

The Baton



Dedication Issue of

THE JUILLIARD SCHOOL OF MUSIC

John Erskine, President

Ernest Hutcheson, Dean
The Graduate School

Frank Damrosch, Dean
The Institute of Musical Art

Oscar Wagner, Assistant Dean

November and December, 1931

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

CONTENTS OF THIS ISSUE

THE FUND FOR MUSIC. <i>Bequeathed by</i>	
Augustus D. Juilliard	3
THE JUILLIARD POLICY IN OPERATION. <i>By John Erskine</i>	5
PLANS OF THE GRADUATE SCHOOL. <i>By Ernest Hutcheson</i>	7
THE INSTITUTE DEFINED ANEW. <i>By Frank Damrosch</i>	9
DEDICATION CEREMONIES RECORDED. <i>By the Music Critics</i>	11
THE NEW BUILDING DESCRIBED. <i>By Albert Kirkpatrick</i>	13
WHO'S WHO ON THE FACULTY. <i>By Elizabeth Stutsman</i>	17
JOHN ERSKINE, OUR PRESIDENT. <i>By Dorothy Crowthers</i>	22
GEORGE A. WEDGE'S NEW BOOKS. <i>By W. J. Henderson</i>	29
PRESIDING OVER GRAND OPERA. <i>By Paul D. Cravath</i>	30
THROUGH THE KODAK. <i>By the Editor</i>	31
THE ERSKINE-GRUENBERG OPERA. <i>By Archibald Thacher</i>	32
CRITICAL DIGEST OF THE NEW OPERA. <i>By Sarah Brisbane</i>	33
OUR FACULTY BETWEEN SEASONS. <i>By Elizabeth Phillips</i>	35
ACCIDENTALS IN THE NEWS. <i>By Mildred Schreiber</i>	37

THE EDITORIAL STAFF

THE BATON's Editor is a member of the Institute Faculty in the departments of Ear-Training, Sight-Singing and Keyboard Harmony, having received the Teachers' and Artists' Diploma in Singing. The Assistant Editor is an Institute graduate in the Department of Singing and is at present taking a post-graduate teachers' course. Albert Kirkpatrick, also an Institute graduate, is taking a post-graduate course in piano. These three have been associated with THE BATON for some time: the Editor all her life, she feels; the Assistant Editor is beginning her fourth year of office; and Mr. Kirkpatrick begins his third year of editorial duty.

Sarah Brisbane,—daughter of Arthur Brisbane, of literary fame,—is a newcomer this year in the Department of Theory. Elizabeth Phillips, who has won honors in an Atwater Kent Radio Contest, is in her second year of study in the Department of Singing. Mildred Schreiber entered the Institute this year as a student in the Theory Course, and Flora Louise Kaiser, as a student in the Singing Course. Archibald Thacher, who wrote for THE BATON last year, is a voice student and is enrolled in the Theory Course at the Institute.

THE BATON invites all readers to contribute articles, stories, or news items of interest. The Editor is always grateful for any ideas or suggestions.

A VALUABLE MANUSCRIPT

During December there will be on exhibition in the Reference Library of the Institute, an eight-page portion from one of Ludwig von Beethoven's Sketch-books. The sketches are of the Trio in B flat, Opus 97.

OUR FACULTY IN CONCERT

Ernest Hutcheson, Dean of the Juilliard Graduate School, is heard in a piano recital over WABC every Sunday evening.

Alexander Siloti, of the Graduate School's Piano Department, gave a concert at Carnegie Hall on October 21.

Felix Salmond, 'Cellist, of the Graduate School faculty, appeared at Town Hall on October 23.

Louis Persinger, a member of the Violin Department of the Graduate School and the Institute, gave a program at Town Hall on December 2.

Albert Stoessel will direct the Oratorio Society of New York this season in a series of four concerts. The performances will include "The Messiah," Elgar's "Dream of Gerontius," Bruckner's "Te Deum," and Bach's "B Minor Mass."

James Friskin, a member of our piano faculty, played a program of all-Bach music in a recital at Town Hall on October 9.

Carl Friedberg played the Schumann A Minor Piano Concerto with the National Orchestra Association in the first of its series of eight concerts, given at Carnegie Hall on October 27.

Harold Morris, of our faculty, appeared recently in Boston, as soloist with the Symphony Orchestra under the leadership of Sergei Koussevitzky, and at Carnegie Hall with the Philharmonic under Kleiber. He played his own new piano concerto.

(Continued on Page 20)

The Baton

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Editor-in-Chief

DOROTHY CROWTHERS

Assistant Editor

ELIZABETH STUTSMAN

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This Dedication Issue of THE BATON combines the November and December issues.

To the Glory of Music

A Fund for the Art

Bequeathed by Augustus D. Juilliard

THE most significant event in the development of American music in recent years was the breath-taking announcement in the newspapers of June 27, 1919, of the contents of the will of the late Augustus D. Juilliard.

Although he had been interested during his lifetime in the encouragement of art, science, and music, and had been in 1892 one of the organizers of the Metropolitan Opera and Real Estate Company of which he was president at the time of his death, the bequest of a large portion of his estate to music came as a surprise to everyone except one or two members of his immediate family.

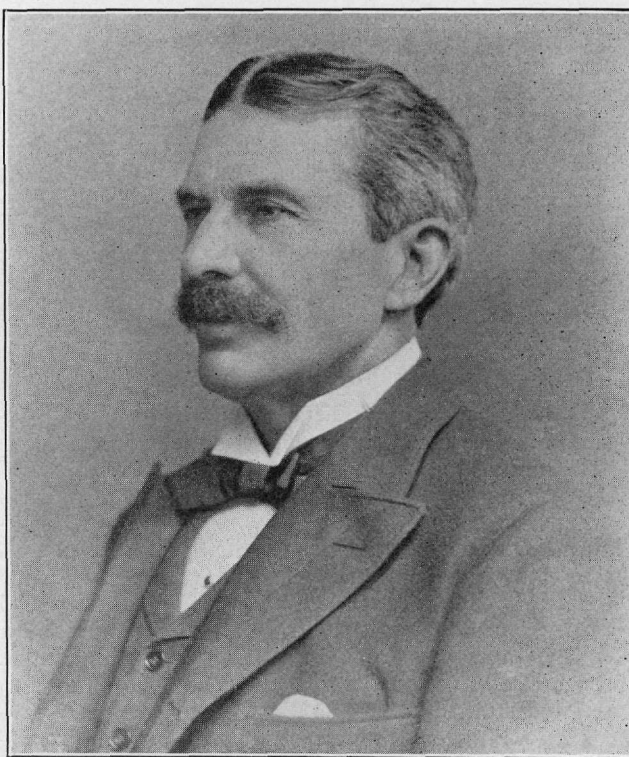
Why Mr. Juilliard chose music instead of painting or science or sculpture for his godchild, is not known. He was not a musician himself, although he was very fond of music, especially of opera, due no doubt to his activity in the financial side of its production. He was, however, also a trustee of the American Museum of Natural History, a member of the American Geographical Society, the American Fine Arts Society, and of the Metropolitan Museum of Art.

The Juilliards are a French Huguenot family, among whose ancestors was the celebrated ecclesiastic, poet, and orator, Laurent Juilhard du Jarry, who was born near Saintes, France, in 1685 and died in Paris in 1730. Mr. Juilliard's own parents, Mr. and Mrs. Jean Nicholas Juilliard, came to America from Burgundy in 1836, the year of Augustus' birth, and settled in Canton, Ohio, little dreaming of the great influence their son was to have on the commercial as well as the artistic life of their newly adopted country.

The legacy, after providing for immediate relatives, and making gifts of \$100,000 to the American Museum of Natural History, the New York Orthopaedic Dispensary and Hospital, the Society of the New York Hospital, the Lincoln Hospital and Home, the New York Society for the Prevention of Cruelty to Children, St. John's Guild of the City of New York, and the Tuxedo Hospital at Tuxedo Park, New York, set aside the residue of the estate, conservatively estimated to be several million dollars, for the establishment of the Juilliard Musical Foundation. According to the will, the general purpose of this foundation was to aid all worthy students in acquiring a complete and adequate musical education, either at appropriate institutions already existing or thereafter to be created, or from instructors here or abroad; to arrange for and give without profit, musical entertainments, concerts and recitals of a character suitable for the education of the public in the musical arts, and to aid the

Metropolitan Opera Company. This was the largest single bequest ever made for the development of music.

Mr. Juilliard stipulated that the Foundation was to be established during the lifetime of his nephew, Frederic A. Juilliard, and that of Robert Westaway who had been closely associated with him in business, and that its trustees were to be James N.



The late Augustus D. Juilliard.

Wallace, Charles H. Sabin, Frederic A. Juilliard, and others of their choosing.

Quite naturally, the terms of the will created a great deal of discussion. The following editorial appeared shortly in the *Times*: "By the testator's will the Foundation is required to retain a detached attitude and an open mind. It is thus, or it should be, the most powerful of all factors favoring artistic freedom and progress. A young singer who cannot command an adequate education, a musician or composer who cannot command a hearing, should find it predisposed toward every novel and truly vigorous artistic personality.

"Operas too rare and too original for the reper-

tory of an institution depending on popular support should be rendered possible. Organic institutions tend, by their very nature, to become hidebound. The spirit of such a foundation should be not that of a professor or master, but that of a friend—the enlightened lover of musical art.”

At first the trustees, besieged with requests for aid from aspiring musicians of all degrees of talent, used the income from the Foundation in assisting individuals, chosen as carefully as possible from the great numbers of worthy applicants throughout the country, to study privately or in conservatories. Meanwhile they devoted a great deal of thought to the problem of how best to add to the country's musical opportunities over a long period of years.

The first step in the program which they evolved, was to organize in 1924 a conservatory, located during its first few years, in a private house at 49 E. 52nd Street in New York City. It provided free instruction for students of American citizenship who passed a competitive examination for entrance. At first the number of enrolments was about two hundred, but it is now about one hundred and fifty. Since the course is normally for three years, some fifty fellowships are vacant each autumn. For these fifty places between four and five hundred applicants compete annually from every state in the Union.

It is necessary for them to fill out a blank giving the name of their last teacher. The teacher must give consent before a hearing is granted at the Juilliard School. Only occasionally is opposition met. Considerable correspondence is entailed sometimes, however, before an audition can be arranged.

On January 25, 1926, the following statement was published: “The Trustees of the Juilliard Musical Foundation have had plans under consideration for some time for the establishment and maintenance of a comprehensive institution for musical education to be located in New York City. This institution will be supported by the Juilliard Foundation and will be in charge of a board of nine men carefully chosen for their experience and special fitness, corresponding to a board of trustees of a college or university. The institution will include several schools for the graded teaching of music to selected students.

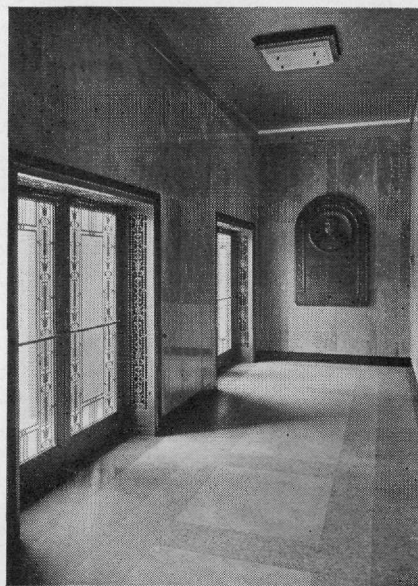
“Instead of creating a new institution with departments of different grades it was deemed wise to incorporate several existing schools into one general plan, and to this end the Institute of Musical Art will become a component part of the educational work of the Juilliard Musical Foundation.

“After a careful survey of the entire field of musical education in the United States, the Juilliard Musical Foundation reached the conclusion that the Institute of Musical Art occupied a leading and distinctive position among the schools of music in this country, strongly established, well conducted, and a demonstrated success.”

The trustees of the Institute also issued a statement: “The Board of Trustees of the Institute of Musical Art with the full and cordial approval of the Institute's founder, James Loeb, and its Director, Frank Damrosch, have unanimously voted to cooperate with the Trustees of the Juilliard Musical

Foundation so that the Institute shall become one of the schools of the new Juilliard School of Music. They are convinced that the inclusion of the Institute in the larger plan of the Juilliard Musical Foundation will open up a field of wider usefulness for the Institute which has been successfully built on the foundation so wisely laid by its founder twenty years ago. Certain members of the Board of Trustees of the Institute have been glad to accept the invitation of the Juilliard Trustees to continue their interest in the work of the Institute by accepting membership in a Board of Governors of the central organization which will have charge of the group of schools of which the Institute is to be one.

“The Juilliard Trustees have very generously proposed that the Institute's endowment fund of \$500,-



The bronze bas-relief of the Founder in the entrance of the new building at 130 Claremont Avenue.

000, contributed by James Loeb, shall be continued in the hands of special trustees, and in honor of James Loeb's mother, shall be known as the 'Betty Loeb Fund.' After provision has been made for certain pensions, the income of this fund is to be used for scholarships to aid worthy students of the new Juilliard School.

“Thanks to the wisdom, efficiency and devotion of Dr. Frank Damrosch, who has been the Institute's director from its inception, the trustees are able to turn over to the larger organization a thoroughly equipped conservatory housed in modern buildings, free of debt, with its expenditures well within its income, a splendid faculty and the largest student enrolment of its history.

“The trustees feel that with the increased income assured by the new association there is no limit to the usefulness of the Institute as one of the group of schools for musical education which has been

(Continued on Page 6)

The Juilliard Policy

In Operation Throughout the Country

By John Erskine

THE policy of the Juilliard School of Music is, of course, to train first rate talent for performance, but quite as much to lay the foundation for audiences everywhere in the country, and for musical careers which will decentralize the art of music.

For the last three years the School has sent out certain of its graduates to establish music centers in strategic places where the importation of fresh enthusiasm might revive the art or advance it. These representatives of the School in most cases do some teaching, but their chief duty is to get in touch with the local musicians and patrons of music, and to survey the entire musical activities of the place, to see where the natural musical interest is flourishing and where it needs encouragement. During the coming year the School will begin to publish the results of these surveys for the information of the districts surveyed and of the musical profession in general.

This is the kind of service which would be rendered by a Department of Fine Arts, if we had such a portfolio in our national Cabinet. The average large town or small city is full of music teachers, who usually pursue their calling without much aid or comfort from each other. Their pupils rarely appear before the local audience, and they themselves do little playing or singing in public. In the grammar and high schools the children are taught music, perhaps play in an orchestra or sing in a chorus. There are choirs in the churches. From time to time a great virtuoso visits the place and finds a crowded house waiting for him. Less frequently a symphony arrives, and once in a blue moon an opera. These two enterprises are pretty sure to leave a deficit behind them.

Oddly enough, the deficit would probably disappear, there might even be a permanent small opera and a modest orchestra, if the music teachers, the church choirmasters, the school supervisors and the general music lovers developed some team work. It is the purpose of the Juilliard Centers to assist in that co-operation. In most places, for example, which are fortunate enough to enjoy the visits of a major orchestra, a full audience could be guaranteed if the school children studied carefully in advance some work which the orchestra was to play. The young people who in the history of music course had listened to Beethoven or Brahms on phonograph disks would, with very little urging, seize the chance—and bring their parents along—to hear the music rendered by a first rate conductor and his men.

In many cities orchestras have sprung up, partly amateur, but usually excellent, if one looks only at the ability of the individual players. Such an orchestra will give no more than six or eight concerts

a year—quite enough from every point of view except this, that so brief a season will not keep a good conductor busy, nor will it earn enough to pay him. This type of orchestra, therefore, is almost always led by someone who is not quite good enough, and the audience attends, if at all, out of loyalty to the kind of music they cannot hope to hear. The obvious solution is to discover, or to found, orchestras in neighboring cities, and to engage one excellent conductor to go about and train them all. Why the local musicians are unable themselves to reach out to each other and effect such an arrangement is a mystery of nature. A trained organizer, coming to them from the outside, can accomplish the work in a short time. In another ten years there will be clusters of orchestras, thus federated, all over the country, and there is at the present moment a plan to organize on the same principle a federation of small opera companies, chiefly in the Middle West.

The Juilliard School of Music has already established centres, for this and similar kinds of service, in Atlanta, Georgia, in Nashville, Tennessee, in Harrisburg, Pennsylvania, at Cornell College, Iowa, at the State College of Agriculture, New Mexico, and beginning this autumn, at the Museum of Art, Toledo. This work is under the general supervision of Mr. Oscar Wagner.

The principle which the School follows in maintaining these centres and in other work through the country is that we at the moment need a general cultivation of music quite as much as the special training of performers. One of the peculiarities of the present condition of music is that the artists have crowded into the city, into a very few cities, and the country as a whole has been stripped bare of music. To educate virtuoso performers and to turn them loose in the frightful competition of New York, Chicago, Philadelphia and Boston is no benefit but a cruelty.

The American composer of large works—symphonies or operas—has a difficult fate. There are so few first rate orchestras in comparison to the size of the country, and so few native-born conductors, that even a promising talent rarely has the chance to be heard. If a conductor is willing to produce an American work, he expects the composer to furnish him with the score and the parts. The cost of these copies in manuscript will be several hundred dollars. Very few composers can afford the luxury of a performance. The Juilliard School of Music has tried to help the American composer by paying for the copies of score and parts whenever a conductor promises a performance and nothing but the cost stands in the composer's way. If the leading conductors, few of whom are partial to American composers, should have a change of heart, the

policy of paying for the copies might soon prove ruinous for the Juilliard School of Music, but up to the present moment the cost has not been prohibitive.

The School also publishes each year the score and parts of an orchestral work selected by a jury of award. Any American composer can submit a manuscript before the first of each May. The School has arranged with a leading music publisher to bring out the winning work and to hand over to the composer a much larger royalty than would be possible through any ordinary commercial arrangement.

During the last year the School has encouraged a series of recitals for very young piano students. A large number of boys and girls begin the study of this instrument, and then drop it after a few years of apparently futile practicing. At least one cause for their dropping their music is that they normally have small chance to play their pieces before an audience and so overcome the natural nervousness of the beginner. If they could be trained from the start to put their study to some practical use, in giving pleasure to themselves and their families, there would be a greater probability that they would keep on and, as amateurs, would cultivate the piano as a pastime and a grace of life. In some dozen cities the Juilliard School of Music, through the generous co-operation of Steinway & Sons, and with the cordial assistance of local music teachers, has organized fortnightly or monthly, and in some cases weekly, recitals where children of the youngest age could play before each other and their parents the pieces they have just learned. Simple though this system is, it bids fair to do something to increase a sane enjoyment of music in the younger generation who are to be our future audiences. In order to stimulate the children at these recitals, the Juilliard School of Music has been sending to each city where they take place, at least twice a year, a member of its piano faculty to be the guest of the children.

The greatest opportunity to reach the younger generation is through the schools and high schools. Last winter the Juilliard School of Music received from the Regents of the State authority to give the proper teaching degree for music supervisors. The School hopes to solve what is at present a difficult problem in teacher training. To obtain the proper academic credits, the average music supervisor is required to study many things beside music—in fact, to study music in a secondary way, as though it were the less important part of his equipment. As a result it is fair to say, with all proper respect for many excellent supervisors, that the musical equipment of the average is not adequate for the present needs of their students. The Juilliard School of Music plans to train for this work a limited number of young people who are first of all excellent musicians. Where the temperament of the individual seems to justify such a course, the School hopes to divert from the overcrowded concert stage the best talents into teaching.

(From an explanation of the aims of the Juilliard School of Music made by Dr. Erskine in the Columbia Quarterly.)

The Fund for Music *Bequeathed by Augustus D. Juilliard*

(Continued from Page 4)

rendered possible by the beneficence of the late Augustus D. Juilliard."

