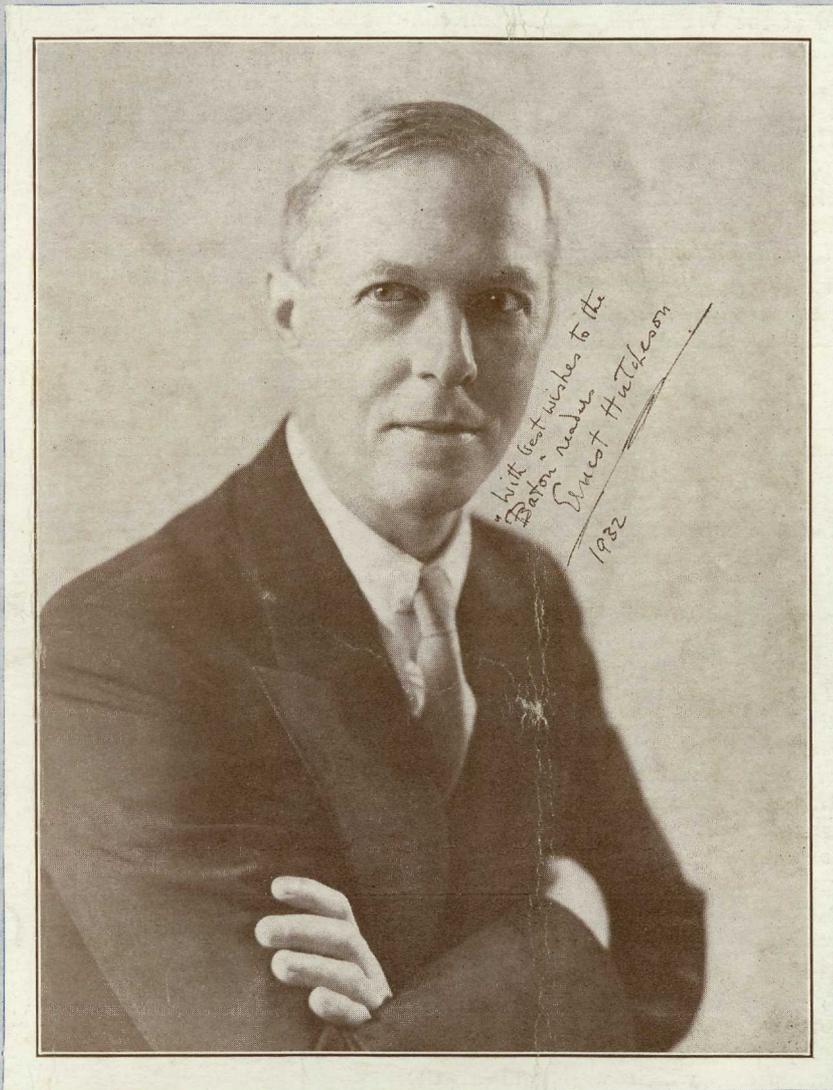


The Baton



Published by

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

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Appearances of faculty members are featured *FORTISSIMO* in these columns

Before the Public

Louis Persinger, of the Graduate School's violin faculty, played at the Wednesday afternoon concert in the Juilliard Auditorium on January 27th.

Harold Berkley, of the Institute's department of violin, gave a recital at the Educational Alliance on January 31st.

Gaston Dethier, who teaches piano and organ at the Institute, and *William Kroll*, of the violin faculty, took part in the program of the Bohemians' Club, given at the Harvard Club on February 1st.

The *Musical Art Quartet* was the first of several noted ensembles of America and Europe to be heard in the Library of Congress Musicale Series which was inaugurated over WJZ at 11:30 A. M. on February 7th. This quartet, composed of Sascha Jacobsen (a member of the Institute's violin faculty), Paul Bernard, Louis Kaufman, and Marie Romaet-Rosanoff, the last two of whom are Institute graduates, also played at one of the People's Concerts at Washington Irving High School on the evening of February 12th; at a Concert for Young People held at the Barbizon-Plaza on the morning of February 13th; and at Town Hall on February 16th. Other artists who have been engaged for the Library of Congress broadcasts are the *Elshuco Trio* (Karl Kraeuter, Willem Willeke and Aurelio Giorni; the first two teach violin and 'cello, respectively, at the Institute), the *Kroll String Quartet*, (Mr. Kroll is also a teacher of violin at the Institute), the *London String Quartet*, Nina Koshetz, soprano, who will sing with the *Philharmonic String Quartet*, and Jacques Gordon, violinist, who will be heard with the pianist, Lee Pattison. These programs are under the auspices of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

Naoum Blinder, violinist, and *Evsei Beloussoff*, 'cellist, both of whom teach at the Institute of Musical Art, played at the second concert of the League of Composers, which was held at the French Institute on February 8th.

