchestra, to picture a hundred or more individuals struggling, worrying, laboring, triumphing—all in the interest of the best in music,—all in the hope of bringing out that best. Is it not a wonderful instrument with which the conductor has to work!

#### Book Reviews

The recent books written by Institute representatives will be commented upon in the anniversary issue of *THE BATON* in January.





## On Institute Themes

**M**R. HERZOG is busily engaged at present as chairman of the program committee for the Bohemians' New York Musicians' Club. He reports that plans are in full progress for a dinner and dance to be given at the Hotel Commodore on December 22nd. The occasion is in honor of Dr. Frank Damrosch on his seventieth birthday and his twenty-fifth year as director of the Institute. An elaborate program is being planned, and Dr. Goetschius is numbered among the speakers. We hope to have a detailed report of this important event in next month's issue of *THE BATON*.

Mr. Brockway spent a part of last summer's vacation in arranging his Appalachian Folk Songs for the English Singers. These mountain tunes have found such great favor with this noted ensemble that it has been featuring them on all of its programs in New York and throughout the East, as well as in Chicago and along the West Coast. The English Singers plan to take them into the Orient this winter and to present an entire program of them next season.

We have made a final gleanings of vacation notes, facts and fancies of the faculty. It will serve as a bit of atmospheric contrast to city snows and polar flights. Investigation leads one to believe that the prime impulse of the majority when summer comes, is to escape as soon and as far as possible from the world of music and musicians. The places of refuge that have been sought are many and varied.

Madame Albro seems on the whole to have solved her problem most successfully by returning to Paris where she lived in the peace and seclusion of her own family.

Signora Toledo also returned to her native land, Italy. One can only imagine how contented she must have been spending long days at Taormina, a place as lovely as its name, "the home of Kings and Emperors."

Mr. Hilsberg, too, went Paris-ward, but only as the initial cadence in a long series of kaleidoscopic modulations that took him into Warsaw, Berlin, Vienna and in fact into most of the principal cities of Europe. An invitation from Emil Sauer brought about a fermata of some ten days, during which time he visited Sauer at his Switzerland home.

Mrs. Dunham responded to an urge to visit again the "great open spaces." She drove to California and back in her car. This was the first time she had ever made the return trip by motor and she noticed particularly the feeling of freedom and a gradual expansion of spirit in keeping with the ever broadening sweep of the horizon that one can hardly fail to experience when leaving the crowded cities of the East and journeying westward; the very antithesis of this sensation being felt when one turns east again with the walls of civilization closing in ever more closely. Of the southwestern states, New

Mexico, with its royal sunsets and nights of fabulous stars, impressed her most of all. The Pueblo villages and the ruins of the cliff dwellers added still greater interest. At a lodge bordering a lake high up in the mountains of Colorado, Mrs. Dunham had the pleasant experience of discovering in the proprietress a former pupil, a student of the Institute, who recognized her almost at once.

Mrs. Sang-Collins retired for the vacation months to a lovely New England farm bordering on Massachusetts, leaving the cares of the concert stage to her daughter, Flora. Miss Collins spent a very busy summer singing at the Harrisburg Festival, on the Coast, and back home again for radio engagements.

Mr. Blinder fared no farther than to Montreal where matters of state kept him occupied until October, when he gave two recitals before returning, one of them being given over the radio.

Mr. Hasselbrink divided his time between classes in the city and his summer home at Redding Ridge, Conn. He recalls with especial pleasure a concert given at Wilkin by Sascha Jacobsen and James Friskin.

The "World" of Sunday, July 28th, 1929, throws a little light on the uncertain activities of some of our student body.

"At both the Strand and the Paramount, the doormen must be college graduates or undergraduates. Further qualifications are a 'capable-looking' physique, a gentlemanly manner, clean-cut features, the ability to look well in uniform, and a cool head. . . . One of the Capitol's doormen, William Carrigan, a lyric tenor, is often heard on the radio among Major Bowes' family and is the winner of a Juilliard Scholarship in the Damrosch School. As the story goes, the Major heard the barker singing quietly to himself in his dressing room and decided that his voice was worth watching. Another doorman, George Sharp, a baritone, is also studying at the Institute of Musical Art."

Sam Carmell, another Institute student gave a recital of short pieces over WOR on November the twentieth. He has been a student here for six years and is working for his artist's diploma. After winning the gold medal in a state contest in Nebraska, he had an audition with Kreisler, who sent him to Kneisel. Subsequently he has been studying with Gardner and at present holds the Bamberger three-year scholarship. He expects to play a series of concertos over the radio in the near future.

Carmine Coppola, so runs the all-too-fugitive rumor, gave a recital at Carnegie Hall in September.

In conclusion we wish to add, strictly sotto-voce, that Rudy (né Walter) Borsella, caused a mild panic among the susceptible sex by calling here in a new green car. All sorts of queries were in order.

—Albert Kirkpatrick.



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**CELEBRITIES' CORNER***(Continued from Page 4)*

I would urge every young musician to attend every opera and concert he can. One thereby broadens himself as no individual instruction ever could. Do not wait until you have the price of a good seat. Join that army of real music lovers, the standees. Personally I prefer to stand near the stage where I can more closely observe my colleagues than from a distant box or orchestra chair. I can learn something worth while from every one either vocally or dramatically. Nor do I specialize on works of my own repertoire. I frequently attend such operas as Pelleas, The King's Henchman, the Wagnerian music dramas, all of which, with the exception of Lohengrin and Tannhäuser, are entirely outside of my immediate study.

Then do not depend too much on your teacher. The individual molding of your art, its spiritual development, comes from within the artist himself. Study your own possibilities as well as your music. Thus to a light voice and limited repertoire of only five operas when I first came to this country six years ago, I have added fifty operas which differ as widely in vocal and histrionic requirements as Traviata and Turandot, Lucia and Trovatore, Rigoletto and Aida. My new rôle in Luisa Miller requires both a lyric and dramatic style of singing. Yes, there are singers who still study today!

A knowledge of the piano is important for singers and players of orchestral instruments. In learning a new rôle I invariably give my first attention to the piano portion of the score to discover the harmonic color underlying the voice part. In memorizing I visualize the vocal line as inseparable from the accompaniment, as the composer conceived it.

Do not neglect your academic education which is essential to the development of true culture, in which soil alone does great art take root and flourish. With the acquisition of Italian you will better appreciate the classic beauty of our literature which is rich in masters such as Dante, Boccaccio, Petrarca, Mazzini, Carducci and D'Annunzio.

—Giacomo Lauri-Volpi.

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