In adding the Institute to the Graduate School, the trustees of the Foundation had no intention of confusing the distinct service which each department could render. The Institute will continue as a conservatory for the training of elementary as well as advanced pupils, most of whom pay for their tuition; the Graduate School will continue to grant fellowships to extremely advanced pupils who are admitted by competitive examination.

As the school became larger and the scope of its activities increased, the trustees began to look about for a more suitable location. For a time they considered moving it to Riverdale, where they planned to erect dormitories as well as the necessary buildings for musical instruction. However, when it had been arranged that the Institute of Musical Art should become part of the Graduate School, they decided to build a new edifice on Claremont Avenue, partly because of the fact that the Institute already had a building there which could be used as a nucleus for the proposed structure, and partly because of the desirability of the location itself. It is happily situated in one of the nicest parts of the city, overlooking the majestic Hudson River and Palisades, uncrowded and pervaded by an atmosphere of intellectual endeavor lent by the surrounding universities and churches. In the distant future toward which the directors of an organization such as this must plan, the region will no longer be considered "uptown."

In 1927 the trustees of the Foundation incorporated under the Regents of the State a Board of Directors of the Juilliard School of Music. These men are elected by the Foundation and have charge of the entire school. They also recommend to the Foundation and put into execution other ideas for the advancement of American music. Several men are members of the Board of Directors of both the Foundation and the School, with the result that the former has become in effect the finance committee and the latter the executive committee. The Foundation is really independent of the School of Music, but in practice the two Boards naturally work out a single policy.

At present the trustees of the Juilliard Foundation are Mr. George Davison, Mr. John M. Perry, Mr. William C. Potter, Mr. Allen Wardwell, and Mr. Frederic A. Juilliard, while the Board of Directors of the Juilliard School is composed of Mr. Cornelius N. Bliss, Mr. Arthur Cox, Mr. Paul D. Cravath, Mr. John Erskine, Mr. Eugene A. Noble, Mr. John M. Perry, Mr. Paul M. Warburg, Mr. Allen Wardwell, and Mr. John L. Wilkie.

The Juilliard Musical Season

Activities of the Graduate School

By Ernest Hutcheson

THE teaching of music, though of paramount importance among the activities originating in the new building of the Juilliard School of Music, will not be the only one. First of the others in chronological order are the ceremonies in dedication of the building. These included a reception and tour of the premises on November 2 for interested friends, a concert on November 7 by an orchestra of students from the Graduate School and the Institute, conducted by Leopold Stokowski, of the Philadelphia Orchestra, a piano recital by Sergei Rachmaninoff on November 12, and three performances of the opera, "Jack and the Beanstalk," on November 20 and 21.

A series of lectures by Dr. Erskine is in progress on Tuesday afternoons at five o'clock. They consider some of the chief ways in which human experience is converted into poetic form, with reference to the changes which the popular imagination forces poets to make in old legends which they use. Students of the Graduate School and the Institute are invited guests, and outsiders may enjoy the privilege of attendance at a very nominal fee of eight dollars. The dates and topics are as follows:

October 27—Plato—Symposium.
November 3—Homer—Iliad.
November 10—Homer—Odyssey.
November 17—Aeschylus—Prometheus Bound.
November 24—Sophocles—Antigone.
December 1—Euripides—Electra.
December 8—Homeric Hymns.
December 15—Herodotus.
December 22—Lucretius.
January 5—Virgil—Aeneid.

Beginning in January, at the close of Dr. Erskine's series of lectures, I will give a course of talks on "Masterpieces of Music."

There will also be several series of recitals on

Wednesday afternoons.

Artists' Recitals, Series A.

November 25—Fraser Gange, Baritone.
December 16—Felix Salmond, 'Cellist.
January 6—Harold Bauer, Pianist.
January 27—Louis Persinger, Violinist.
February 17—Beryl Rubinstein, Pianist.
March 9—Nina Koshetz, Soprano.
March 30—Rosina and Josef Lhevinne, Two-Piano Recital.
April 20—Paul Kochanski, Violinist.



Ernest Hutcheson, Dean, at his desk in the Graduate School.

Another group will be devoted to performances by young American artists who have appeared before the public in recent years. They are not débuts. Proved merit through concert experience is a condition of participation. It is hoped that through these concerts, unheralded but gifted musicians will become better known.

Artists' Recitals, Series B.

December 9—Sadah Shuchari, Violinist, and Isabelle Yalkowsky, Pianist.
December 30—American Vocal Quartet and William Beller, Pianist.
January 20—Beula Duffey, Pianist, Helen Marshall and Alice Erickson, Violinists.
February 10—Elsa Hilger, 'Cellist, and Jerome Rappaport, Pianist.
March 2—Etta K. Schiff and Pauline Sternlicht, Two-Piano Recital. Inga Hill, Contralto.
March 23—Concert of original chamber music compositions by students at the Juilliard Graduate School.
April 13—Robert Crawford, Tenor, and Inez Lauritano, Violinist.
May 4—Sascha Gorodnitzki, Pianist, and Mary Becker, Violinist.
Chamber Music Recitals.
December 2—Musical Art Quartet.

December 23—John Erskine, Pianist, and Paul Kochanski, Violinist, Sonata Recital.

January 13—Gordon String Quartet.

February 3—Elshuco Trio.

February 24—Carl Friedberg, Pianist, and Felix Salmond, 'Cellist, Sonata Recital.

March 16—String Quartet, led by Hans Letz.

April 6—String Quartet, led by Louis Persinger.

April 27—Georges Barrère—Wind Ensemble.

There will be a fee of eight dollars for each of these series; subscriptions are now being received at the Concert Department of the Juilliard Graduate School, 130 Claremont Avenue.

Students of violin and 'cello in the Graduate School are required to play in a string orchestra, which for the last three years has given concerts in Town Hall and Carnegie Hall. It has presented unusual old music and new music in manuscript. In the new building these concerts will be continued on a more elaborate scale. The string orchestra will play as a unit, and also with the very fine full orchestra of the Institute of Musical Art.

The combined orchestras will present concerts at which some of the students will appear as soloists, and in the spring there will be a program devoted entirely to compositions by the students.

The Opera School, under the direction of Mr. Stoessel, will produce a group of operas new and old, with the entire cast and orchestra recruited from the student body. Among them will be a double bill consisting of "Dido and Aeneas" by Purcell and "La Serva Padrona" by Pergolesi on January 28, 29 and 30; "Xerxes," by Handel, on March 17, 18, and 19, and another double bill, two one-act operas, "The False Harlequin" by Malipiero and "The Secret of Suzanne" by Wolf-Ferrari on April 28, 29, and 30. Bach's Art of Fugue, which has already had two public performances by the Graduate School Orchestra, will be repeated this season.

Tickets to the orchestra concerts and to the operas are free to the public and can be secured, so far as the seating capacities permit, by application to the school.

In conclusion, I should like to add one more word about the Juilliard School's plans. At the present time universities are facing the problem of what to do with the arts. Artists, who must necessarily devote most of their time to the acquisition of technique, have little left to spend in the research and speculative study peculiar to universities.

It is hoped that, surrounded as it is by academic institutions, the Juilliard School may be able through casual contacts with them, to discover how the arts may be more wisely and fruitfully integrated in the general education of artists and the appreciators of art.

MUSIC NOTE

John Erskine, librettist, and George Antheil, composer, will give excerpts from their new opera, "Helen Retires," at the Philadelphia Art Alliance on December 15.

JUILLIARD FELLOWSHIPS

1931 to 1932

Ernest Hutcheson, dean of the Juilliard Graduate School, announces that fifty-five fellowships have been awarded to students for the season 1931-1932. Before a student is accepted for admission to the examinations, he must show adequate preparation for graduate work in music, have the equivalent of a high school education, be a citizen of the United States, and have a letter of recommendation from his former teacher. Fellowships are awarded in the following departments: conducting, composition, piano, violin, 'cello, and voice.

The following candidates, drawn from thirteen different states, are the winners of this year's awards. Their former teachers are placed in parentheses:

Conducting—Leo Kucinski (Sandor Harmati), William Liberman (Albert Stoessel), Jerome Moross (Philip James), George Raudenbush (Henry Schradieck).

Composition—Priscilla Beach (Bernard Rogers), Harold Brown (Nadia Boulanger), Marion Miller (Franklin Robinson), William Pollak (W. R. Hedden), Sigvald Thomson (J. A. Bergh).

'Cello—Milton Forstat (William Durieux), Ruth Hill (Marion de Ronde), Suzanne Masselin (Lucien Kirsch).

Violin—Julian Altman (Hans Letz), Tobias Bloom (Emanuel Zetlin), Morris Brenner (Hans Letz), Fred Buldrini (Alfons Storch), Betty Etkin (Sascha Jacobsen), Andrew Glassman (William Kroll), Andrew Gottesman (Gabriel Ference), Aaron Hirsch (Naoum Blinder), Max Hollander (Samuel Gardner), Irving Lipkin (Conrad Becker), Dorothy Minty (Louis Persinger), Rosa Shapiro (Hans Letz), Philip Williams (Ilya Schkolnick).

Piano—Jack Abrams (Ernest Hutcheson), Grace Cronin (F. Addison Porter), Minnie Hafter (Leo Berdichevsky), Lawrence Hahn (Alexander Siloti), Robert Hill (Mrs. Clarice Parmalee), Milton Katz (Henriette Michelson), Lucile Konove (Janet Schenck), Dora Pomerantz (Sascha Gorodnitzki), Regina Pudney (Charles Beaton), Nadia Rostova (Sascha Gorodnitzki), Sadye Slatin (James Friskin), Sidney Sukoening (James Friskin), Sara Teraspulsky (Helena Augustin), Helen Thomson (Carl Friedberg), Rosalyn Tureck (Jan Chiapusso), Dorothy Wagner (Harold Morris), Helen Windsor (Carl Friedberg).

Voice—Harold Boggess (Roy Wall), André Cibuski (Mrs. Theodore Toedt), Helen Couchman (Mrs. C. H. Clements), Beatrice Gilman (Paul Reimers), Edison Harris (Rome Fenton), Malcolm Hilty (Jean Seaman), Helen Marshall (Francis Rogers), Roy Nichols (Jessie Fleming Vose), Margaret Olson (Mrs. Alberta Reuttell), Roland Partridge (Vincent Hubbard), Lancelot Ross (Marshall Bartholomew), Florence Vickland (A. Fermin), Floyd Worthington (Francis Rogers).

The Institute of Musical Art

Its Place in the Juilliard School

By Frank Damrosch

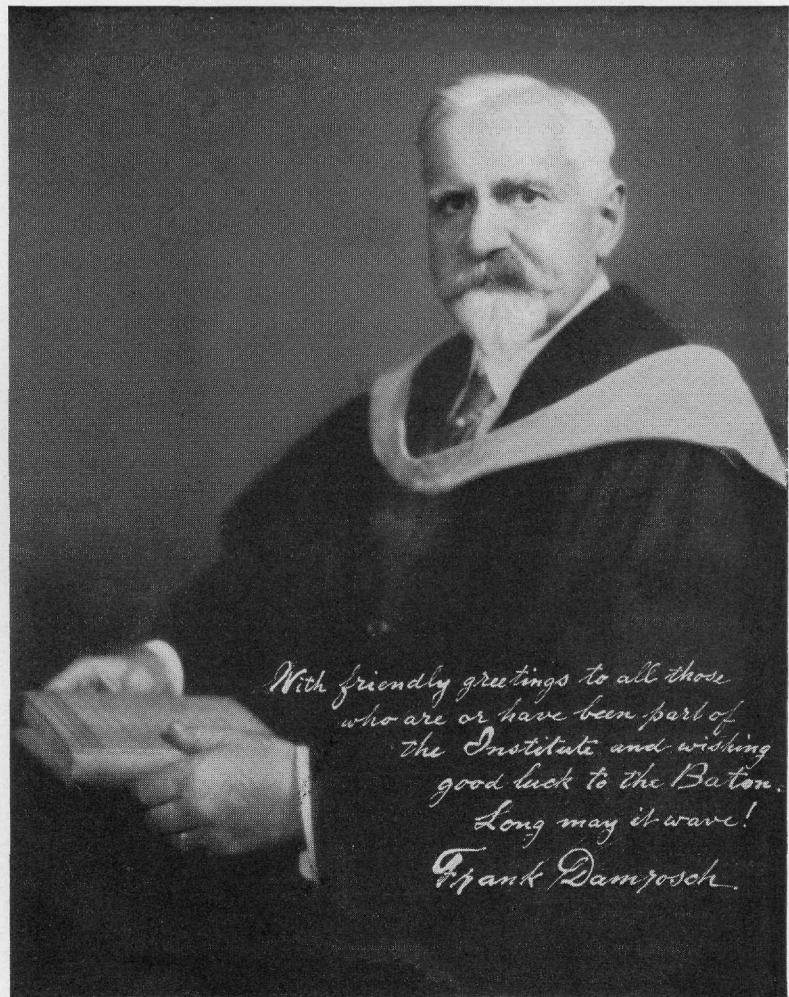
THE school year 1931-1932 has begun and we have settled down in our greatly extended shell for another year of hard work. Much of our old building has been left intact and the new rooms along 122nd Street and on Broadway enable us to provide more space for teaching and for practising than has ever been available before. We have, therefore, every reason to be appreciative of the good will extended to us by the Board of Directors of the Juilliard School of Music in permitting us to keep our old building which we have loved for its beauty, its fitness and its associations and which has gained greatly by the new additions. Our new Circulating Library and Music Store is a much larger and brighter room and the Cafeteria can and does supply over two hundred lunches a day while our old room could hold seventy-five at most.

But while it is most gratifying that our environment is so thoroughly well adapted to our needs, it is due to Dr. Erskine that our work will go on as heretofore with no changes whatever except such as may develop naturally out of our experience and the necessities which develop with our growth, just as it has done in the past. It is a great tribute to the Institute that its work has been recognized and that it has been judged by its past performances and we have only reason to be gratified and grateful to Dr. Erskine for his splendid support and generous co-operation. In return we should and will give our best efforts to co-operate with the Graduate School to make the Juilliard School of Music the standard-setting music school of the world.

Our first effort at co-operation at the dedication concert on November 7 was not only a great and memorable success but gave evidence of what wonderful results can be achieved by such combinations of the two schools. Let us hope that there will be frequent opportunities in the future for such united efforts in the cause of musical art in order that the students and teachers may be drawn more closely together in the common purpose—not only physically by working together under one roof, but spiritually by their devoted effort to contribute their best to the greater glory of the art of music.

Meanwhile we shall pursue our usual course as

heretofore. We will have two or three orchestral concerts under Mr. Willeke's direction, some recitals by the Madrigal Choir under the leadership of Mr. Randall Thompson,—who takes Miss Dessoff's place while she is unfortunately away on leave of absence



Frank Damrosch, Dean of the Institute and its Director for the twenty-seven years since its founding.

on account of illness—and of course our Artist recitals by members of our faculty and the numerous student recitals on Saturday afternoons.

Among the former will be a series of eight Beethoven recitals at which our Mr. Friskin will play all the Sonatas. These recitals will begin on the evening of November 30, and continue through December and January—usually on Saturday evenings.

I feel that this season has begun most auspiciously and I look forward to renewed proof that the Insti-

tute of Musical Art of the Juilliard School of Music is animated by the same spirit of serious work and high ideals which it has shown in the past.

Προθυμεώμεθα τὰ καλὰ. *Let us devote ourselves (with eager striving and enthusiasm) to noble and beautiful works.*

THE ALUMNI ASSOCIATION

Announcements for the Season

The Alumni Association of the Institute of Musical Art of the Juilliard School of Music wishes to make these announcements.

During the coming season there will be the following activities: a general meeting with addresses by Dr. Frank Damrosch and Dr. John Erskine on Wednesday, December 2, at 8:30; the Anniversary Concert of the Institute on Saturday, January 16; a program, demonstration and discussion of New Phases of Music Education on Wednesday, February 17; and the annual Alumni concert and reception on Wednesday, May 4.

On the evening of December 2, a large group of the Institute's graduates assembled in the Recital Hall for their first reunion of the season. The guests invited to speak were Dr. John Erskine, President of the Juilliard School, and Dr. Frank Damrosch, Dean of the Institute.

A short business meeting followed. It was moved and seconded that the present officers appoint an executive committee to help in reorganizing the Association's affairs.

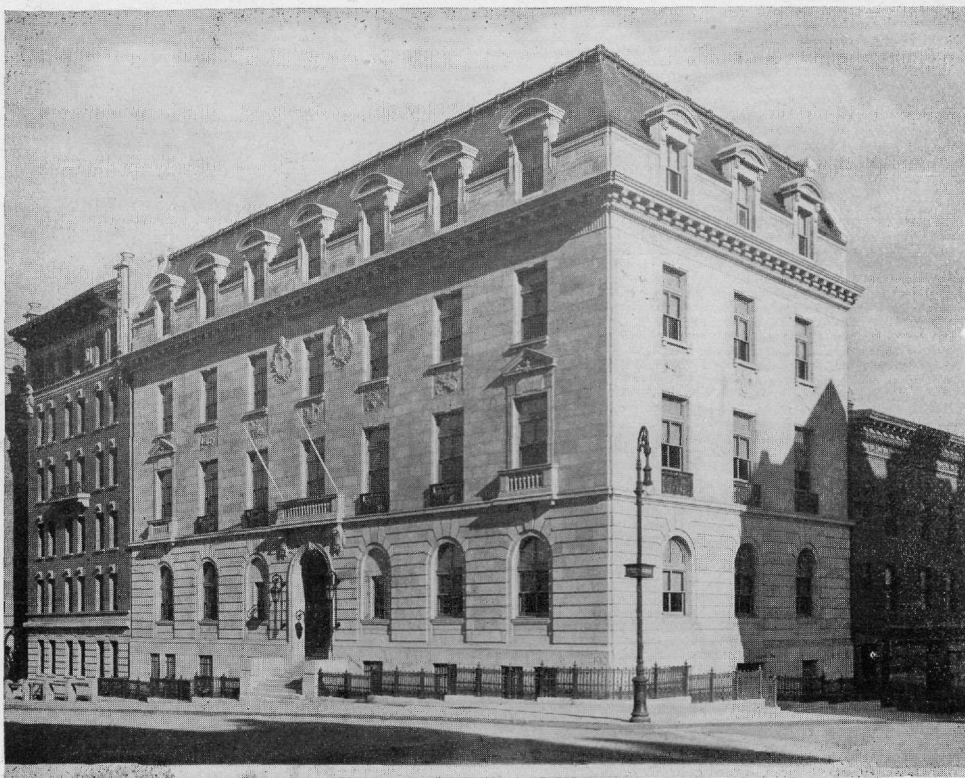
The financial slate is to be wiped clean. Any graduate of the Institute may become a member of the Association, or may be re-instated, by paying *this year's* dues of one dollar.

The Association is anxious to know of your musical activities and to have you feel that the Association and the Institute will be pleased to serve you in any possible musical capacity. To this end it is necessary that you continue your membership in the Association, attend as many of the above affairs as possible and keep us informed of your correct address.

In Memoriam

In the sudden death of Mrs. Blanche C. Jacobs, on Thursday, December 3rd, the Institute of Musical Art sustained an irreparable loss. A delicate operation, performed at the Presbyterian Hospital, to remove a small piece of metal which had fallen from an atomizer into her throat, proved fatal within twenty-four hours. The funeral services were held at Campbell's Funeral Church, at Broadway and 66th Street, New York, on Sunday morning, December 6th.

An article about Mrs. Jacobs, and her long association with the Institute as a member of the Administrative Staff, will appear in the next issue of THE BATON.



The Institute of Musical Art before it was incorporated in the new Juilliard building.