Ignace Hilsberg, of the Institute's piano faculty, was the guest artist on February 17th at a reception for Mr. Stimson, Secretary of State. The reception was given in Washington by Tytus Filipowicz, the Polish Ambassador.

The *Institute's 19th Annual Students' Concert* was held in the auditorium of the Juilliard School on February 23rd. The program consisted of the Prelude to *Die Meistersinger* by Wagner; Beethoven's *D major Concerto for Violin*, Dvorák's *Symphony in E minor* ("From the New World"),

and *Les Préludes* by Liszt. The Institute's student orchestra was directed by Willem Willeke, and Joseph Knitzer, an Institute student, was soloist in the Beethoven concerto.

Carl Friedberg, pianist, and Felix Salmond, 'cellist, gave a concert at the Juilliard School on the afternoon of February 24th. Mr. Friedberg and Mr. Salmond also participated in the concert of the Beethoven Association on February 15th.

Florence Page Kimball, soprano, a member of the Graduate School's faculty, appeared in a recital at Steinway Hall on February 24th.

The *Juilliard Graduate School* presented Johann Sebastian Bach's *Art of Fugue* in the instrumentation of Wolfgang Graeser's edition at the Juilliard Auditorium on February 26th and 27th. Albert Stoessel conducted the Graduate School String Orchestra, augmented by members of the Orchestra of the Institute of Musical Art. *Beulah Duffey* and *Caroline Gray* played the cembalo, and *George Volkel* was at the organ.

Josef Lhevinne, who teaches piano at the Graduate School, gave a concert at Carnegie Hall on February 27th. He also played in Chicago on February 21st.

The *Barrère Little Symphony*, whose leader, Georges Barrère, teaches flute at the Institute, gave a concert at McMillin Theatre, Columbia University, on February 27th.

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The Baton

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Frank Damrosch

A Biographical Sketch

From the London Musical Times

AS we were saying in the last issue of the *Baton*: In the spring of 1885, on the death of his father, it was considered necessary that Frank Damrosch should return to New York to share with his brother Walter the responsibilities which Dr. Leopold Damrosch had left them. The recently discovered London *Musical Times*, of December 1904, continues:

Great as was the sacrifice at that time of abandoning his work and position at Denver, in the end the change was of inestimable value to him. He accepted the post of chorusmaster at the German Opera and retained it for six years until (in 1891) German opera in New York came, for the time being, to an end. Such free hours as were left to him were employed in teaching singing, pianoforte, and the theory of music, in conducting small choral societies, and instructing various classes in sight-singing. After the close of the German Opera he was elected conductor of the "Murgaria," a male-voice choral society; of the "Choral Club," a society of mixed voices; of the Oratorio Society of Bridgeport, Connecticut; of the Newark Harmonic Society; and he became organist to the Society of Ethical Culture. From these duties he retired after some years, as other more important work came to him.

An interesting period in the life of Frank Damrosch has now to be considered. In 1892 he organized the People's Singing Classes for the benefit of the working people in New York. He says: "Among those who attended my classes in sight-singing were some wealthy ladies who assured me that the power they had acquired of singing from notes at sight was to them a greater source of pleasure than anything which money could buy. This knowledge fired me with the desire to spread the love and culture of good music among the people, to help them to make their own music and enjoy its uplifting influence. These classes are held three times a week in various parts of New York and its neighborhood. The street is often black with people eager to enter the hall in which the class is held. That those who join attend seventy-five per cent. of the practisings is a sufficient proof that they like to come. The teachers give their services, each pupil pays a nominal fee of ten cents per lesson, music is provided free, and we have a balance of between five and six thousand dollars in the bank. In the first year we had an attendance of 700 pupils, now we number about 2,000 students a year."