ALUMNI OFFICERS

The officers of the Association for the coming year are—

George A. Wedge.....	President
Lilian Carpenter	Vice-President
Constance Seeger	Vice-President
Frank Hunter.....	Vice-President
Howard Talley	Treasurer
Helen McPherson	Secretary

Dedication Ceremonies

New Auditorium Opened to Public

In an Orchestral Concert, a Piano Recital, and an Operatic Performance

From the New York Times, Sunday, Nov. 7th

THE Juilliard School of Music dedicated its new concert hall last night before a distinguished audience that crowded the auditorium and led the applause which greeted the student orchestra under Leopold Stokowski. The occasion was a most auspicious one, and if it is true that the whole fate of an undertaking may be divined in its initial gesture, the directors of the school may be well contented.

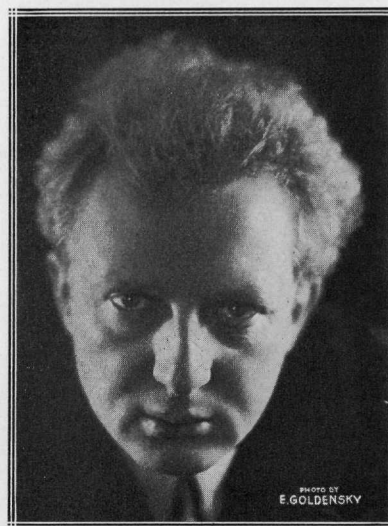
For the ominous spectres that attend openings, dedications and unveilings, ready to convert the dignified into the ridiculous, or to mar with some incalculable slip the work of months, were effectually banished last night. The evening moved without a perceptible hitch, and the concert even began within a few moments of the appointed time.

Musically, it was extremely interesting. Mr. Stokowski, having been invited to open the school, has given seven full mornings of rehearsal to the orchestra made up of students of the Juilliard Graduate School and of the Institute of Musical Art, supplemented by a few professional brass players. His program was a difficult and even a daring one for an amateur orchestra to attempt. For the Handel "Water Music," which began the performance, is studded with those candid open passages of score wherein the pattern is formed by a few instruments, the design drawn by a few lines, and woe betide its spare symmetry should these lines go astray.

With the exception of one moment when, indeed, one of the instruments did alter a sequence into something rich and strange, the performance was a remarkably fine one. The attacks were clean, the ensemble balanced, and the flow of one musical idea into another limpid and lyric. Moreover the tonal color, especially that emanating from the strings, might have been claimed by a professional organization with pride. In fact, it was highly instructive to note to what a degree Mr. Stokowski, in the time he had rehearsed the student organization, had made of it, so to speak, a diminutive Philadelphia Orchestra.

These qualities were even more perceptible in the number following the Handel—three pieces by Bach; a fugue in G minor, a chorale-prelude and a passacaglia. Though the passacaglia was most impressive in the dimensions of climaxes that it piled up and in the vigorous counter-marches of its counterpoint, the finer achievement, in point of difficulty and subtlety, was the unfolding of the chorale because of the slight and lovely differentiations of

color and dynamics wrought within its much more contracted scale. These were not always smoothly realized, but where much is attempted, one overlooks the occasional lapse.



(Courtesy of The Musical Digest)

Leopold Stokowski, who conducted the Juilliard School's orchestra in the first dedicatory concert.

The latter part of the program offered Goldmark's "Negro Rhapsody" and Robert Russell Bennett's new "Abraham Lincoln," which owing to the lateness of the hour, this auditor unfortunately did not hear, but it was reported that Mr. Goldmark, who was in the audience, was called to take a bow at the end of his composition, and that the Bennett work elicited great enthusiasm.

The new auditorium of the school seats about 1,000 persons, and has been treated with admirable simplicity as to décor. The stage was arranged last night for concert purposes, and the orchestra pit covered. It can be adapted for the presentation of opera, the first of which the school will present on November 21 in the première of "Jack and the Beanstalk," by John Erskine, the school's president, and Louis Gruenberg.

The lighting of the auditorium itself is very effective; chandeliers throw light upon the ceiling and are so arranged as to cast a lacy shadow not unlike the Moorish "Mocarabe" design upon the otherwise plain surface.

A brilliant audience was present for the occasion.

(Continued on Page 40)



Photo by Samuel H. Gottscho

The Juilliard School of Music

Shreve, Lamb and Harmon, Architects

A T o n e P o e m i n C o l o r

With the New Building as Theme

By Albert Kirkpatrick

JUST how the Juilliard School managed to incorporate the structure of the Institute of Musical Art into its own new frame and achieve an homogeneous ensemble, is more than we can hope to tell you. We saw it done, heard it done, and even felt it done, but the net result still remains in the nature of a miracle. From Riverside Drive the Juilliard building appears to rise out of, rather than beside, its shorter neighbor, and an approach reveals only that certain architectural flourishes incompatible with current simplicity of line have been discreetly shorn from the older edifice. On the inside both fore parts are joined by swinging doors (African Hairwood, if that has been bothering you) and both back parts by a flux of halls so neatly counterpointed that the neophyte requires inspiration, a strong sense of direction and much luck to arrive within a given time at a stated place.

The sharp dip of Claremont Avenue has confused floor levels nicely. We prowl through the partition doors in the Institute basement and find ourselves staggering under the influence of Italian marble in the foyer of the Juilliard, an experience akin to Kismet. This marble, one of the chief glories of the new school, is a delicate fantasy in mottled rose-tan and white. It is ribbed with narrow bands of gray edged in black and stained with patches of dark red. From the powder blue ceiling is suspended a pendant light of five superimposed star-shaped shields. Huge metal pillars, radiators in disguise, guard the interior doors which lead directly into the Theatre,—or Auditorium, as it is called. But we shall side-step this for a moment to enter one of the two ornamental lifts,—rivals in point of elegance to those in the Chrysler Building,—and ascend to the top, or sixth, floor.

From there we climb up one flight and emerge onto the roof. The panorama here commands prime interest—the far bend of the Hudson and the sweep of its fine new bridge, the wide façade of International House across Grant's Park and the aspiring pinnacle of Riverside Church, the Theological Seminary's gray walls, Columbia University's dome, and the East River with its distant chain of bridges. When our gaze comes back from the horizon we discover before us a terrace, battlements and a cupola, in fact a fairly complete setting for Act II of *The Love of Three Kings*, even to the flight of steps over which Fiora drags her scarlet robes. Beyond this the cupola rises tall and shapely with a loggia and long arched windows.

Turning indoors again the maze of color recommences. Halls throughout are of pastel green. Studios too must be visualized *en pastel*,—it is their motif. All of the rooms are beautiful, some are

quite breath-taking and their colorings are almost undefinable. For instance if we were to say that Mr. Siloti's studio has a yellow rug, green walls and red drapery, there would probably be an insurrection. Yet such a statement is only a few moves beyond veracity. Hence we run for the interior decorator, Elsie Sloan Farley, to find out when red is no longer red and where. As a result, we have some curious names which, by your leave, we submit in a desperate attempt to do justice.

On the sixth floor is the rehearsal hall, the chief virtues of which are light, natural and artificial, and space. Natural light comes in through eight large windows, four at either end of the hall, draped in terra-cotta brocade. Artificial light is derived from a battery of pendants of a style we shall encounter often enough elsewhere—they resemble circular pagodas inverted. Next door is the Instrument Room, likewise a domicile for the folding orchestra chairs. These compact pieces have comfortable leather seats of red, green, or silver, and they are fitted onto perambulating racks for transportation in groups of twenty. The same room provides a smoking quarter for the players.

The Radio Broadcasting Room comes next with its adjacent control cabinet and the required glass casement through which an operator may signal to those assisting the performers. Only the paraphernalia of an absent orchestra fills the place at present, but across the hall things are going full blast. This is the Recording Room and a contralto stands before the regulation radio mike emitting mellow *gut' Nachi's*. A *Wiegenlied* is in progress and no sooner is the *Kind* safely asleep than we hear the song repeated on the phonograph from a freshly made disc. It is fascinating (the singer may choose another adjective) to observe a slight difference in timbre which the voice assumes on the record. Mr. Wagner, the presiding genius at this operation, informs us that the test was quite impromptu, the singer and the accompanist having had no rehearsal, and the latter transposing at sight. There are a number of studios on this floor, but we shall see several below, on the fifth floor, which are to serve as types for the rest.

Mr. Kochanski's comes first although as a typical violin studio it persists in remaining entirely individual. The carpet is dull blue, the draperies red (just plain red). The window on the Claremont side, seen from the threshold, frames a classic segment of the front colonnade and steps of Grant's Tomb. A graceful mirror fastened to the wall with metal stars, is about the most typical thing in sight as it recurs *sans variations*

in all of the vocal and violin rooms. The walls present an array of signed letters and messages from world famous musicians. Notable are letters from Wieniawski, Sarasate, and Stravinski, and pictures from Auer and Heifetz.

Mr. Siloti's room is a few doors removed. We hasten to ease your mind about the colors. The rug remains a determined yellow, of oriental tone, but the drapery has modified itself to henna, and the walls retire to an unobtrusive cream. Two Steinway grand pianos slanting across the room are equipped with those diverting benches that have hand cranks on either side.

Next we see Mme. Sembrich's room and are impelled to ask whether these studios were not furnished to suit individual taste, so appropriate



Mrs. Ernest Hutcheson, chairman of several of the school's important committees.

are their fittings. This was done, it seems, wherever preference was expressed. Our record cites only Mesdames Hutcheson and Samaroff, and Messieurs Erskine and Hutcheson, but very evidently others too have wielded personal influence in the selection of colors and accessories. Mme. Sembrich has a background of peach walls, a divan and chairs in apricot strié satin, and a pale green rug. The piano and Madame's small sloping footstool are placed directly in front of the mirror, presumably so that she will have the pupil before her when she herself plays the accompaniment. Cabinets, moldings and doors agree in their own vague Hairwood colors here as in other rooms.

Mr. Hutcheson's study is most attractive. Its powder blue walls are tiered with books. A

deeper blue, royal perhaps, is used for chairs and divan. One cannot fail to observe copies of Mr. Erskine's "Jack and the Beanstalk" and "Unfinished Business" on a side table, and to note a flash of bright orange on the vase and eccentric ash tray nearby. But to us the *chef d'oeuvre* of the place is a pair of claret-red cushions with zippers! In Mr. Hutcheson's studio the distinctive feature is a tall clerk's desk. Here he takes memoranda of his pupil's errors and weaknesses to keep for future reference.

The school library occupies two large rooms. Its walls are of stained oak and the shelves are deep and broad. The long reading tables are of solid walnut, and a cork floor insures the utmost in silence.

Descending to the fourth floor we find Mr. Erskine's study. It is one of those things you may have longed for in an exotic moment. The general effect is of crimson and turquoise. Crimson appears in the velvet window drapery on two sides of the room and in the table scarf on a third side. Suede coverings on chairs and divan reinforce the turquoise color which is repeated once more in the porcelain base of a parchment-shaded desk lamp. The short overlapping sections of book shelves lining two walls, obey the syncopated impulses of the best modern construction. The large desk is a handsome specimen of light satinwood with darker strips inlaid, and there is a complementary table of the same material across the room, on which we find a curious bronze chest suitable for pirate booty or, possibly, cigars. At each end of this table stand photographs of Mr. Erskine's son and daughter and above it hangs a large figure sketch inscribed to Mr. Erskine by the artist, Emanuel Romano. Among the other wall pieces are letters from General Pershing, Auer, and MacDowell.

Mr. Wagner's private office combines black, orange and pale green. The brocaded drapery and chairs of a violet and gold mixture produce an effect that is both singular and agreeable.

Mrs. Hutcheson's office is the fruit of her own imagining. Rich brown, orange and deep green predominate and there is a fretted coffee table whose service repeats the same colors. Mrs. Hutcheson very graciously took the time and trouble (no small item) to act as our guardian spirit during some of the more hazardous stages of this tour.

On the march once more we catch a glimpse of the radio receiving room which is down under things with joists and beams interlacing so that the appearance is that of a modernized torture chamber, but the radio itself, though tricky and highpowered, is absolutely painless to the ears—and that, radio audience, is news! Still marching on, we see the vitals of the organ. Workmen are roaming around in it and the pipes look like gigantic square rolling-pins. At last we come to

Mr. Goldmark's classroom over which there hangs, even in his absence, an air of great industry. An easel blackboard stands beside the desk and there are rows and rows of mahogany chairs with arm desks.

Now for the third floor. Miss Hulser's office is one of the best known terminals in the school. She is, as near as we can discern, Secretary of the Exterior. She dispenses, among other things,



Oscar Wagner, Assistant Dean,
Juilliard School of Music.

those eagerly sought tickets for Juilliard Concerts, and has, in common with other secretaries hereabouts, an incredible union of efficiency and good looks. Miss Rhodes, as Secretary of the Interior (the title is our own invention) tells the students where to go, within limits of course, and what to do there. Both of these members of the Juilliard Cabinet have been most kind in facilitating our reportorial incursions.

Within earshot is the Students' Room where at any time some pianist is apt to be toying casually with the more impossibly difficult opuses. At present *Der Fledermaus* is trickling through the doors. We are by now color-blind and tone-deaf, so we beg indulgence if the piano turns out to be green brocade and the drapery a polished ebony. The furniture here was one of the decorator's chief delights. There are copies of the early American style of Duncan Phyffe, and Hepplewhite. One divan has a striped pattern of yellow, green and cream. Another with matched chairs has a flower design. There are consoles, cabinets and a much prized rhinoceros-topped table. The portrait of Mlle. Adele Segoigne by Thomas Sully, which hangs over the fireplace, is a work of considerable note. It was brought to this country from Cuba in 1817 by Madame De Heredia.

We pass a bulletin board with wrought metal framework and a pleated silk covering to which the notices are attached. This is quite an eyeful. Some-

where along the way we encounter a flock of Windsor chairs grazing quietly together, and somewhere else we merely peek at a series of private conference rooms for teachers and students.

The main offices of the school's triumvirate occupy the second floor. Those of Mr. Erskine and Mr. Wagner are similarly decorated—pale green walls, blue-green carpets, and henna brocade drapery. The paintings in both rooms are sufficiently arresting to stay our wearying glance,—in fact they are all much too engaging for so short a visit. The original of the map used in the frontispiece of "Helen of Troy," and a companion map of Hollywood hang on opposite walls in the President's office. Mr. Hutcheson treads on an apricot carpet (color, you know). The drapery here is henna, too, but of a softer shade.

Now we come, in a highly exhausted state, to the Auditorium, feeling defeated even before we start. It climaxes the modern idea of the whole building. Dull silver outlines panels on the doors, rims the inset lights, and recurs continually in banisters, grills, and balustrades. Snake-wood, a pale gray-green fibre of satiny sheen, envelops the organ and panels the lower walls. It is bordered and inset with light tan wood edged in black. Two stairways diverging from the entrance have a total side covering of this wood, thus making the background complete. The chairs are striped in autumnal shades which graduate from a middle stripe of brown outward, through rose and henna. The central pendant lights have amethystine shields in five circular tiers, and when their glow diminishes a flower-like arabesque in shadow is traced above them on the ceiling.

Two sets of curtains line the proscenium. One is black, webbed with a silver vine. The other is scarlet velvet. Once on the stage we are delivered unto the mercies of Felix. Felix Goettlicher is a person with a musical past. His mother and father sang with the Metropolitan Opera Company during the Damrosch régime, back in 1895, and his father was German prompter there. Felix himself, was librarian for the New York Symphony Orchestra. His duties here are those of librarian for the orchestra, and he also has charge of the instruments and of the stage setting.

On the stage level we see two of the eight stellar dressing rooms. Their elegance would probably disrupt the Metropolitan forces. One, obviously for the lady lyricist, is in shades of honey and peach, with a chaise longue and much pleating of chintz around the dressing table. The other is a comparatively virile affair of mulberry and green. Under the stage is a cavernous room with a scenery dock and machinery and traps and all the other indispensable mysteries of a fully equipped stage. A flight of steps leads up

into the orchestra pit which is countersunk to provide better tonal balance for the instruments. It will hold as many as sixty players (i.e. non-union players). Below this are corridors leading to the orchestra room and the dressing rooms of the chorus, of which there are two with accommodations for seventeen people each. That means, seventeen mirrors neatly framed in black, and seventeen tables and chairs of the same color rimmed in red. There are lockers too, and a number of small single rooms attractively fixed up. Returning to the stage we encounter James Norman, the electrician, who tries to explain the electric switchboard to us, but it is no use. Our brain is not like that. A plug goes in somewhere, he says, and something happens. The radio control here is operated by a telephone dial instrument. It is all very complicated. This magician also has musical antecedents. He was with the Metropolitan Opera Company in the days of Farrar and Caruso and later had charge of all the Shubert Theatres in New York.

Bear with us a few leagues further. There is still the critics' room and the lounge. The latter reduces us to squeaks of delight,—all that our waning strength permits. Stairs leading into it from the Auditorium have walls paneled in checkered walnut, and the platform at their foot has a silver balustrade à la Ritz. Everything is utterly modern. A black carpet with a wide gray band inset in the form of a long oval accentuates the bright lacquer-red and blue-green suede coverings of chairs and divans, the seats of which feel as though they were pneumatically inflated. There is a large centre table of glossy wood bearing a lacquer flower vase. There are small occasional tables dispersed about, and an impressive column-like stand against the far wall with a carved top and beautiful inlaid designs in two shades of wood.

The Press Room is off the foyer. It is done in wine-red and gold, which colors we trust are calculated to soothe the ruffled spirit and mitigate any tendency toward vitriolic comment. A pair of noiseless Remingtons contribute their share to the good cause.

Before passing on (or out) we should add that the whole building has been sound-proofed. In this process there are two questions to consider: stopping outside noise from coming in, and preventing inside noise from going out. The Auditorium is sound-proofed only on the ceiling, since in order to prevent the hall from becoming "dead" some reverberation is needed. A foot of air space between the outer walls keeps outside noise from coming in. All the studios, class rooms, and practice rooms are treated acoustically—walls, ceilings, and floors. The walls are known as "floating"—their two sections are insulated with felt pads. The floors are built in layers. The ceiling of the first floor is composed of squares pierced with holes, giving the appearance of those old-time square boxes stuck full of black-headed pins. Over this is a special kind of material

to absorb sound which goes up through the holes. Upon this is first a structural floor of concrete, and then there are springs upon which the wooden floor of the next story rests. This is done so that sound vibration cannot be transmitted from the wooden floor to the structural floor. The rooms have two doors, one an ordinary wooden one, and the other sound-proofed. The latter has a filling, and rubber stripping around the edge. Each door has a separate frame so that vibrations will not be transmitted from one to the other.

Starting across the foyer we almost collide with Joe Byrne, who has just popped out of the lift. Joe mans this lift, and has been hoisting the Juilliard faculty and students for nearly three years. Despite an eternal activity on six floors of this busy place, which keeps the indicator whirling constantly, Joe maintains one of the world's best dispositions.

One step forward now, and we are once more in the Institute, familiar ground which we shall take at a trot. Right around the corner is Schirmer's music shop, *chez* Mrs. Jacobs, so to speak. It is spacious, and finished in two shades of green, and a pleasant place to spend time, money, or both. Directly below, on the Broadway street level, is the cafeteria—warm, bright and cheerful. Its light yellow walls are paneled with narrow strips of clay-red wood. The drapery is in nocturnal hues brightened with flowers, and the ceiling lights again have five-tiered shields, this time of yellow and silver. There is a partitioned section at one end of the room, cased in glass and curtained. This is for the faculty. The lights here resemble large tambourines. There is a sub-section within this room for those who must, alas, confer even at meals.

Back to the first floor we go (boots, boots, boots, boots). We find that Miss Frank has received benefit of the interior decorator's art; wicker furniture and colorful flowered chintz are in evidence. Miss Littel's office furniture has "gone" walnut, we discover. Mr. Wedge, in his private office on the second floor, progresses (how otherwise) across a Chinese rug to his walnut desk and swivel chair. We refrained from intruding upon Dr. Damrosch in his new private study a few doors away. We are told, however, that this is a sanctum in restful blue and gold, of special dignity and individualism. The lounges for men and women teachers have been elaborately planned and executed. The men rejoice in large morris chairs and a wicker set of coral pink, covered with a whole forest of birds and flowers. The women have a green wicker set, including a chaise longue with glazed chintz covering of violet and yellow.

Last scene of all is our house—THE BATON Office—sunny and very business-like, adorned principally with the leading issues of our illustrious past, and, oh, a haven to the weary interviewer! Thus endeth the tale. Nothing remains except to congratulate ourselves and those who will come after us, on the great good fortune of having this wonderful edifice in which to perfect the mechanics of our art, and to expand the reaches of our souls.



The Faculty of the Juilliard Graduate School

Seated, left to right: Rosina Lhevinne, Olga Samaroff, Leopold Auer, Ernest Hutcheson, Marcella Sembrich, Paul Kochanski, Anna Schoen-René, Rubin Goldmark. Standing, left to right: Felix Salmond, Oscar Wagner, Paul Reimers, James Friskin, Carl Friedberg, Francis Rogers, Edouard Dethier, Alexander Siloti, Minna Saumelle, Rhoda Erskine, Florence Page Kimball, Hans Letz, Bernard Wagenaar. Mr. Louis Persinger has replaced the late Leopold Auer on the Faculty. Albert Stoessel, Alfredo Valenti, Josef Lhevinne and Georges Barrère, also members of the Faculty were not present when this picture was taken.

Who's Who Of the Graduate School's Faculty

By Elizabeth Stutsman

ERNEST HUTCHESON, Dean, was born in Melbourne, Australia. He studied piano there with Max Vogrich, and at the age of five made an extensive tour of Australia. Later he was a pupil of Reinecke at the Leipzig Conservatory. For ten years after he left the Conservatory he made few appearances, devoting himself to teaching and practicing. In 1900 he gave concerts in Germany, England and Russia, and then retired again. His real career began with his second European tour in 1912. Shortly after this he came to America where he was head of the piano department of the Peabody Conservatory in Baltimore for a time. He has published several compositions for piano, and has in manuscript a symphony, a symphonic poem, a piano-concerto, a violin-concerto, a concerto for two pianos and orchestra, and a symphonic suite.

Oscar Wagner, Assistant Dean, was born in Corydon, Iowa. He was graduated from the Cosmopolitan School of Music in Chicago, and later taught there and at Eureka College. He studied with Ernest Hutcheson, gave a series of

concerts in Australia in 1922, and has played in Canada and Hawaii. He has been piano soloist with the New York Symphony.

Department of Piano

Rosina Lhevinne was born in Moscow and attended the Moscow Imperial Conservatory where she was winner of the gold medal. She made her début with the Moscow Symphony Orchestra, and has since been soloist with several European orchestras. She has made many concert tours, including Germany, France, Russia, and the United States.

Olga Samaroff is from San Antonio, Texas. She studied at the Paris Conservatory and with Ernst Jedlitski in Berlin. In 1905 she made her début with the New York Symphony Orchestra and has since frequently toured the United States and Europe, appearing with practically all the large orchestras. For two years she was chief music critic for the *New York Evening Post*. She has been a member of the faculty of the Philadelphia Conservatory, and gives lectures on musical subjects.

Carl Friedberg, from Bingen, Germany, re-

ceived his musical education under James Quast, Clara Schumann and Rubinstein, made his début in Vienna in 1894, and has played with the principal orchestras of Europe and America. He came to the United States in 1914, and became a naturalized citizen in 1927. Since 1914 he has been in New York concertizing and teaching, numbering among his pupils Percy Grainger, Ethel Leginska, Elly Ney, Germaine Schnitzer and others. He has composed several songs and piano pieces, and has been decorated by the kings of Spain and England.

James Friskin was born in Glasgow, Scotland, and received his training at the Royal College in London. He is known as a composer, having written an orchestral suite, a piano-quintet, a "Phantasy-Trio," characteristic piano pieces, and motets on old Psalm tunes. He made his New York début in 1916.

Josef Lhevinne began the study of piano at the age of four and became a pupil of Safonoff at the Conservatory in his native city of Moscow. He made his début there in 1889 under the leadership of Anton Rubinstein. Six years later he won the Rubinstein prize in Berlin, and made several concert tours of Europe. His American début was with the Russian Symphony Orchestra in New York in 1906, and he has since toured Mexico, Cuba, Panama, the United States and Europe several times.

Alexander Siloti is also from Russia,—Charkov. He was a pupil of Zvierev, N. Rubinstein, and Tchaikovsky at the Moscow Conservatory, winning the gold medal. After his début in Moscow he studied at Weimar with Liszt for three years and then became a professor at the Moscow Conservatory. During the next ten years he led the nomadic life of a concert pianist, and then returned to Russia, organizing his own orchestra. He has published a collection of piano pieces from his concert programs (with fingering and indication for pedalling), has arranged Bach's concerto in D for piano, violin, flute and orchestra, and Vivaldi's concerto in D minor for small orchestra. He has also published "Meine Erinnerungen an Franz Liszt."

Department of Singing

Marcella Sembrich was born in Lemberg, Austria. Precociously developed by her father as a pianist and violinist at the Lemberg Conservatory, she turned at the age of sixteen to vocal study under Rokitansky, Stengel (whom she later married), and the Lampertis. She made her operatic début in Athens in 1877, which was followed by engagements at Dresden from 1878 to 1880, Covent Garden, London, from 1880 to 1885, and at the Metropolitan Opera from 1884 until her retirement in 1909. During this time she also made appearances in all parts of Europe. She was always in constant demand for oratorio and concert. Her voice was brilliant and adapted

to lyric and coloratura music; consequently she avoided the heavier rôles of Wagner and Verdi and the intensely dramatic school. She was prominent during the war in Polish relief work. Since 1924 she has been director of the vocal department at the Curtis Institute, Philadelphia, as well as at the Juilliard School of Music.

Francis Rogers was born in Roxbury, Massachusetts. He received the degree of Bachelor of Arts at Harvard and then studied at the New England Conservatory of Music. He has been a singer and teacher of music since 1898, singing for one season with the Castle Square Opera Company. He formerly taught singing at Yale and is now a member of the faculty at the Juilliard School of Music. During the war he was in France with the Y. M. C. A. He is the author of "Some Famous Singers of the 19th Century."

Paul Reimers is a native of Lunden, Schleswig-Holstein. He studied with Spengel in Hamburg, Georg Henschel and Raymond von zur Mühlen in London, and Jean Criticos in Paris. His début was as Max in *Der Freischütz*, in Hamburg. Later he decided to devote himself entirely to oratorio and lieder singing. He has toured Europe and America, and for some years while he was in Berlin he was a member of the Berliner Vokal-Quartett, renowned for its interpretation of Brahms.

Anna E. Schoen-René was born in a province on the Rhine, where her father was State Secretary of the Forest and Agricultural Department. She was a pupil of Mme. Pauline Viardot-Garcia in Paris, and sang for several years in Germany, France, and Italy. Shortly after coming to New York as a member of the Metropolitan Opera Company, she became ill and was obliged to spend several years in the West to regain her health. During the summers, however, she returned to Europe for study with Mme. Garcia and with the great Manuel Garcia, the "founder of the scientific culture of the voice." She was his last pupil and received very meticulous training because he decided that her career should be devoted to teaching his scientific method. At that time Manuel Garcia was over ninety years old, but Mme. Schoen-René describes him as being "just as energetic and youthful in his work as ever."

From that time Mme. Schoen-René gave her time entirely to teaching, first at Minneapolis, where she founded the music department at the University, and then in Europe and at the Juilliard School.

Florence Page Kimball was born in Salt Lake City, and studied singing in Boston where she also appeared professionally. Later she studied in Germany and France for four years, returning to America to study with Mme. Sembrich. During the war she went back to France, where she sang for the soldiers at the front. Since then she has made appearances on the stage in musical productions, and for the last five years has been Mme. Sembrich's assistant in the Department of Singing of the Graduate School. She has given four concerts in New York City.

Department of Violin and 'Cello

Edouard Dethier was born in Liège, Belgium, and attended the Liège and Brussels Conservatories, at the latter of which he taught. His début was in Brussels in 1902. In 1906 he came to the Institute of Musical Art as a teacher. He has been soloist with the Philharmonic, the New York Symphony and others, has given recitals in the United States and Canada, and has appeared with Saint-Saëns and the Kneisel Quartet.

Paul Kochanski, from Poland, studied with Mlynarski at the Odessa Music School, and with César Thomson at the Brussels Conservatory, and had his début with the Musical Society in Warsaw in 1898. He also has made many tours of Europe and the United States.

Hans Letz was born in Lahr, Germany. He received his training at the Strasburg Conserva-



(Courtesy of The Musical Digest)
Albert Stoessel, Orchestra Leader and Head
of the Opera Department

tory and the Berlin Hochschule. In 1908 he made his first appearance in New York and then toured the United States; in 1911 he became concertmaster of the Chicago Symphony Orchestra, and in 1914, second violinist of the Kneisel Quartet. Since 1917 he has been leader of the Letz Quartet.

Louis Persinger is from Rochester, Illinois. He was graduated from the Leipzig Conservatory in 1904 and then studied conducting with Nikisch and Ysaye. He has been concertmaster of several orchestras, as well as soloist. From 1916 to 1928 he was leader of the Chamber Music Society of San Francisco (known during the later years as the Persinger String Quartet). He is renowned as the teacher of several violin prodigies who have astounded the musical world.

Felix Salmond attended the Royal College of Music in London, his native city. He was soloist at the world première of Elgar's 'cello con-

certo with the London Symphony, the composer conducting. His New York début was in 1922. He has been soloist with the leading orchestras of the world, and has given concerts with many of the most famous musicians.

Department of Composition and Theory

Rubin Goldmark, nephew of Karl Goldmark, was born in New York. He was trained at the Vienna and National (N. Y.) Conservatories, and taught at the latter. In 1894 he went to Colorado Springs for his health, and until 1901 was head of the Music School of Colorado College; he then returned to New York to teach and give numerous lecture recitals. He has written the overture "Hiawatha," the orchestral tone poems "Samson" and "Requiem" (suggested by Lincoln's Gettysburg address), an orchestral Theme and Variations, a piano quartet in A, a piano trio in D minor, a violin sonata in B minor, pieces for violin and 'cello, several piano pieces and songs, and "A Negro Rhapsody," which was performed at the orchestra concert in dedication of the new building.

Bernard Wagenaar was born in Arnheim, Holland, and studied at Utrecht and with Johan Wagenaar. He has composed two symphonies, the first of which was performed by the Philharmonic under Mengelberg in 1928. "Divertimento" was given by the Detroit Symphony under Gabrilowitsch in 1929, and his piano sonata, "Sinfonietta," by the Philharmonic under Mengelberg in 1930. He has also written a sonata for violin and piano, Three Songs from the Chinese for voice, flute, harp and piano, "From a Very Little Sphinx," for voice, and other songs and violin arrangements.

Department of Opera

Albert Stoessel was born in St. Louis, Missouri. He studied at the Berlin Hochschule, and made his début in Germany in 1913 and in America in 1915. In Berlin he was a member of the Hess Quartet. He became conductor of the New York Oratorio Society, and also a professor at New York University, is well known for his work at Chautauqua, and has written a string quintet, a string quartet, a violin sonata, small pieces and songs.

Alfredo Valenti studied in Italy with Vincenzo Sabatini and sang in opera at Naples, Turin, Bologna and many other Italian cities. His first appearance in England, which is his native country, was at Covent Garden as King Marke in *Tristan and Isolde*. During the same year he sang Simeon in England's first performance of *L'Enfant Prodigue* by Debussy.

Then came a season of opera in Australia with Nellie Melba, and later a concert tour of Australia and New Zealand with John McCormack. He was engaged by the Century Opera Company in New York, and made over two hundred appearances in principal basso rôles within two seasons. Then he sang with the Boston Opera Company, toured Cuba, Porto Rico, Central America and Australia a second

time, and went to England for an engagement with the British National Opera Company.

He has a repertoire of nearly one hundred rôles, has sung Mephisto in four languages, has been stage director for the Chautauqua Opera Company for three years, and now brings a wealth of experience to the same position at the Juilliard School of Music.

Ensemble of Wind Instruments

Georges Barrère was born in Bordeaux, France, and received his training at the Paris Conservatory. Beginning in 1898 he played solos at the Colonne Concerts and the Opéra, and in 1905 became a member of the New York Symphony Society. He has been teaching at the Institute of Musical Art since 1905. In 1895 he founded the "Société Moderne d'Instruments à Vent" in Paris, and in 1910 the Barrère Ensemble in New York. He also formed the "Trio de Lutece" (flute, harp and 'cello) and the "Little Symphony." He is Officier in the French Académie, and has edited Altès' "Flute-Études."

Department of Literature

Rhoda Erskine was educated at St. Agatha's and at Barnard College in New York City. She studied piano with Carl Walter and Ernest Hutcheson, and has had a musical career as an accompanist. She taught academic subjects privately before becoming a member of the faculty of the Graduate School.

Department of Languages and Diction

Minna Saumelle is the guiding spirit of this department, but as she is on temporary leave of absence on account of illness, we are unable to verify the salient points of her career.

FORTISSIMO

(Continued from Page 2)

The Elshuco Trio will give four chamber music concerts in this, its fourteenth season. The trio consists of Karl Kraeuter, violinist; Willem Willeke, 'cellist; and Aurelio Giorni, pianist. Mr. Kraeuter and Mr. Willeke are members of the Institute Faculty.

The Musical Art Quartet, of which Sascha Jacobsen, Louis Kaufman, and Marie Roemaet-Rosanoff are Artist Graduates of the Institute, will give its first New York performance of this season in a recital at Town Hall, November 24.

Katherine Bacon, an Artist Graduate of the Institute, gave a piano recital of all Russian music at Town Hall on October 17.

Karl Kraeuter, an Artist Graduate and a member of the Institute Faculty, gave a violin recital at Jordan Hall in Boston, on November 2.

Gordon Stanley of our Faculty, appeared recently in a joint recital with Alice Mary Anderson at a benefit given by the Traveler's Aid Society.

Conrad Held and *William Kroll* of our Violin Faculty were among the assisting artists at a concert of the Beethoven Association on October 19, at Town Hall. *Milton Prinz*, a 'cellist graduate, and *Aaron Hirsch*, a graduate of the Artist's Course in violin, also assisted.

The Faculty

A Few



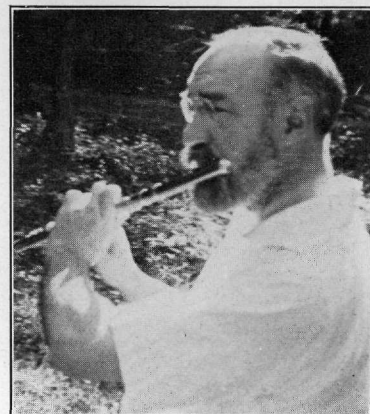
Prince Alexis Obolensky, of the Singing Department.



George Garbhan, Director of Music in the Public Schools of New York and head of the Supervisors' Department of the Institute.



Mrs. Theodore Toedt, of the Faculty Council, who is a member of the Voice Faculty.



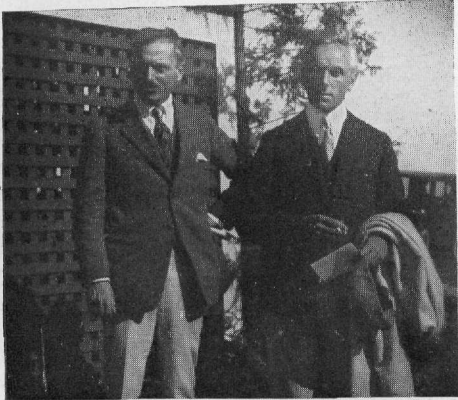
George Barrère, teacher of flute.

Editor's Note: Miss Elizabeth Strauss, an important member of the Faculty Council and of the Piano Faculty, prefers, for no good reason at all, to remain a woman of mystery.

of the Institute of Musical Art

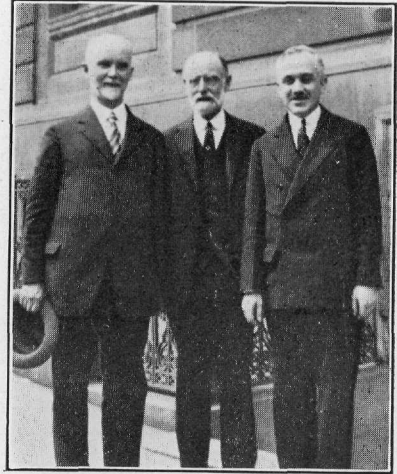
Representative Members

Biographical sketches of the Institute Faculty have appeared in former issues of THE ABATON. An entire double issue was devoted to the life and career of Dr. Damrosch.

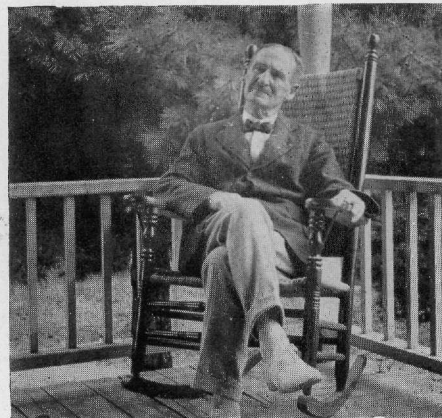


Gaston Dethier, head of the Organ Department and a member of the Faculty Council, with his brother, Edouard, of the Violin Faculty.

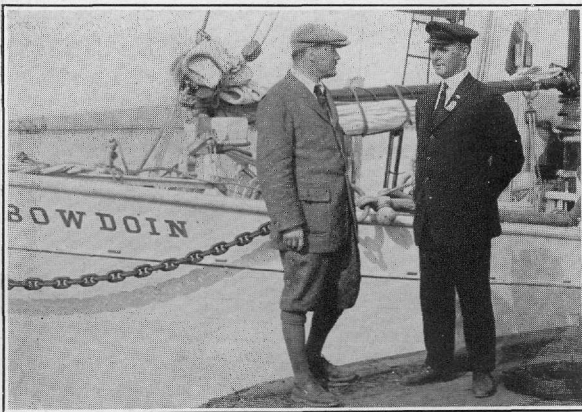
Percy Goetschius (center), a member, emeritus, of the Faculty Council, with A. Madeley Richardson (left) and George A. Wedge (right), instructors in Theory and Composition. Mr. Wedge supervises the Department and is a member of the Faculty Council.



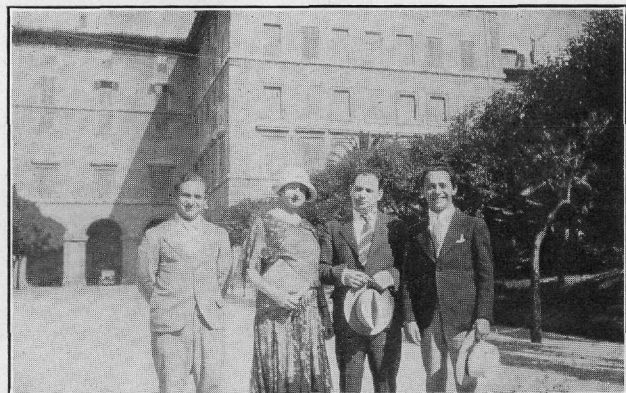
Carl Friedberg, of the Faculty Council, who conducts the artists' class in piano.



W. J. Henderson of the Faculty. The Dean of American Music Critics conducts a course of lectures at the Institute on the Origin and Development of Vocal Art.



Willem Willeke, of the Faculty Council, with Mr. McMillen, the explorer. Mr. Willeke is head of the 'Cello Department and director of the Institute Orchestra.



Sascha Jacobsen (second from right), with the members of his Musical Art Quartet in the court of the Palazzo Rospigliosi, the American Embassy in Rome. Three members of the Quartet are artist graduates of the Institute.