A neat little circular, published by the People's Choral Union of New York (at 41 University Place), may be quoted from in order to show the

scope of this excellent organization and the scheme of its vast educational operations. The cover of the booklet asks a question—

CAN YOU SING THIS?
IF NOT, READ INSIDE.

The first three pages of the "inside" explain:

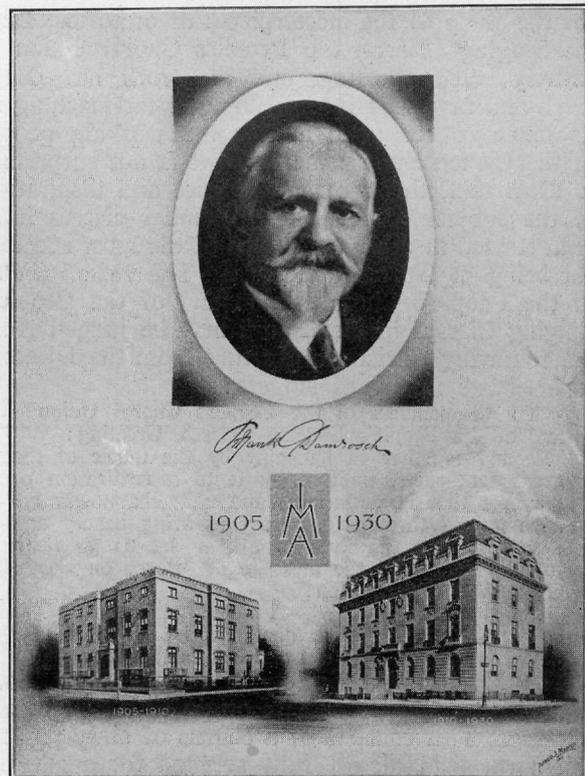
If you cannot sing by note, the
People's Singing Classes

will teach you to do so.

No previous knowledge of music is necessary, as you will be taught to read music at sight.

No trial of voice required.

The classes are open to every man over eighteen and every woman over sixteen years of age.



Dr. Damrosch and the Institute of Musical Art, which he defines as "the culmination of my whole aim in life."

The only charges are the dues, ten cents each lesson, payable only for the lessons you attend. The music will be furnished free.

The teachers of these classes are personally selected by Mr. Frank Damrosch and are in close touch with him. Most of them have had several years' experience in the work of the People's Singing Classes.

The season comprises a course of about thirty lessons, once a week, from October until April.

Attendance at any of the elementary classes for two-thirds of the lessons entitles the members to admission to the advanced class and later to the

chorus of the People's Choral Union, which is under the personal direction of Mr. Frank Damrosch.

The People's Singing Classes were founded by Mr. Frank Damrosch in 1892 to promote the love and culture of *good music* among men and women in a simple yet thorough way. They are under the management and supervision of the People's Choral Union, organized 1894, incorporated 1900.

The movement is a co-operative undertaking between teachers of music and the music-loving people, self-governing and self-sustaining. The members' dues pay all expenses, and no wealthy patronage is ever invoked. The services of all members, including the director and teachers, are given free.

In this connection mention must be made of a book entitled "Popular Method of Sight-singing" from the pen of Dr. Frank Damrosch, founded on the "movable doh" system.

Growing out of the People's Singing Classes—which meet in twenty different parts of New York—are the Advanced Classes, numbering about 1,000 men and women. This is now an incorporated society called the People's Choral Union, meeting under his personal direction every Sunday afternoon for the study of the masterpieces of oratorio. Like the Singing Classes, the People's Choral Union is entirely self-supporting, and the work Dr. Damrosch and his assistants are doing is far-reaching in its influence for good among the working people of the United States; moreover it is not surprising to learn that, through the influence and inspiration of the subject of this sketch, similar classes have been started in other cities, one of the most successful being at Toronto, Canada. The *raison d'être* of the People's Choral Union and of the People's Singing Classes in New York may be judged from the following Christmas greeting from the Director to his large family of singers:

To all members of the People's Choral Union and of the People's Singing Classes, Greeting:
Bound together in harmony by the music of the great tone-poets, uplifted by it to a realization of the best that is within us, and with the power we have gained through our song to bring beauty and sweetness into the lives of others—let us go forth joyfully to spread the message of "Peace on Earth, Good Will toward Men!"

FRANK DAMROSCH,
Director People's Choral Union
and Singing Classes.