THE President of the Juilliard School of Music is, first of all, a human being,—approachable, friendly and likable. His personality is instantly sympathetic, his manner engaging. Sincerity might be called the keynote of his nature, simplicity the first overtone. Into his life have been crowded enough achievements to fill several distinguished careers. He has known the unsteady experience of becoming famous overnight and of standing upon the summits of two peaks of art,—music and letters. Yet his modesty is wholly genuine almost to a point of diffidence which is as winning as it is unexpected.

Dr. Erskine holds seven university degrees, the Cross of the Legion of Honor and the Distinguished Service Medal. He has been a trustee or executive of a dozen organizations to which he gave generously of his time and labor and he is also an active leader in six clubs. Upon appointment by General Pershing he was organizer and director of the largest university in the world, the A. E. F. University in France. His popularity has continued the same as in the days of his professorship at Columbia University, when students cut their other classes to slip into his lectures, filling to capacity the largest hall in the college.

He has written twenty-five books and edited ten others, some of his novels being the widest read best sellers in the land. Doubly gifted, he has appeared with distinction as piano soloist with a number of the leading symphony orchestras of the country. Recently he combined his literary and musical knowledge as librettist of two operas which carry out his theories that the first necessity for the American school of opera is concise and unpretentious librettos, original in theme and sincere in sentiment. As President of the Juilliard School of Music, he directs the destiny of the most important and far-reaching enterprise of today for the advancement of music in America through the education of communities and individuals.

In the midst of a life seething with important activity, his poise leaves no trace of tension in his bearing. Instead it gives evidence of repose and relaxation, of potential capacities working in perfect rhythm. One is conscious of the power generated thereby without being disturbed by the force of it.

What one senses in John Erskine's mental equipment, one sees in his physical make-up. He is tall and powerfully built, with rugged features and a brow both broad and high, indicative of the noble proportions of the brain behind it. The iron gray hair seems in itself to suggest strength. His rapier-like wit is apparent in the upward turn of the corners of his mouth which has a trick of curving to the right in the subtle half smiles of a sophisticated thinker and then flashing a full assurance of humor almost boyish in its candor. Like aviators and men of the sea used to far horizons, he has a habit, particularly when addressing audiences, of focusing his eyes at long distance range, with an alertness that fol-



John Erskine, pianist.

John Erskine

A Portrait of

By Dorothy

lows the sweeping flights of his thought. The quizzical expression lurking just under the eyelids, can give a quick flip to his seriousness so that the surface of the most profound subject suddenly sparkles in the rays of a brilliant sunlight. In his speech, the staccato of crisp consonants is decidedly softened by the legato of lingering inflections. Extreme economy of gesture dignifies his discourse.

Equal to the most scholarly disquisition, he is able to meet an audience on a colloquial footing and is unafraid to speak of "swell" music or a "whale" of an orchestra. He never uses notes, but speaks casually, intimately, as if he had just been lunching with the man he is lecturing about. Any conversation or debate is enriched by his participation. His genius for illustrative anecdote enlivens any discussion and his swift logic is a compelling factor in any argument. His thinking has been described as a product of Greek, Elizabethan and American influences, integrated into an idiom of his own.

His erudition is enormous but it rests lightly on his broad shoulders. He knows history and the human heart. He has steeped himself in

the classics—the Bible, Homer, Dante, and Shakespeare on the one hand; Beethoven, Brahms and Chopin on the other—until their greatness has suffused his whole being. Literature he estimates not as a record of the past but as a picture of universal human nature. He exemplifies this in the works which carried him to fame; they are history humanized, modernized, dramatized. His poetry betrays him as a dreamer. The essence of all his creations is beauty and intelligence, interrelated. Music he considers the most absolute, the most spiritual of the arts, and art itself an expansion of the soul.

He is a firm believer in youth, yet convinced of the richer endowments of middle age. He calls the age of forty the time when our roots have extended

r s k i n e

Our President

Crowthers

deeply into life and we see more clearly the eternal opportunity our ideals crave.

He believes that a loving and not a vengeful God made man and the world and he agrees with Aristotle that happiness is the end and aim of all life—happiness which is a by-product of living, the result of an honest day's work. The profits of inner contentment are obtained by patient cultivation of the spirit, he declares. A full and happy life consumes occasions for regret as it goes along.

He has proved Plutarch's philosophy that a man who can do one thing well can do many things well. "The only way I can work," he says, "is to have a variety of things to do. If you have to keep busy to keep ahead of the game you'll be amazed at the way you can concentrate, provided you don't let interruptions irritate you. Relaxation avoids taut nerves."

This power of concentration is the clue to Dr. Erskine's abundance of achievement. He is able to plunge into the same paragraph he left off yesterday, plunge instantly and emerge at the expiration of the quarter hour ready to go on with other business. This enables him to utilize the scraps of time that most of us waste. He has no set schedule for a day's work. On his desk at home a typewriter invariably holds a partially covered sheet of paper ready for the next few sentences. In his study at the Juilliard School and in his own music room, a piano stands expectant and a silent clavier receives attention after a late homecoming in the evening. In this way he manages to write every day and to practice the piano on an average of three hours

daily in addition to giving attention to the manifold other claims upon his time.

He strongly advises this method of intensive accomplishment at short intervals. When he was a lad of fourteen, practicing assiduously four or five hours a day with the idea of following a musical career, he paid no heed to the teacher who urged him to fortify himself for the possibility of a crowded life by learning to work in ten minute periods instead of all at one stretch. The wisdom of that warning bore in upon him in later life when necessity taught him the value of this precious habit. "The Private Life of Helen of Troy," the book that was to trumpet his name across the country, was written at night between the hours of eleven and one from January to June, 1925, when he was carrying a schedule of gigantic proportions as professor at Columbia University.

"Let your brain work for you while you sleep," is one of Dr. Erskine's slogans. "Center your last thoughts at night upon the first task of the morrow. You will be astonished with what

alacrity you tackle the problem that has been revolving in your mind while you slept. It also aids immensely in memorizing. Yesterday, on the way home, I bought a copy of the Arensky study which Mr. Hutcheson played in a recent radio program. I liked it and wanted to learn it. Last night before retiring I set myself to memorizing four pages — not so much at the piano as reading, studying, thinking about it much in the manner one absorbs the contents of a written story just before dropping off to sleep. This morning I was able to add more to

what was already memorized and tonight I shall be able to finish it. One great advantage in this respect, which should not be disregarded, is the value of a knowledge of harmony and composition. With an understanding of the inner structure of a composition, digital practice at the keyboard can be much reduced."

So-called books of the month hold no interest for Dr. Erskine. Nor does he indulge in games of bridge or golf. Temperate eating and the mild exercise of walking constitute his recipe for health. "Everyone tells me I should exercise," he admits, "so I always walk downstairs!" He allows himself hours of repose between one and half past eight in the morning. When asked whether he never felt driven during his crowded days he declared with a broad smile, "In that event I should get very tired and probably take a nap!" He actually labors under the delusion that he is lazy. His life is not at all fatiguing, he finds, but stimu-



John Erskine, the late Ernest Urchs, and Olin Downes, who appeared together in a memorable concert a few years ago.

lating because of a lively interest in each phase of it.

The year 1925 was the flood tide of his career which led on to fortune, or, as he himself puts it in the case of another's acclaim, "the moment of his flight." "From time to time it is in our nature to fly," he explains. "Flight would seem to be the true image of human greatness and that greatness can be prepared for like any other success. For all flights there must be the waiting, the accumulation of power, the attendance on the favorable moment. And the view of life which to some of us is the most alluring, suggests that a development of all man's faculties, of his brain, of his body, of his imagination and of courage, makes him susceptible to opportunity—makes the opportunity almost, if not quite, inevitable and guarantees in advance some one brief and perfect action, his moment of flight."

An unthinking world, however, frequently hails the flight and ignores the high level of preparation which makes accomplishment possible. When the publication of the first Erskine novel bombed the misconception that all college professors are unemotional academicians, startled critics failed to note that the author was saying the same thing he had said for twenty years in his essays and poetry. Not the content but the medium had changed. He had dramatized the ideas he had always quite definitely held and put them into the more palatable form of the novel. His audience immediately increased from a comparatively small circle of writers, lecturers, teachers and students to millions in every walk of life.

Influences and Results

When everyone thought John Erskine had settled comfortably into a nice, easy chair among the famous authors of the present generation, he bolted and turned up one fine day on the concert stage as a distinguished pianist. Music, his first love, had claimed him again. Under this inspiration he devoted himself with increasing ardor to the cause of tonal art. Eventually, from membership on the Board of Directors of the Juilliard School of Music, he was appointed its President.

This dual career was perhaps a natural outgrowth of early influences. The march of subsequent events effected changes in original intentions but not in ultimate results. In returning to music he is reverting to type. He describes his boyhood in New York as rich in musical atmosphere. "My father was a business man of Scotch descent. He had a really beautiful voice and I looked forward to hearing him sing almost every night. My grandfather was a simple Scotch weaver. He was very fond of the violin and found much joy in 'fiddlin',' as he expressed it. In my grandfather's home there was an organ, with two manuals, as well as a piano. One of his children played the piano, another the organ, another the 'cello, another the flute, and another sang. The musical tradition was carried down to my generation, and all my own brothers and sisters sang and played.

"When I was but five my family moved to Weehawken, New Jersey, just over the river from New

York City; and there I commenced the study of the piano. Much of my work was done under Carl Walter, of New York, an extremely painstaking and unusually broadminded pedagogue. His process of instruction was very sound, and I now recollect it all with profit. Like many boys I began to grow very rapidly at the age of ten and 'shot up like a weed.' I had very little energy and it was some concern to my parents that I spent so much of my time outside of school hours in reading books and in playing the piano. However, I managed to give enough time to building up my physique, and I now believe that my out-of-school studies were as profitable as those in school. I soon developed the ambition to become a musician and expected to devote my life to the art. When I went to Columbia, at the age of seventeen, I had the great good fortune to come under the instruction of Edward MacDowell, with whom I studied composition and orchestration. Palestrina and Bach were the models for his students. He organized a men's glee club, which I joined, to present music of the higher class. We used to meet in an old building, since torn down.

"One day MacDowell stopped me after class and remarked in his somewhat reserved manner, 'You ought to go in for music.' This was indeed 'praise from Sir Hubert,' and I was inspired by it. But through the friendship of Prof. George Edward Woodberry in the English Department of the University, I decided to make letters, rather than music, my life work." For twenty-six years thereafter music was abandoned by John Erskine. Just twice did an irrepressible musical bubble break through the academic surface of his college routine—once in his junior year when he appeared in a benefit concert and again at the end of his senior year when he wrote the music for the class show entitled, "The Governor's Vrouw."

He pursued his University courses solemnly and studiously, capturing Phi Beta Kappa keys and literary prizes with ease. He was known as a bit bookish and retiring, disinclined to mix freely with others, but a tremendous longing to know human nature and understand people forced him to break down his reserve. In 1900 he took his A.B. degree, his A.M. the following year, and his Ph.D. in 1903.

Immediately he accepted an appointment as instructor of English at Amherst, where he remained for the next six years. The necessity to correct seventy-five themes of the freshman class every day left little time for him to write. Nevertheless, "The Elizabethan Lyric," "Selections from the Faerie Queen," "Actæon" (a first volume of poems), and "Leading American Novelists" came from his pen during this period. The study of English literature is so engrossing to him that to teach it was not a labor. "It is easy to talk about something you like to people who like it," he says.

"John Erskine is the kind of man who gets better as he gets older," was President Nicholas Murray Butler's belief, so in 1909 he sent for Prof. Erskine to become one of the Faculty of his Alma Mater, Columbia University, where he remained until the Juilliard School of Music absorbed his attention in 1927. He gave courses for graduate stu-

dents in poetry and aesthetics, and for undergraduate students in Elizabethan and seventeenth-century literature. During the latter part of his professorship it was arranged so that he taught only in the first semester and was then free to write and travel.

The eighteen years of his association with Columbia were fertile ones in literary output. He first edited three works in collaboration with others and then wrote the following during successive seasons: "Selections from the Idylls of the King," "A Pageant in Honor of Roger Bacon," "The Moral Obligation to Be Intelligent," and "The Shadowed Hour," containing two of the noblest of his poems.

At this point in his placid existence the war made a visible break. Soon after this country entered

Foundation, as chief executive of the organization which hopes to spread its influence throughout the United States.

It was inevitable that his two years' sojourn in France should disturb the tranquil course of John Erskine's life. From a world of intellectual serenity, he found himself in a war-ridden land of crude realities, where there were elements of swift and dramatic living not to be encountered in the quietude of libraries. The experience effected no radical change in the man. Rather it intensified those qualities which were already an integral part of him.

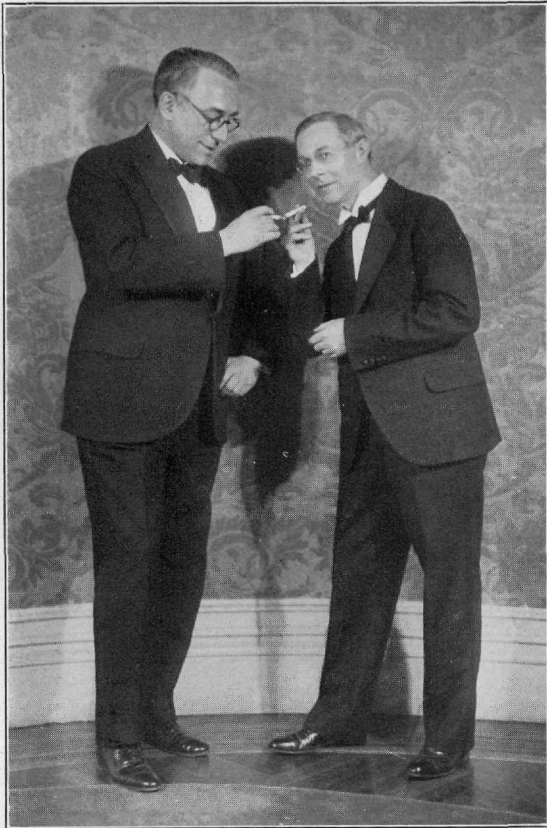
The outward manifestation of this inward expansion was gradual. Upon his return to America in 1920, he put what are said to be "the most thoughtful, generous and far visioned solutions of our national and international aspirations" into a volume of essays entitled, "Democracy and Ideals." The same year another volume of essays, "The Kinds of Poetry," set forth his thought on aesthetic problems which are always closest to his heart. "Collected Poems," ranging from 1907 to 1922, contained the sonnet sequences written at the battle-front and "Paris, Helen's Lover," the first intimation of his study of the lady of Troy.

The Musical Urge

At about the same time the musical urge returned with such ferocity that, in his own words, "I felt I'd go mad if I didn't play again. I realized my mistake in repressing this art I had loved so much. Although I was past forty, I decided to play again and not spend any more of my years without the joy of music. After six months of arpeggios, finger work and Czerny studies, I went to my friend Ernest Hutcheson and told him I wanted to study again, expecting him to laugh at me. He did not, however, but took my proposition seriously. He began to straighten my technique and I became a willing pupil."

An appearance with the Columbia University orchestra in a performance of the Schumann concerto may not have been epoch-making but it was a beginning in the new career. "I practiced five hours a day," tells Dr. Erskine, "but not until the concert approached did I realize the hazardous position in which I had placed myself. Here my work was to go before a serious audience and to be judged accordingly. I suppose that performance of the Schumann masterpiece was one of the most shocking things that ever happened. I recollect that I became frightfully nervous and in the last movement became badly confused, but, somehow, got through. I had not dared tell Hutcheson, because he would have wanted to call out the police to stop me in my mad career. Bad as the occasion was, it had one beneficent outcome. It got me another engagement to play with a large orchestra conducted by Albert Stoessel, at Chautauqua in New York. I had been working on the concerto regularly, and this time it went better.

"Some time later, I was invited to participate in a very different kind of recital to be given at Steinway Hall, at which Mr. Olin Downes, critic of the *New York Times*, Mr. Ernest Urchs, man-



John Erskine and Ernest Hutcheson at a Faculty meeting at the Juilliard School of Music.

the conflict, Dr. Erskine went to France as chairman of the Army Education Commission of the A. E. F.; and later, after the armistice, he was organizer and director of the A. E. F. University at Beaune which kept American doughboys occupied constructively while waiting to return home. It was an almost superhuman undertaking to transform what had been a provincial barracks into a University for five thousand soldiers, within the short space of two weeks. It meant literally working day and night with feverish energy until the impossible was accomplished. The episode proved his expert executive ability which may have contributed, in no small way, to his selection by the Trustees of the Juilliard

ager of Steinway and Sons, and I were to play, for the benefit of the MacDowell colony, before an audience composed very largely of musicians. Again I found myself in an embarrassing corner, as in the audience were Josef Hofmann, Lhevinne, and others, engaged as critics of the performance. As I went upon the stage I could hear myself murmur, 'Now you surely are God's idiot!' Naturally I was nervous, but I braved it out. This was indeed the test of fire. If I could play before such an audience I would never be nervous again, and—I never have been. Not very."

Early in 1925 the publication of "Sonata and Other Poems," differing widely from anything the author had yet written, ruffled the composure of reviewers. In the autumn of the same year came the story of "the most baffling female character who ever troubled a poet's dream." It was to have been a book on John Milton, scholarly and profound. He confessed to his publishers, Bobbs-Merrill, that he would like to substitute a life of Helen of Troy. The publishers, though somewhat taken aback, it is said, agreed amiably enough to the change and merely wanted to know whether the proposed volume should be listed as biography or fiction. "I guess it's fiction," the writer replied meekly. He was going to call it "The Argument of Helen," adding, by way of explanation to his friends, "It's the private life of Helen of Troy," and that eventually became its title.

Novelist

"Mr. Erskine's preoccupation with ideal form, fused with the energizing element of intelligence, led quite inevitably," says one critic, "to an intimate and matured study of the most perplexing of all women." Although the author never remembers cherishing a desire to be a novelist, he found this literary form more forceful to convey his message and thereby to obtain a wider hearing from the public. Following Helen at the head of the new Erskinian procession, came "Galahad," "Adam and Eve," "Penelope's Man," and, deviating from the Greeks, "Sincerity." This covered successive years from 1925 to 1929.

"I have tried to make my figures act and speak in the terms of today, to reduce them to modern and common understanding," Dr. Erskine explains, by way of reviewing his own books in the *Delin-eator*. "I wrote them as I saw them. That I succeeded in doing so pleases me; that the public should accept my conceptions flatters me. From some of the reviewers of my work I learned that the books were amusing, even funny; they were attempts to show the absurdity of the classics; they were called ironic by those who evidently define irony as flippancy and sarcasm. It was apparent that they were unaware of the principal source of my book on Helen—a study of her made by Pierre Bayle in the eighteenth century. They missed what many lawyers saw, that it was an exercise in logic from end to end of the novel. Not Helen's infidelities, but her beauty, extraordinary sanity, her wit, her generosity, her zest for living enchant us. Through her I wanted to show the charm of frankness and sin-

cerity which we rarely encounter in our world. To me, Helen is a tragic person.

"My purpose in 'Galahad' was a suggestion of questions. In 'Adam and Eve' I wanted to create character with the least possible aid of plot and in the person of Lilith I hoped to make attractive that sincerity which Helen to some extent illustrated. In the book, 'Sincerity,' troubles came from an attempt on the part of the characters to be sincere without realizing what a difficult art that virtue is. 'Uncle Sam,' the novel now running in magazine serial form, uses partially, at least, a myth. It tries to attach a legend to the familiar cartoon figure. It is not an allegory of our history but a biography of what is imaginative and creative in our conception of business. Having tried my hand at a picture of our moral state and a portrait of our business temperament, I hope to work next on a study of our intellectual life, in the field of education, depicting teachers of the highest type who carry on without much worldly glory a magnificent and noble work, and who carry it on less with the purpose of uplifting their fellows than because the work is itself a noble way of life—the only way satisfying to spirits of their kind."