The Musical Art Society is another New York organization which owes its origin to his eager enterprise. This consists of a chorus of sixty professional vocalists, all carefully selected for quality of voice and good musicianship, who sing *a capella* choruses of the old Italian and Flemish schools and of modern composers. "Each singer is paid twenty-five dollars a concert," Dr. Damrosch tells us, "this sum including attendance at as many rehearsals as I consider necessary, and each concert costs \$4,000. The programmes are arranged in three divisions—Part I., the old school; Part II., an instrumental piece, concerto, &c., by way of relief; and Part III., some English madrigals, or something by Brahms or Cornelius. In Carnegie Hall, where the concerts are given, is a large gallery, which is occupied by the members of the People's Choral

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In Memoriam

A Tribute to Paul M. Warburg

By Frank Damrosch

It is hard for me to express in words what the death of Paul Warburg means to me, personally, and what his going means to the Institute of Musical Art.

His human understanding, his broad outlook and his unflinching interest have been given to us in full-



Paul M. Warburg, who was a Trustee of the Institute from the time of its foundation.

est measure, even when the burden of his work was almost greater than he could bear.

I wish it had been possible for the students of the Institute to have known him personally. His strength and his gentleness, his keen mind and his deep love of all that is best in music would have been an inspiration to them as it has been to me throughout the long years of our friendship.

I want our students to realize that Paul Warburg was far more than a trustee of our school—he was our truest friend and our wisest counsellor. We owe him a debt of gratitude that we can only repay by trying to live up to the example he has given us.

The burden and heat of the day are over for him and his is the peace that passeth all understanding.

Group Instruction

The Modern Teacher's Problem

By Samuel Gardner and Lulu Rochlin

Samuel Gardner Surveys the Situation

IN addition to the many serious problems with which we in our profession are faced regularly, the newest, an ingenious invention, is one called "group instruction." It is a problem which can help or kill our business. It is a typical product of our life of mass production, and is caused by the fact that everyone wants to do things quickly, and to do them as cheaply as possible; in other words, it is a question of economy of time and money.

We have all seen and are feeling the effects of wanting something for nothing. But let us take hope. A few good blows may cause us to wake up, look around, and take notice of present-day needs. We here in New York, and especially in our school, have been living in a certain fine atmosphere. We have a high standard, a definite curriculum and its habits, and we enjoy life with the best of musical material. We carry on traditions brought to us by talented Europeans who broke the ground for us twenty-five years ago and produced results.

The more pronounced and fine the musical talent, the more it has gone right along its own sweet way, making music, earning money and fighting off every force that would change things, that would make the musician work harder, and cause him to invent new things.

But for every fine musical personality, there have been developing hundreds of musicians who cannot teach at the Institute, or play in Carnegie Hall, or conduct the Boston Symphony. Well, what has happened? These individuals have not been as backward as might be thought. They have gone ahead and invented their own ways of making music and money. If they could not receive ten dollars an hour teaching one pupil, they taught ten pupils for a dollar apiece, and all at once. The quality of teaching did not mean too much to them. Parents would not readily recognize the difference, and so we have slowly arrived at the point where musical instruction is being handed out wholesale, and it is called group instruction.

Now, all of this sounds terrible and heart-breaking, but I know that there is a chance to save what has been built up, if those who know how will buckle down and make it their business to learn what the others are doing and to cooperate. Group instruction is expanding, *à la* Ford automobile. That is a fact which we must recognize.

It has affected me personally this way. Instead of allowing the great wave of mediocre musical growth to swamp me altogether, I am trying to see if I cannot help it with my knowledge. By bring-

ing our musical theories down to a lower point than what we have usually called the beginning, we can avoid ruining talent and keep it safe, so that after a year or two a child taught in a group class will be in a position to continue with private lessons.

My own thinking and working along these lines in the past years may interest you. I will tell you how and why it is that I am talking about something that is seemingly miles away from individualistic musical expression. As I have watched my pupils go out into the professional world to try to make their living, the satisfaction of having done my duty has been mixed with sadness, especially during these last few years, when conditions have been changing, both financially and musically. The teacher spends years encouraging a student to search out the beauty of his art, and then has to send him out into the world where the first thing he runs up against is a musical quality which is shocking.