Hand in hand with this output of fiction came volumes of brilliant essays and poems: "The Literary Discipline," "The Enchanted Garden," "Prohibition and Christianity," "The Delight of Great Books." He was editor of "Contemporary War Poems," "Interpretations of Literature," "Appreciations of Poetry, Life and Literature," "Talks to Writers," "Books and Habits," "Pre-Raphaelite and other Poets" and books by Lafcadio Hearn. He was co-editor of the "Cambridge History of American Literature" and the "Outline of Literature." In addition he has written magazine articles of a stupefying number. He received during these years the degree of L.L.D., L.H.D., and Litt.D. in both America and France.

"John Erskine has no 'period,'" writes one of his biographers, H. M. Robinson, in *The Bookman*. "Homer and Whitman are equally his domain. Virgil, Dante, Lucretius, Burns, furnish ample quotation. Naturally he has his favorites. Scott is his model of man and author, Shelley his great poet, though he can lecture superbly on Tennyson and Keats. He uses many allusions to Shakespere and the Bible. The epic poets, Greek, Roman, Welsh and English are part of his daily breath. He speaks of Malory as though he had read that gentleman in manuscript and he discusses Matisse, Degas, Tschai-kovsky and Palestrina with equal ease and charm. Asked to name those novels and novelists he liked most, he at once named Scott and Meredith, France and Voltaire, and for America—Dreiser's "Sister Carry," Hergesheimer's "Java Head" and Mrs. Wharton's "Ethan Frome."

He is very fond of the French and their way of living and is at his best when reminiscing about his years of military service in France. His politics are Republican of a Hamiltonian brand. His political interest is vivid, his criticism constructive and acute. He gives expression to some of the ripest thought in America. Poetry is his real voice, prose

his medium. He furnishes no blueprint with every idea; his training as a poet aids him in suggesting more than he says. In this combination of poet and novelist, he gives evidence of a passionate heart, balanced judgment and a finely tempered mind."

His advice to young writers may prove of interest and profit to writers of music as well. "You should make a sharp division between the creative and the critical. When you write, pour it all out on paper. Get it down. Let it flow. Don't stop over every paragraph to analyze it. Exhaust your immediate thought. That done, become critical. Read what you have dashed off. Rewrite it. Polish it. I sketched Helen rapidly. It was no trouble to write as many as a thousand words an hour—not

is unconsciously sensitive to sound and it is possible to create with words the effects of a *pianissimo*, a *crescendo nuance*, and various other effects analogous to music. It is well known that many of the poets and authors, such as Tolstoi, Tennyson and Lanier have been influenced by music."

Dr. Erskine considers reading and writing the most profound of human relations. "It is as vital and necessary to daily comfort as eating and breathing. It is the give and take of life—an exchange, if not a communion, of spirit. This is culture, if we could trace all its paths—the effect upon man of all the books he has read, the pictures he has seen, the music he has heard. Culture is the bouquet, the aroma of experience. We connect it with edu-

cation, yet we all feel that education is only a possible ingredient—not every educated person is cultured, not every cultured person has enjoyed, in any formal sense, a preliminary education. A witty Frenchman says that culture is what remains when you have forgotten what you learned, yet culture is more than a residuum—it is an active habit of the mind and heart.

"The word is a farmer's image. It suggests rich ground, plowing and crops. Cultivated earth owes much to the dead things which go into it, and much to the tilling, to the turning up into the sunshine and rain; but we should not call it cultivated if it produced nothing. It is this creative function which distinguishes culture from something which too often borrows its name.

"Culture is that quality so important for aspirants in any field of art to acquire. Musicians, because of hours of solitary practice, have the tendency to confine their attention to music as an isolated art. There is, however, an ever increasing number who embrace

in their conception of music, all the interrelated arts. Conspicuous among those who laid the foundation for broader culture in regard to music, is the Damrosch family.

"All of my early life I dealt with poets—the virtuoso temperament in another form. I am not sympathetic to it. With a more rational, less narrow attitude one can do a nobler and wider work in less exalted places. It is a part of culture to have a knowledge of music. Those with any aptitude for performance should, without setting a virtuoso career as their goal, be able to perform works of art with ease, without exaggeration and with understanding. This ability in music trains the mind to



(Courtesy of Musical America)

Dr. Erskine among those gathered around the cake which was presented to Efrem Zimbalist on the occasion of the Twentieth Anniversary of the Violinist's American debut. From left to right, they are: Mischa Levitzki (a former Institute student), John Erskine, Mrs. Zimbalist (Alma Gluck), Mr. Zimbalist, Josef Hofmann and Walter Damrosch.

remarkable speed for some writers but it was for me. It was the rewriting and polishing that took the time. Combining the creative and the critical in one effort is liable to give birth to a dull child."

He recounts in an article in *The Etude*, another interesting fact: "I have found the study of music of great and real importance in my literary work. In many of my writings I have been governed by musical experience. This is most valuable to one who understands its relation to literary structure. For years it has been my custom to read my copy out loud to myself. In this way, one is able to catch sound sequences and word values that are difficult to imagine upon the printed page. The public



Office of John Erskine, President of the Juilliard School of Music.

think with lightning-like rapidity. Surely this must be a very valuable asset in all other phases of life work. It is the most rejuvenating of all the arts because it calls for alertness, a mark of youth.

"In addition to inducing rapid thinking, a musical training develops concentration, stimulates the memory and perfects accuracy of movement. There is something about being able to play that is altogether unique; that is the liberation of one's emotions through music. It is a priceless experience to be able to go to the keyboard and permit great masterpieces to sing through your fingers, for your own pleasure and for the pleasure of others." Dr. Erskine is a believer in public performance for the student of music. "Play for your aunt," he urges, "if there is no other audience—but play."

Musician

Asked which phase of his versatile life he found the most satisfying, he gave music first place. "Music is more ethereal than words and its appeal to the heart more poignant than any other," is his explanation. "Then there are certain other compensations that come from knowing how to play, that are almost impossible to describe to those who have never gone through the experience. There is consummate fun in mastering the rhythmic problems at the keyboard that is unsurpassed by anything I know. The intoxicating swing of a new work is really thrilling. There is as much exhilaration in an exciting Liszt Etude as there is in a five-hundred-yard dash."

In reply to a question about his own concert appearances this season, he smiled almost with the pleasurable pride of a youth conscious of new daring, and answered, "You'd like to know my concert dates?" Then consulting a list close at hand, "December 7th with the Plainfield, N. J., orchestra; the 13th with the Milwaukee Symphony; January 9th in Syracuse and the 15th and 16th in Grand Rapids—with orchestra in both places." On these occasions he will play the concertos of MacDowell and Schumann, or the César Franck Symphonic Variations. In the Chamber Music Series of recitals at the Juilliard Auditorium, on December 23rd, he will give a program with Paul Kochanski, playing sonatas of Bach, Beethoven and Mozart.

As for his work as head of the Juilliard School of Music, he says, "Before we can make any progress in music education in America, we must recognize the factors in the situation which constitute our special problem. There is great talent in the country, as great, probably, as anywhere else. There is a great love of music and audiences are eager to enjoy the art. And there are great teachers in certain centers, especially since the war. With these three factors it seems we ought to make great progress. The trouble is that the teachers are not in touch with the talent, and there is lack of contact between the trained talent and the waiting audience. It shall be our problem to help in remedying this situation as far as is in our power to do so.

"And let us not forget that any art is learned much more in the hours of meditation, in the hours, perhaps, of unconscious influence, than in the few hours of active practice. Let us make our *free* hours rich in musical inspiration by playing together or listening to others.

"Music, like religion, provides us with an escape from worldliness. I personally believe that all the arts, and particularly music, offer us Americans the one possible antidote for that peculiar kind of worldliness which is the defect of our quality. We have a natural aptitude for industry and industrialism. We excel in the invention and the use of machines. Seeing all the benefit that has come to us and to the world from American industry and organization, I should be the last one to regret that we are what we are. But for us, as for other people, there must be a balance in life, and for us there has been until now too little opportunity for meditation, for contemplation, for introspection. The arts, and particularly music, invite us, in the old phrase, to 'come apart from our world and rest a while.'"

Fortunate is an enterprise which has at its helm an inspirer of enthusiasms. The selection of John Erskine as President of the Juilliard School of Music showed keen discernment and foresight on the part of the Directors. Because of his sympathy with literature, art, music, learning and people, he is able to instill enthusiasms throughout a wide area of endeavor, where he, himself, becomes naturally the source of inspiration.



The Students' Lounge in the new Juilliard building.

Applied Harmony

Two New Books By George A. Wedge

Reviewed by W. J. Henderson

THE materials of music remain a mystery to the layman, and unfortunately to many students. Few indeed have probed the nature of the rhythmless chant and examined the revolution so mightily aided by the entrance of rhythm into the cosmos of the fathers of music. Nor have many inquired how the movement from the modal scales to the major and minor and the consequent development of the whole system of harmonies lying at the base of European music since the fifteenth century closed with the birth of the opera. Fewer still have wondered whether there was any foundation except the taste of composers and their practice for the relations of the tonic and the dominant, the major and the minor.

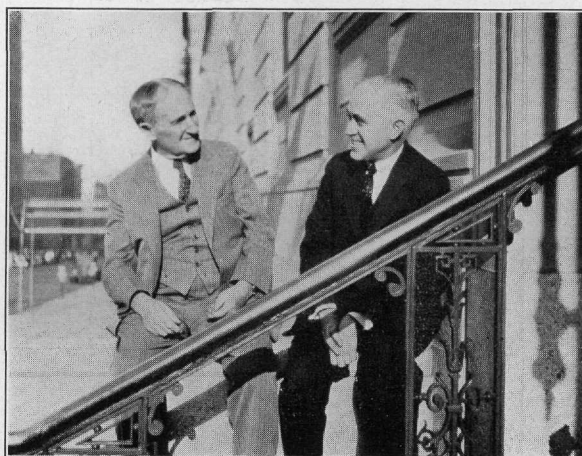
It gave this music lover great pleasure to note that George A. Wedge had in the beginning of his new work on harmony commanded attention to the logic of fundamental harmonies. It is wholesome for the student to realize that they do not just happen, but are inevitable because derived from scientific facts. One hears much about the system of thirds and fifths, but it is seldom made clear. It needs to be sharply defined just now when the modernists are building one new series of chords on a system of fourths. Which means that in certain conceptions they have gone back to the primitive accords of the ninth century "organum."

Mr. Wedge's two volumes, just published by Schirmer, are entitled "Applied Harmony." The first volume deals with the diatonic and the second with the chromatic. The writer has seen many books on the subject, beginning with that ancient authority, Sechter's "Fundamental Harmonies," which fell heavily on his youthful mind in the days of long ago. He has seen more comforting works since then. But Mr. Wedge's treatise is by far the best that has ever come to his notice.

George Wedge is above all other things a clear thinker. Having formulated his thought in a settled and unchangeable pattern, he publishes it in simple and direct English. There is no mistaking what he means, for he was not in the least uncertain about it himself when he put it on paper. It is a delight to follow him through his lucid exposition of the laws governing the system of harmony employed by Bach, Beethoven and Brahms. We have a suspicion that he has not touched yet upon modernistic harmony because he has found it illogical, artificial and unconvincing; but that is for him, and not this writer, to say.

The reviewer was particularly interested in the author's definitions of the scales. His exposition of the nature and use of seventh chords is brilliantly illuminative. And the ninth: I wonder how many musicians have noted the magical employment of

the major ninth in the waltzes of Johann Strauss. There rises to the surface at this point another admirable trait of Mr. Wedge's work. Harmony is generally regarded as a dry subject; but students who pursue the course of study laid down in these two volumes will find it absorbing. The illustrations are in themselves mines of knowledge as well as pleasure and I cannot see how any student can fail



W. J. Henderson, Dean of American Music Critics, with his colleague of the Institute Faculty, George A. Wedge, Supervisor of the Department of Theory and Composition.

to attack the exercises with anything but a healthy appetite.

Harmony is without question the foremost factor in composition today. The futurists, who talk much of rhythms, but invent no new ones, have told us that the old scales and tonalities, the old cadences and modulations are exhausted. But they have not themselves been able to get on without them. For example, Alban Berg, composer of "Wozzeck," uses all the old materials without hesitation when they give him the medium of expression he desires, and that is pretty often. The truth is that the elder system, which developed through fifteen hundred years of artistic composition, cannot be supplanted. It can be extended and enriched, but without doubt it will remain at the basis of music because it is scientifically fundamental.

Therefore so clear a work as that of Mr. Wedge must be welcomed by all teachers, students and serious minded amateurs with gratitude and applause. That it will be immediately accepted as a standard treatise on its subject this writer does not doubt for a moment.

Presiding Over Grand Opera

An Interview With Paul D. Cravath

By the Assistant Editor

MR. PAUL CRAVATH'S office on Broad Street (it does look broad compared to the neighboring dark, narrow lanes, flanked by the skyscrapers of New York's high finance) was the recent destination of one of THE BATON's emissaries.

Up some twenty stories in an elevator she went, into a large reception room, down a flight of stairs and along a corridor, and then was ushered into



(Courtesy of The Musical Courier)

Paul D. Cravath, one of the Board of Directors of the Juilliard School of Music and President of the Board of Directors of the Metropolitan Opera Company, with his daughter, Mrs. Gibbs, at the opening of the opera.

the presence of the well-known lawyer himself,—a large, calm and kindly gentleman, who bears, with ease and dignity, the weight of the title describing his new association with the opera company. He smiles and says, "I am very glad to see you," and one who has expected to confront a Very Busy Man is completely disarmed.

Mr. Cravath explained that the Board of Directors of the Metropolitan Opera Company have ac-

tually very little to do. Their chief duty is to select a good manager, and, he says, with a twinkle,—they displayed such good judgment in choosing Mr. Gatti-Casazza, that they can leave everything to him. "Of course if the company went into debt, we would be expected to do something about it; but Mr. Gatti-Casazza does not go into debt. And if we were considering plans for a new opera house, as the Board has done in recent years, we would have that to worry about. But, at present, there are no such plans under discussion, and so we are just on hand in case of need.

"The Board is made up entirely of business men. There is not a musician among us," continued its President, "though of course we are all interested in music and are very fond of it in an untechnical way."

Mr. Cravath, who is a member of the Board of Directors of the Juilliard School, is very much interested in the School's plans, in the dedicatory concerts which he attended and especially, in the new opera, "Jack and the Beanstalk."

Plans for the Metropolitan opera season 1931-32, which opened on November 2 with Verdi's "La Traviata," include the presentation of several revivals and novelties. Weinberger's "Schwanda" was the first of these, given on November 7, and supervised by Dr. Hanns Niedecken-Gebhard who is one of the Metropolitan's two new stage managers. Alexander Sanine is the other. There will also be performances of Leoni's "L'Oracolo," last given at the Metropolitan in 1926, with Lucrezia Bori and Antonio Scotti; Montemezzi's "La Notte di Zoraima" with Rosa Ponselle; von Suppé's light opera, "Donna Juanita," with Maria Jeritza; Verdi's "Simone Boccanegra" with Elisabeth Rethberg and Lawrence Tibbet; Délibes's "Lakmé," last heard at the Metropolitan in 1917, with Lily Pons; Bellini's "La Sonnambula," last heard at the Metropolitan in 1916, with Lily Pons as Amina; and Stravinsky's ballet, "Petrouchka," last heard at the Metropolitan in 1926.

Among the new singers are Max Lorenz, German tenor; Marie von Essen, American contralto; Gota Ljungberg, Swedish dramatic soprano; Doris Doe, American contralto; Francesco Merli, Italian tenor; Armando Borgioli, Italian baritone; Arthur Anderson and Carlton Gauld, American basses. Giuseppe Conca, the new assistant conductor, will aid Giulio Setti in training the chorus.

The company will give its usual series of performances in Brooklyn and Philadelphia. The presentation of operas at the Westchester Community Center at White Plains, which was due to the influence of

(Continued on Page 40)

Seeing Stars

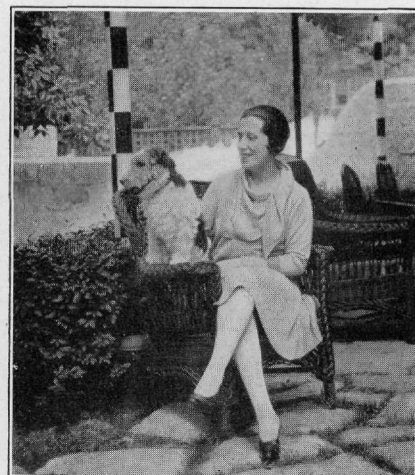
Through the Editor's Kodak



Yehudi Menuhin, in a favorite retreat "somewhere" on the Riviera.



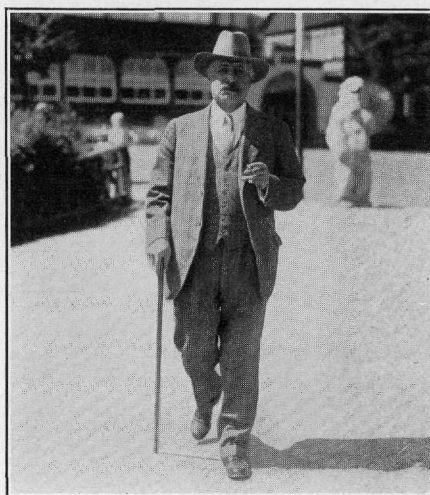
Elisabeth Rethberg and Edward Johnson entertain a visitor at Mme. Rethberg's home in Riverdale-on-the-Hudson.



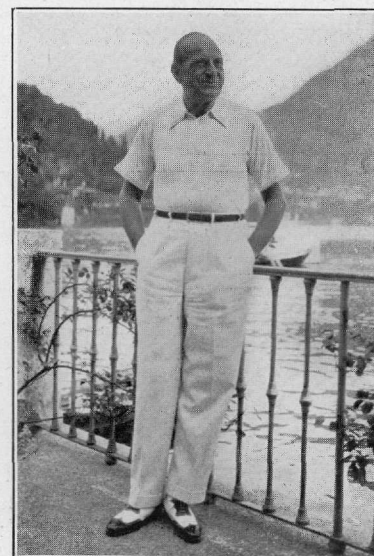
Lucrezia Bori in Paris with Rowdy, who died while abroad.



Lily Pons, one of the first of many distinguished artists to visit the new Juilliard School.



Dr. Rubin Goldmark during his annual sojourn in Paris.



Antonio Scotti, at Lake Como in Italy, ready to recreate his famous rôle in L'Oracolo.

The New Erskine-Gruenberg Opera

Notes on the Words and Music

By Archibald Thacher

AS part of the inaugural ceremonies of the new Juilliard Foundation building, there was produced on November 20 and 21 "Jack and the Beanstalk," "a fairy opera for the childlike," the book by John Erskine, the music by Louis Gruenberg. Mr. Erskine has long been a believer in the possibility of a distinct school of native opera unfettered by the bonds of tradition and by a too scrupulous observation of the rules and conventionalities worked out by former masters in the field of musical drama, and he is largely to be credited for this present attempt.

The legend of Jack and the Beanstalk is the basis of the libretto. The opening scene depicts the lowly hut where Jack and his mother dwell together, often with scarcely enough food to keep them alive. They have been forced to this state of dire poverty by the brutal action of a rich and powerful giant who murdered Jack's father and stole all his goods.

At last there is only one thing left to them which will bring a little money to buy food—the poor cow, which has been in the family for many years. It is determined that Jack shall lead her off to the fair and sell her for what she will bring. The mother expresses her sorrow that they must part with such an old friend, but there is nothing else for them to do. Jack, however, rather relishes the idea of a visit to the fair, for his home is in a quiet country village where there is little of interest to help pass the time.

The cow, however, is not of the usual type—for she is a two-man cow; the voice is tenor-baritone. On the way to the fair which is portrayed in the next scene, she upbraids Jack in scathing tones for so cold-bloodedly betraying her into the hands of the butcher, and during the greater part of the story, the cow is the critic of his impulses and reasonings; in other words, the mouthpiece for the wise sayings of Mr. Erskine concerning the frailty of human ratiocination in general and of Jack in particular. The fair scene provides ample opportunity for amusing stage business—with preparations being made for a dance and a play, farmers and their wives bargaining for goods and dealers bidding for the cow.

Jack at last relents in his intention of selling the cow, but the latter has also changed her mind. She insists that he carry on with his negotiations and at that moment an old lady arrives on the scene who offers to buy the good animal if only the price is high enough—say the goods the giant stole, and perhaps, even the enchanted Princess. Jack hits the bid, and the bargain is closed.

From this point Jack brings his destiny to glorious fulfillment. Spurred to his best by the old hag,

who becomes younger and more beautiful as his success rises, he carries all before him, regains his father's lost possessions, and releases the fair Princess from the spell which binds her. The giant, faced for once by someone who does not fear him, collapses, as do all villains of this type. All, including the cow, live happily ever afterward, proving once more that to be happy one need only be virtuous; that self-reliance and the ability to see one's way through bluff and sham are the things that bring the rewards of heaven and earth.

Many are familiar with the works of Louis Gruenberg—the "Enchanted Isle" that Messrs. Koussevitzky and Kleiber have played here; the "Jazz Suite," the "Daniel Jazz," and the "Creation" which the League of Composers has presented. Mr. Gruenberg is an offshoot of Busoni, Schönberg, Scriabine; a composer tremendously in earnest, often becoming highly involved. But in the present work he has put aside this weightier side of his nature, and his score is truly "childlike" as Mr. Erskine's subtitle happily expresses it.

A fairy opera of this nature might be assumed to bear some resemblance to Humperdinck's "Hänsel and Gretel," but they are no more alike in the fabric of the music than in construction of the text. A criticism levelled at the older work—heaviness and intricacy of orchestral apparatus—will have no validity with Mr. Gruenberg. Although a full orchestra is employed, in keeping with modern practice, the use of the instruments is suggestive of Schönbergian and Weberian ideas, in which the instruments are seldom employed en masse, but prevail for solo parts as individual voices and individual tone tints. There are set and detachable "numbers" as well as occasional motives. Mr. Gruenberg has before written light opera and many of the melodies in his present work are fanciful and consonant with the refinement which prevails in his style.

SYNOPSIS OF SCENES

ACT ONE

- SCENE 1—Outside Jack's House
- SCENE 2—On the Road to the Market
- SCENE 3—The Country Market
- SCENE 4—On the Road Home
- SCENE 5—Same as Scene 1

ACT TWO

- SCENE 1—Country near Giant's Castle
- SCENE 2—Kitchen in Giant's Castle
- SCENE 3—Same as Scene 1
- SCENE 4—Same as Scene 2
- SCENE 5—Same as Scene 1
- SCENE 6—Same as Scene 2
- SCENE 7—Same as Scene 1

ACT THREE

- SCENE 1—Outside Jack's Home

Critical Digest

A Discussion of "Jack and the Beanstalk"

By Sarah Brisbane

ADD to opera, 'Jack and the Beanstalk,' John Erskine, Louis Gruenberg, a sometimes falsetto giant and a two-man cow," advised Mr. Oscar Thompson, in the *New York Evening Post*. He continued, "The two-man cow carried off the honors at one of two rival premières yesterday, that given in the afternoon, which was attended by virtually all the critical brethren."

It is important in the presentation of any new

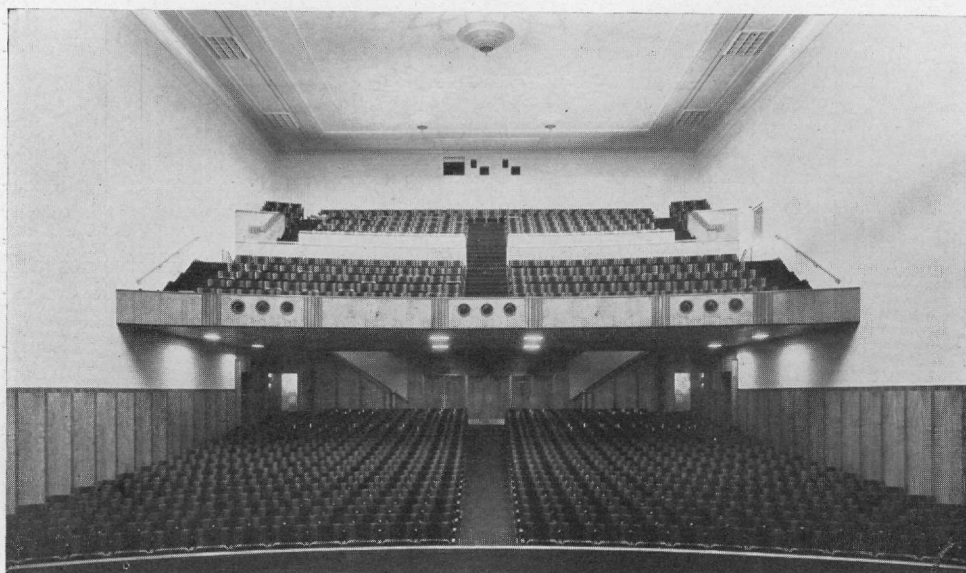
lighting facilities of the Juilliard stage which are modern and adequate for any contemporary methods of production. The book amused an audience of grown-ups and youngsters. There is much amusing business and by-play, much indirect ridicule of the solemnities and pomposities of opera and the grand passion. Jack remains a young 100% American, who does not in the least grow up, and is principally interesting for his cockiness and complacent

acceptance of compliments and successes which he never really earned. The virtue of the lines is their twists and puns and shrewd witticisms; and because of the excellent acting of the giant, good stage business, and the liveliness of Mr. Gruenberg's score, deficiencies of structure and material were largely counter-balanced. There is enough vitality and originality in the opera as a whole to accomplish this, and to justify the cordial reception of the book."

Mr. Thompson remarked that the opera

is a "deft and whimsical satire. The genial interpreter of 'Helen' and of 'Galahad' is said to have confessed that the work pointed to a moral with respect to contemporary American life, but he did not include it in the preface he wrote for 'Jack and the Beanstalk.' He did outline his conception of what a libretto should be, advancing three theories. First it should be a comedy; gloomy and tragic stories put a handicap on music. Second, the plot should be one already familiar. Third, the words should be only a prop for the music; to add music to self-sufficient poetry 'would be an impertinence.'

"It is perhaps of no significance that the first theory would eliminate most of the texts that have given composers their greatest musical inspiration. What is of moment is that Mr. Erskine, like most operatic theorists, including Richard Wagner, has given us a shining exception to his own rule, by writing a text that is self-sufficient, one that boasts a satirical play of words more likely to baffle a composer than poetry. For if there is one thing music cannot do, it is to match words in double-meanings and quips of ironic wit."



The new theatre of the Juilliard Graduate School where "Jack and the Beanstalk" was given.

theatrical enterprise to determine the attitude of the all-powerful public toward it, especially as expressed by those who know most about the subject. It is very interesting, therefore, to note what four leading music critics have said about "Jack and the Beanstalk."

Mr. Olin Downes, of the *New York Times*, called the venture "An interesting, and, on the whole, an amusing and successful experiment in the direction of American opera," and went on to say, "This was an American libretto and an American score, and what has not always followed in the past, a fresh treatment of the form. The cast consisted of Americans, students of the Juilliard School of Music. Albert Stoessel conducted an Orchestra of sixty players." These sixty musicians, according to Mr. Thompson, "played Mr. Gruenberg's often charming score in a manner that would have reflected no discredit on any of our symphonic organizations."

"The simple but imaginative and distinctive stage-settings were done by Margaret Linley, who has before this shown herself to be a true artist," said Mr. Downes. "The staging was enhanced by the

Of the three theories put forth in the preface, Mr. Downes says, "The first, if taken literally, would mean that all Wagner was a mistake, and that such works as 'Pelleas and Melisande,' Verdi's 'Othello,' and many other music dramas of purging tragedy were all wrong—'gloomy,' if not dull, and the music thus laboring under a 'handicap.' With due apologies to a brilliant and versatile author, we cannot quite wish to eliminate Isolde's threnody, nor the finale of 'Götterdämmerung,' inspired by what could be called 'gloom.' The second theory, that a libretto should be based on a plot already familiar to the audience, would also eliminate many celebrated operas."

Mr. Downes agrees with Mr. Thompson on the third theory. "If it is not an impertinence, it is a superfluity and a vain thing for Mr. Gruenberg to try to turn text that is allegorical or ironic into music. The book is too literary, in the sense that it makes pleasant and amusing reading, and would stand as a little comedy, with a slight, incidental score, and because it furnishes a number of lines which in themselves have point, and a gay, half-serious, half-frivolous under-meaning, which is not translatable in music.

"The performance itself was spirited, entertaining. The voices were fresh, some of them decidedly good. Of all the impersonations, Julius Huehn's Giant, with his silly changes of tone from deep bass to languishing falsetto, his braggadocio, sloth, boastfulness and inherent stupidity, was the star of the opening scenes—a farcical but well-rehearsed cow, and a somewhat Rabelaisian animal in her final gesture to the audience. Miss Millstead's Jack was personable, animated, and the minor parts fell into the frame. Always the performance had movement and vividness. Mr. Stoessel conducted with enthusiasm and a firm grip, and Mr. Gruenberg's scoring is full of color. The stage-settings were deservedly approved: original and stylistic without being mannered."

Mr. Henderson, Dean of the critics, wrote in the *New York Sun*, "Mr. Erskine has made a very amusing version of a familiar fairy-tale, and introduced modern improvements on Ed Rice's 'Evangeline' cow, of which Henry Adonis Dixey was the hind legs. This cow sings, and also indulges in some philosophic dialogue of contemporaneous human interest. The Giant is a monstrosity of two voices, singing in a gentle falsetto, diversified with a Hunding bass. The Cow consistently sings like Fafner.

"Occasionally there are excellent musical jokes, such as the reference to the music of the giants in Wagner's 'Ring.' The libretto is very clever, abounds in witty lines, and presents a pleasant alteration of scenes, some of which will be better when they are cut down. The staging of the opera is highly creditable, the scenery good, the acting commendable, and the treatment of groups judicious.

"The music is rich in melodic material, in aptness, in delineation and in sprightliness. It tacitly admits that modernism is not for fairy-tales. It is so good in its field that there may be some who will rank it with the best things Mr. Gruenberg has done. In fact, the entire production proved that an American

operatic creation, though of slight texture, could come into being equipped with fancy, humor, melody and charm."

Mr. Thompson disagrees with Mr. Henderson about the score, saying that "Mr. Gruenberg's music is inclined to be tender rather than witty or satirical. It is richly scored, and quite generally symphonic in its nature. The voice parts are pleasantly written, but the melodies are not such as to give the work the appeal of a song-opera. Rather striking use is made of piano in one of the scenes between Jack and the Giant. The magic harp plays and sings a bit of jazz, a bit of a love-ballad, and a bit of a lullaby, all easily forgotten. One feels that it is in quite a different world from Mr. Erskine's fun-poking text."

The closing words of Mr. Gilman's article in the *New York Herald-Tribune* deal with that delightful creature, the Cow. "And the Cow—above all, the Cow: an anti-feminist Cow who persists in singing barytone; a stoical Cow; a Cow with a philosophy and brains. Yesterday's Cow, sung by Mr. George Newton, provided the happiest moments in the performance, though the Giant of Mr. Julius Huehn, with his joyous adventures in falsetto soliloquy, contributed to the pleasure of the occasion, and the other young actors and actresses of the student cast behaved as if they were hugely enjoying the delivery of Mr. Erskine's witty lines and the singing of Mr. Gruenberg's fluent and craftsman-like music.

"As the Cow remarks, everything comes of waiting. 'More than haste, it's meditation that makes milk.' And now we must wait and see what will come of this flank movement of Mr. Erskine and his Cow upon the embattled and gloomy hordes of Opera."

"JACK AND THE BEANSTALK"

DIRECTORS

ALBERT STOESEL—*Musical Director*

ALFREDO VALENTI—*Stage Director*

GREGORY ASHMAN—*Chorus Master and Assistant Conductor*

VIOLA PETERS—*Coach*. ETHELYN DRYDEN—*Coach*
Opera Orchestra of the Juilliard School of Music

CAST

The singers who alternated in rôles were Mary Katherine Akins and Alma Milstead, JACK; Beatrice Hegt and Marion Selee, MOTHER; Pearl Besuner (courtesy of the Metropolitan Opera Company) and Ruby Mercer, PRINCESS; Roderic Cross and George Newton, Cow; Raymond Middleton and Julius Huehn, GIANT; Roy Nichols and Mordecai Bauman, BUTCHER. Willard Young played the LOCKSMITH; John Barr the TANNER, and Roland Partridge the BARKER, at all performances.

Members of the ensemble were: Misses Antoine, Chappelle, Couchman, Gilman, Huddle, Kraushaar, Leshure, Lockwood, Malolie, Marshall, O'Connell, Olson, Schwan, Stoskus, Waltenberg, Weese, Wise-cup, Wooten, and Messrs. Barker, Bauman, Harris, Haywood, Hill, Nichols, Partridge, Pratt, Ross, Seulitricin, Sharpe, Tapidus, Worthington, Young.



Between Seasons

By Elizabeth Phillips

RESPONSIVE to spring at the end of a hard winter's work, and sensitive to the need of fresh environment, the faculty of the Juilliard Graduate School was well represented among travelers both here and abroad.

Mr. Erskine attended the Anglo-American Music Conference on a short trip to Lausanne, Switzerland. **Mr. Hutcheson** and **Mr. Wagner** made a trip to Germany together before returning to their responsible duties at Chautauqua. **Mme. Sembrich**, **Mme. Schoen-René** and **Mr. Letz** also sojourned in Germany. **Mme. Schoen-René** has an apartment in Berlin. **Mr. Letz** and his family made headquarters in Berlin, taking trips to various places of interest, and **Mme. Sembrich** rested in the neighboring country.

Starting his peregrinations from Bavaria, **Mr. Goldmark** proceeded on a cruise along the North Cape, spent three weeks in Scandinavia, and went to Paris before returning to New York. **Mr. Friedberg**, as usual, enjoyed southern France for the greater part of the vacation. The rest of the time was divided between Holland, where he played with the famous Residentie Orchestra; Berlin, where he visited the composers Hindemith, Toch and Arthur Schnabel; and Baden Baden, where a few of his American pupils came to study with him, and where he again was a leader of the famous Baden Baden festival. **Miss Erskine** made an interesting tour through Europe. **Mr. Kochanski** also spent the summer on foreign shores.

Mrs. Lhevinne taught at the Austro-American Conservatory in Mondsee, Austria, playing with the Roth Quartet at the Chamber Music Festival there. Afterward she travelled in Switzerland with her daughter, Marianne, and went to Paris for two months. **Mr. Lhevinne** taught in the American Conservatory in Chicago, was soloist at a symphony concert in the Hollywood Bowl, went through Glacier National Park, and then came back to Wisconsin for some fishing.

Mme. Samaroff spent the summer resting at Seal Harbor, Maine. **Mr. Salmond** was at Bar Harbor. **Mr. Persinger** and his family were at Woods Hole, Massachusetts. **Mr. Stoessel** conducted the Symphony Orchestra and Opera at Chautauqua and spent the remainder of his vacation at Mattapoisett, Massachusetts. **Mr. Reimers** bought a new car in the spring, and went to the west coast. **Miss Kimball** also made a trip to the West to visit her mother, returning for the latter part of the summer to the Palisades, New Jersey.

Mr. Siloti remained at home, preparing for the

concert which he gave in October. **Mr. Rogers** and **Mlle. Saumelle** were also at home, **Mlle. Saumelle** because of an operation from which she is still recuperating, and **Mr. Rogers** because of the illness of his wife. **Mr. Valenti** went to Chautauqua for the Opera Season, assisting **Mr. Stoessel**.

We have been receiving flashes of news concerning the past summer's activities of the Institute faculty. Here is a resumé from near and far.

Mr. Wagner, Assistant Dean, made one of the first departures from the school last summer when he sailed for a European trip in the middle of May. Upon his return to the United States, he spent a month teaching at Chautauqua, and while there played a Rimsky-Korsakoff piano concerto with the orchestra. Since August 20th he has been occupied in moving the Graduate School to the new building.

France reports a visit from **Mr. Hilsberg** in his travels through Poland, Czechoslovakia, Germany, Austria and Switzerland where he was the guest of Emil Sauer and spent some interesting days with Bruno Walter. **Miss Adler** also included France en route to Germany, Stockholm, Copenhagen and Norway where she visited **Mr. and Mrs. Christian Sinding**. **Mrs. Garcia** says of France: "Neither the inside nor outside dampness detracted from the fun all good Americans proverbially have in Paris."

From Great Britain come reports of **Dr. Gibbs'** vacation. During his stay there he made brief visits to many old friends in London and elsewhere. These included **Mr. Edward d'Evry**, organist of Brompton Oratory (where the services have been described by Richard Strauss as "the best in Europe"), **Mr. Stanley Roper**, composer and organist to His Majesty's Chapels Royal, and **Dr. Harvey Grace**, editor of the *Musical Times* and organist of Chichester Cathedral. At the latter Cathedral he heard a very fine performance of Vaughan Williams' a capella Mass for double choir and soloists, under the direction of G. von Holst, in the presence of the composer and a large congregation of distinguished musicians and clergy, the Lord Bishop of Chichester pontificating. **Mr. Berkley** spent an interesting month in London where he discovered new music of which we shall hope to hear more later. **Mr. Burkley** enjoyed a six weeks' motor trip in the British Isles with his family.

And of our other European travellers: **Miss Epstein** enjoyed a vacation in Two Part Form,

concertizing in Frankfurt, Germany, and resting at Lake Garda in Italy. **Mrs. Fonaroff** visited Frau Busoni in Berlin, and sojourned in Salzburg and Vienna. **Mr. Jacobsen** participated in an interesting tour of Italy with the Musical Art Quartet, and tells of playing in Turin, Rome, Siena, Florence, Parma, Milan and Venice with a final week in Paris. The summit of the Jungfrau was the happy culmination of **Miss Miller's** mountain climbing in Switzerland. "I spent my summer in Italy in the Dolomites region enjoying the pure air of the pine woods and the great scenery of the Alps. The last days I spent in Paris," contributes **Signora Toledo**. The Dolomites were also included in the itinerary of **Miss Crowthers**, who spent two months in Italy in connection with some writing duties. This was preceded by a leisurely voyage,—stopping at Algiers and along the Dalmatian Coast,—and was followed by Paris and London.

Of those of us who stayed in the United States this summer few can be said to have remained stationary, judging from the following reports: "I passed the summer at Twin Lake Villa, New London, N. H., after a motor trip to the Pacific coast. Played a little golf, read a little, loafed a lot," is the story **Mr. Henderson** tells us. In another vein, **Miss Strauss** "could not withstand the lure and fascination of New York until September," when she went to the Adirondacks, "to recuperate." This is the eleventh consecutive season **Mr. Stanley** has assisted Ernest Hutcheson in his Master Classes at Chautauqua. A well deserved relaxation of a month of sports at Dark Harbor, Maine, followed, this year.

Mr. Wedge spent the first part of the summer resting in North Brooklin on the coast of Maine, returning to New York for a brief sojourn to give a course of lectures at the Schirmer Music School. Conspicuous as one to cling to the lure of home is **Dr. Goetschius** who gives a beautiful description of his summer home and its surroundings in Raymond, New Hampshire, and adds: "Such monotony as this serene existence threatened, was broken by daily trips, in the auto, to lakes of greater expanse lying in all directions of the compass,—most frequently due east, to where the broad Atlantic tossed its foam-laden arms to embrace the coast of the Granite State. Though my mind and heart were filled with music, and with the inspiration of critical and historical writings, I did not occupy myself with any active musical service. At my age one craves Rest, and the ambrosial nourishment of golden Memories."

Mr. Friskin spent a month at Lake Placid recuperating from a tonsil operation. While there he climbed Mount Whiteface. He says, "I came back to New York City in September to learn how to play the piano again." Although he was ill during part of the summer, **Mr. Barrère** cheerfully tells of three concerts his "Little Symphony" gave at Town Hall; of his rôles of teacher,

conductor, lecturer and performer at Chautauqua and a pleasant visit to his log cabin in Woodstock, N. Y. **Mrs. Fyffe**, you flatter the Institute;—away from us last summer you say life was dull. May we take it that way?

"I spent most of my summer in a beach chair at Milton Point trying to keep cool," **Mrs. Toedt** offers, drawing the background to a very comfortable picture. **Mrs. Dunham's** vacation sounds interesting even though none too restful when she tells of having been "Busy in the garden—busy in the mountains and busy making music." Look under the flap of **Mr. Belousoff's** coat when next you meet him, for an infinitesimal dog, Caranza, which he acquired while passing the summer in Atlantic City. The illness of his wife kept **Dr. Richardson** at her side last summer. We hope Mrs. Richardson is now well on the way to complete recovery. Also we are exceedingly sorry to hear that **Miss Dessoff's** health prevents her return to the Institute this season; and we hope for her speedy recovery. **Miss Soudant** spent her summer "on and in the salt waters about Darien, Connecticut." **Miss Whiley** divided her summer between Ohio and Cape Cod. **Mme. Sang-Collins**, we regret to hear, was compelled to forego a happily planned vacation when she broke her leg and ankle. **Mlle. Walther**, discovering the air in Boonton, N. J., to be of the finest, spent last summer in a beautiful little house she has just bought there. **Mrs. Bergolio** "never expected to see the Institute again while doing some of those mountain drives" through the Rockies on her coast to coast trip. **Miss Michelson** admits that she did not select the best possible place for a Steinway Grand, *i.e.*, a cottage on the Dunes at Fire Island. **Mrs. McKellar** vouches for an interesting summer at Chautauqua attending Mr. Hutcheson's lectures, recitals and concert classes. **Mr. Roeder** gave a six weeks' course at Barrington in the Berkshires, and followed through with a month in the White Mountains. **Mr. Boyle** and his wife gave several concerts in conjunction with Thaddeus Rich at their farm near Squam, N. H. **Mrs. Kempton** remained quietly at home except for occasional week-end visits to the sea shore. **Professor Korgueff** devoted three days a week to the teaching of violin and quartets while enjoying a pleasant summer in Hanover. Actively occupied during the past four months in Pittsfield with the South Mountain Quartet, **Mr. Kraeuter** also worked on his winter programs, the first of which he presented recently in Boston.

"I taught for six weeks in the summer course of Cornell University, and had my vacation with friends in Cambridge, Bar Harbor and Newport" is **Miss Reuschel's** report of our annual four-month interlude. **Mr. Hasselbrink** returned again this year to his favorite haunts in the mountains of Sullivan County. Inspired by the purchase of her new Ford, **Miss Carpenter** drove

(Continued on Page 39)



—Sketch by Flora Louise Kaiser

By Mildred Schreiber

COLUMNIST'S NOTE: Events characterize the times. It is our belief that future generations, looking through this issue of THE BATON which commemorates the opening of the new building, will find the character of our musical life today reflected in the following events, as it is reflected in the mementos enshrined in the cornerstone.

* * *

October saw the passing of a man honored throughout the world for his inestimable services to mankind: Thomas Alva Edison. Music is indebted to him for the invention and perfection of the phonograph, by means of which the world's greatest music interpreted by the world's greatest artists is available in the remote corners of the earth. Edison himself did not dream that the machine would be put to its present use. He expected it to be used for office dictation, sound-books for the blind, teaching elocution, preserving the last words of dying persons, recording conversations, etc.

Schools throughout the country devoted much time, the week of Edison's death, to acquainting the rising generation with his life and works. Mr. Henderson tells this story about a diligent teacher who told her classes in fine detail about the great inventor's achievements, stressing the important bearing they have upon our existence today. When at last she finished her recital, she said to one of the small boys before her, "Now, suppose you tell me what you know about Edison."

"Edison," the bright lad replied, "was the first man to sit in the electric chair."

The trend of the times, and the value of a teacher's efforts, epitomized in an eleven-word sentence by a small school-boy!

* * *

That Toscanini has nothing but contempt for politics and politicians is well known since the fiery Maestro refused to desecrate his art for Mussolini. Madame Siegfried Wagner, who manages the Bayreuth opera à la Tammany Hall, discovered this scorn afresh recently when the great man refused to conduct the opera this season because he objected to being Mme. Wagner's Exhibit A, which indignity he suffered last year.

And while we're speaking of Toscanini, his first appearance as guest conductor of the New York Philharmonic concerts was postponed from November 19 to November 26, because of treatments he was undergoing for neuritis in his right arm, which were completed in time for him to sail as scheduled.

* * *

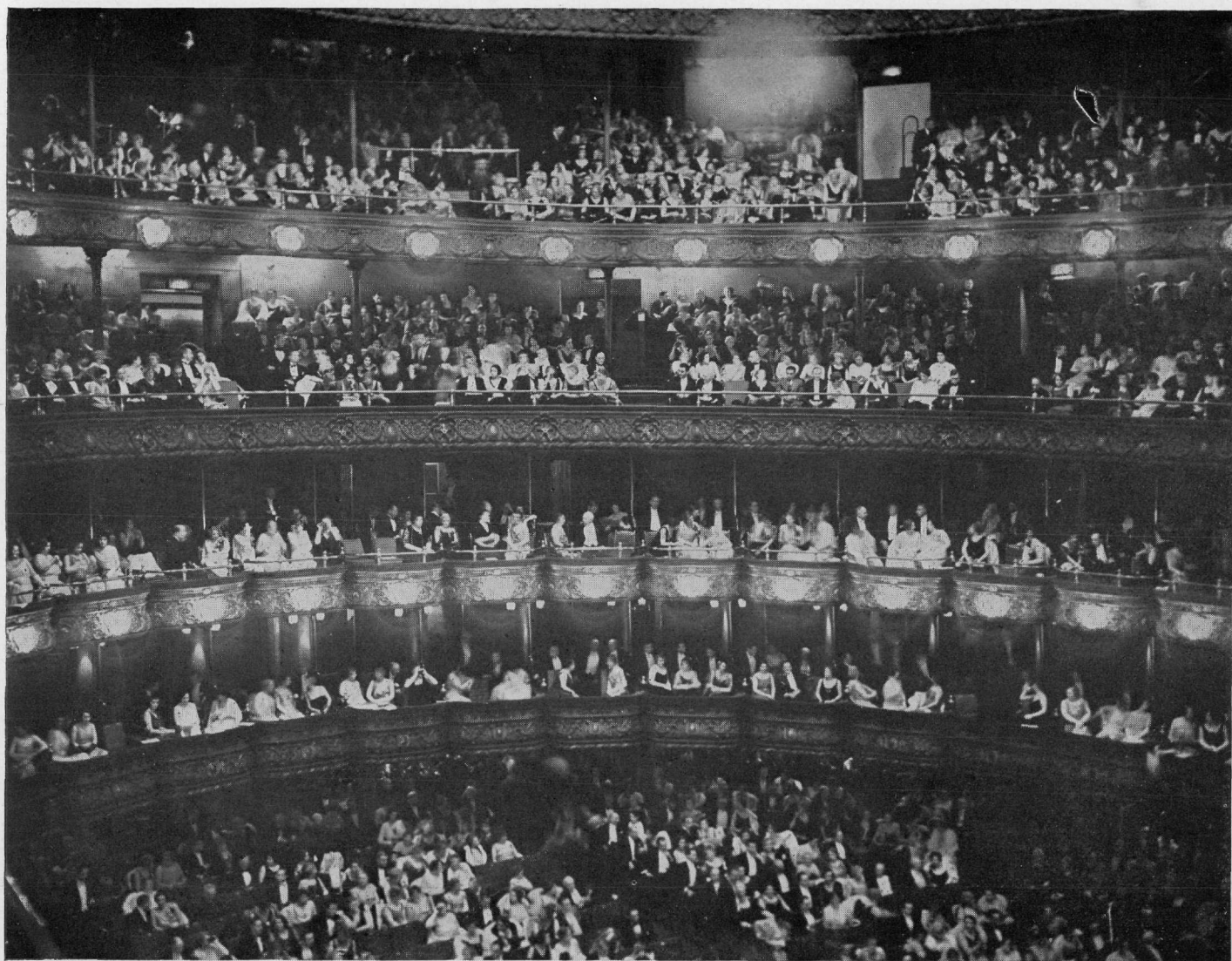
In this day of rackets, with every field of work offering ample opportunity for them to flourish, it is not to be wondered at that even the music profession has its racketeers, as Olin Downes, in the *New York Times*, goes to some length to tell us. The method of the criminal is simple and efficacious. He hires a large hall (whose name carries great weight outside the city), papers the house, engages a press agent adept at the art of substituting asterisks for invectives and making the result read like glorious praise, and proceeds to serve his abominable fare. In the newspapers, next day, appear the vitriolic outpourings of the disgusted critics, and presto! close upon their heels, the glorified product of the press agent's art. Pity the poor critic who must labor for hours to produce copy which cannot be doctored, in order to save the public from the menace of the music racketeer.

* * *

It may be that in the very near future the talking picture, which has spelled disaster to musicians, will prove itself, after all, of great value to music. The American Association for Better Photoplays, Inc., is planning to produce oratorios, the first of which is to be Mendelssohn's *Elijah* for the talkies. Contests for singers are to be held in every city in the country, and the winners will broadcast while judges in New York City choose the best of them for principal rôles and others as understudies and chorus members. It is expected that the first of the contests will be held in the middle of December.

* * *

It is not only the bad penny that eventually turns up. Pietro Mascagni was, recently, the recipient of a battered old trunk that had a familiar aspect. The trunk, left in 1882 as a pledge to his landlord for unpaid rent at a house in Milan where the composer lived during his student days, contained many valuable relics—man-



The Metropolitan Opera House, New York. The scene of a distinguished gathering to witness the much discussed opera, "Wozzeck," by Alban Berg, which was given a single performance on Tuesday evening, November 24, under the brilliant leadership of Leopold Stokowski.

uscripts, letters, diplomas, and a medal—which Mascagni never hoped to see again. The existence of the trunk was forgotten until the other day, when the heirs of the landlord with whom it was left came across it, and decided to send it back to the composer.

* * *

"A city within a city." That is how they speak of Radio City, the buildings of which will, when completed, occupy the three blocks bounded by Fifth and Sixth Avenues, Forty-eighth and Fifty-first Streets in Manhattan. The "city" will consist of three units, one on each block. A sixty-six story office building occupying nearly all of the block between Forty-ninth and Fiftieth Streets and having more than 2,723,000 square feet of floor space (nearly 600,000 square feet more than the Empire State Building) will house the offices and studios of the National Broadcast-

ing Company, and the offices of the Radio Corporation of America and the R. C. A. Photophone Company. The main entrance of this, the largest, unit will face a sunken, mosaic-paved square, over 60,000 square feet in dimension, in which will be a thirty-foot fountain, several smaller fountains, statuary, and flower gardens. A sound picture theatre, with a seating capacity of over 3,500 will occupy the unit between Forty-eighth and Forty-ninth Streets.

But most interesting of all to us is the International Music Hall, operated by the Radio-Keith-Orpheum Corporation and directed by Samuel L. Rothafel, which will be constructed on the block between Fiftieth and Fifty-first Streets. Designed to be the "world's largest theatre," it will have north and south dimensions of 200 feet 10 inches, and east and west frontages of 357 feet 6 inches, and will seat more than 6,100 persons.

IMPROVISATIONS

(Continued from Page 36)

through the Catskills, Adirondacks, Green Mountains, Berkshires and Poconos.

Mrs. Stewart passed her vacation very quietly at North Brooklin, Maine. **Mrs. Seeger** enjoyed living "the simple life" on the family farm in upper New York, commuting weekly to teach in New York City. **Miss Van Doren** writes that she spent June acquiring a coat of tan; July and August losing it in summer school, and September regaining it in the Jersey Hills. The high spot of **Mr. Talley's** vacation was three weeks surrounded by the atmosphere of Moby Dick and the old whaling fleet on Nantucket Island.

Mrs. Havens enjoyed her summer in Sakonnet, R. I. **Mr. Wagenaar** gives us the following account:—"My vacation was spent at our summer home in Edgartown, Mass., in the midst of my family. Such an occupation, contrary to belief, is by no means always a prosaic one. In my case it certainly isn't. And, as you may have guessed, whenever I forced myself to break away from these ties, I would celebrate my vacation by making (writing) and making (playing) music."

Consult **Mr. Hunter** for the romantic history of the original Jamestown settlers,—he spent his vacation in the midst of that famous region. **Miss Boekell** discovered Pocasset on Cape Cod to be a delightful spot. **Miss Iacapraro** found sports in the Catskills most invigorating. **Miss Starkey** was drawn to the artist's colony, Ogunquit, Maine, enjoying its quaintness and simplicity very much. **Mrs. Rabinowitz** found playing, teaching chamber music and attending Stadium Concerts diverting pastimes. Teaching rhythm-orchestra groups at a children's camp in upstate New York was the pleasant task **Miss Gansler** assigned herself. **Miss Carver** took many tours through Maine and the White Mountains, using her home in Melrose, Mass., as headquarters. **Miss Freirich** spent last summer on the Connecticut shore, and canoeing in the Adirondacks. 1931 should be memorable for **Mr. Thompson**, because of the completion of his Second Symphony and the addition of a baby to his family. **Miss Ferris** writes that Corning was just another place in this part of the world not overlooked by the omnipresent hot spell. **Miss Ostroff** studied singing, practised Beethoven Violin and Piano Sonatas, substituted for everybody in her family, and then played the leading rôle in an automobile accident.

Mrs. Avins went camping in the Connecticut woods, and practised the art of cooking on Mr. Avins, whom she praises as a very patient victim. Walks with her Great Dane and swimming in Lake Wallenpaupack near Hawley, Pennsylvania, were the chief pleasures of **Miss Wyckoff's** months of recreation. **Mrs. Lane** taught English in Teachers College Demonstration High School,

and then went to New England for a rest. **Mr. Krane** joined Mr. Willeke at the South Mountain Music Colony in Pittsfield.

Mr. Reinshagen has for several summers taken an early trip to southern California, returning to New York in time to participate in the Stadium Concerts as a member of the Philharmonic. After a long illness **Mr. Schlossberg** spent the summer recuperating in the heart of the White Mountains at Bethlehem, N. H. We hope that he is now fully recovered. **Mr. Sansone** would like us to believe that his past summer was not important because he remained in New York City. We know better—New York is "full of it." When not sailing on Long Island Sound, **Mr. Clark** was busy teaching trombone classes. **Miss Mayo** enjoyed a "much needed rest" in Chautauqua where she attended the opera and concert so well presented under Mr. Stoessel's direction. **Miss Mann** "caught some, too!"—fishing in Lake Erie after a busy summer as head counselor at Camp Alleghany, West Virginia. **Miss Cooledge** returned to Vermont, preferable this summer to her European wanderings of last year. **Mr. Murat** gave violin lessons, commuting between New York and Haddam, Conn.

SUPERVISORS' RECEPTION AND TEA

The Supervisors' Organization, which numbers seventy-two members, the largest in the history of the school, welcomed its freshman class on Friday, November 13, with a reception and tea. This was the formal introduction of the students to the faculty. After a short address of welcome by Janet Grimler, the president, and a response by the first year's president, Frank Webster, Dr. Damrosch told us of the many conditions with which supervisors must contend. As always, he was a source of inspiration.

For the first time, the organization was honored by the presence of Dr. John Erskine, President of the Juilliard School of Music. In his delightful talk he related his own experiences as a student of music and as a teacher of literature. He also stressed the importance of thorough musicianship as part of the equipment of music supervisors. This qualification alone would assure success in their field, he said.

The formal program concluded with a short musicale by students. Anna Blum opened with the Præludium from the "First Modern Suite" by MacDowell for piano, and Juba from the suite "In the Bottoms," by Nathaniel Dett. She was followed by Dorothy Westra, who sang "Rondine al Nido" by Vincenzo de Crescenzo and "Harebells" by Mignon Bryant. She was accompanied by Elora Sauerbrun. Carmine Coppola, flutist, then played the Minuet from the "L'Arlesienne Suite" of Bizet and the Melodie from "Orpheus" by Gluck. Ruth Dautel was at the piano. Everyone then went to the reception room where tea was served.



The **ELSHUCO** Trio

Four Subscription Concerts

ENGINEERING SOCIETIES HALL
29 WEST 39th STREET, N. Y. C.

Karl Krauter, Willem Willeke, Aurelio Giorni

NOV. 10—BEETHOVEN FAURE BRAHMS
Trio, Op. 11 Quartet, Op. 15 Trio, Op. 8

DEC. 15—REGER SCHUBERT MOZART
Clarinet Quint. Trio, Op. 99 Clarinet Quint.

FEB. 2 and MAR. 1—To be announced.

MISS BRAZIER, 201 WEST 79TH STREET

DEDICATION CEREMONIES

(Continued from Page 11)

Among those present at the three dedicatory events were: Lucrezia Bori, Fritz Kreisler, Margaret Matzenauer, Walter Damrosch, Edward Johnson, Emilio de Gorgoza, Efrem Zimbalist, Nina Koshetz, Fanny Hurst, Yvonne Gall, Eva Gauthier, Mrs. Otto H. Kahn, Mrs. Franz Kneisel, Mrs. Morris Loeb, Mrs. Frederic Steinway, Frank La Forge, Adolph Betti, Jerome Kern, George Antheil, Felix Warburg, Felix Kahn, David Mannes, Alfred Wallenstein, Dr. J. Cunliffe, Will Durant, Paul D. Cravath, Ernest Schelling, Mrs. H. Irion, Henry Morganthau, Mrs. Curtis Bok, George Engles, Caridad Benitez, Mrs. Stokowski, Mrs. Rachmaninoff and many others, besides the distinguished persons connected with the school,—the Trustees, Directors, President, Deans, and members of the Faculty.

CONCERT BY RACHMANINOFF

Sergei Rachmaninoff was the artist last night at the second in the series of three dedicatory presentations being given by the Juilliard School of Music.

Mr. Rachmaninoff played music that was for the most part thoroughly familiar. He began with Beethoven's Sonata in D minor, Opus 31, No. 2. The next composition was Chopin's Sonata in B flat minor, Opus 35. The concluding group included three compositions by the pianist: The Prelude in F sharp minor, his "Oriental Sketch" and his Variations on a Theme of Corelli, which he presented for the first time at his Carnegie Hall concert last week.

The audience, which included many musicians, received Mr. Rachmaninoff's treatment of this conventional program with enthusiasm, recalling him a number of times after each group. At the conclusion of the works on the printed list, the pianist responded to the repeated recalls with a number of encores.—*New York Times*.

PRESIDING OVER GRAND OPERA

(Continued from Page 30)

Mr. Otto H. Kahn, the last President of the Board of Directors, will be continued this season.

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In commenting upon Mr. Kahn's resignation and his own election to the vacant office, Mr. Cravath said recently, "We all deeply regret Mr. Kahn's retirement. The board of directors will continue the policies that have hitherto been pursued and we look forward to a successful season of 1931-32."

"My intention is to stand back of Mr. Gatti-Casazza and Mr. Ziegler in their excellent work as general and assistant directors of the Metropolitan Opera Company. We are assured of the continued good will and co-operation of Mr. Kahn. This season we are confronted with special obstacles, but we shall do our utmost to maintain the standards and reputation of the company in meeting them."

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