The first specific case into which I was drawn, was in connection with the work of our graduate, Miss Rochlin, who will tell you her experiences. Like every other musician, she wanted to "make" New York. But since she was a Stamford girl, and I knew that the town had no violinist who could do as much as she was prepared for, I encouraged her to develop her own territory. After a terrific struggle, she has done a great deal for Stamford.

The results brought her name to the attention of the music supervisor in the schools in Greenwich, Connecticut, who asked her to take charge of teaching violin groups in several of the schools. But how was she to do it? Mr. Gardner never gave her a lesson in how to teach six youngsters at once! The consequence was, back to Mr. Gardner came the young lady and wanted him to show her how to do it. The gentleman discovered he didn't know a thing about it. He knew it was being done, but why should he wear himself to a frazzle to find out how?

But that is just where my conscience got me. How could I encourage young people to go on fighting and then leave them in the lurch later on? The youngsters have reinspired me to work harder than ever. I quickly had to find out what there was to be known. Not having just what was needed, I tried my hand at writing my own material for the children. If it should be asked of me, what are the results, I must truthfully say, for my way of thinking, they are not worth much at present. However, at Greenwich the results have been good; if we can get one supervisor to follow our suggestive instructions, perhaps we can get another, and so on. In that way, every alumnus should work. Don't crush, but help human beings.

I sincerely feel that it behooves all of us alumni to get solidly behind our president, George Wedge, and form a very strong body of musicians to be leaders in the newest musical developments in our country. To study all that goes on, to win sympathetic appreciation for what we wish to do; to be sincerely enthusiastic for all other efforts throughout the country, should be our aim; for in art we are all servants, and there are no short cuts.



Samuel Gardner, violinist, composer, artist graduate of the Institute and present member of its faculty.

Lulu Rochlin Recounts Her Experiences

Yes, group instruction! I can see the horrified stares, uplifted eyebrows, and disdainful shrugs of the readers of these words. I know, because I went through that stage myself. However, the movement is here, and cannot help but have a far-reaching effect. It is influential enough for you to investigate its progress and future.

It is generally taken for granted that music is necessary to help make for a complete and full life, and that participation increases enjoyment. What is more natural than that the next step in education is to give the child in the public school an opportunity for expression in the ways he is best fitted? Instrumental class lessons started very quietly, but have made definite headway. The movement is just in its infancy, especially here in the East, but if you, as future teachers, do not make group instruction a major part in your program, you will find yourself inadequately prepared to meet the demands of the day.

Perhaps you will realize the importance of group teaching when I tell you that I now have one hundred and fifty pupils in my public school classes who are studying violin in class lessons. Last year I had sixty. The children consider it a privilege and an honor to be allowed to enter the class. The average child enjoys having an audience when he performs. Do you remember asking Mother to listen to you practice? Remember taking your violin and rack into the kitchen where you practiced in a savory atmosphere and eagerly awaited Mother's approval? Well, carry that attitude over a little

further and you will see why children like class lessons, and why those lessons bring results.

I never have to discipline. The children are too interested in how John is playing—their turn for a solo performance may be next—and is there anything more dreadful to a child than the merciless ridicule of his companions? Naturally, that eliminates practice problems. The children are earnest in their desire to play. The course is elective, and if through practicing they can win the approval of the teacher and the admiration of their fellow students, it is no longer thought of as a chore.

I have been asked the following question many times, "Are you preparing to let loose upon that town one hundred and fifty hopeful performers and violin teachers?" In answer may I ask, how many of you remember your Latin, your algebra, and your geometry? How many of you are earning a living through those mediums? Do you recall the number of hours spent on those subjects? The purpose of instrumental teaching in the schools is to give the child an appreciation of music in a way he can best assimilate, by "actively doing." Perhaps only one of the hundred and fifty will become a professional violinist or teacher, but think of the enjoyment given to the others, think of the increased musical appreciation of our future school board directors, of our future parents. Music is rapidly becoming universal and no longer for a select few. It is up to us as serious musicians to recognize the fact and to try to guide the child properly.

In some of my classes I have children whose parents have not been working for over a year. The town supports them. Incidentally, I have discovered a child among them who is very talented. He could never have afforded private lessons. Isn't that an important angle to consider? Can't you see what an opportunity it is for the child, and how it helps to build up the morale of the family? These homes have no pianos or radios. No matter how woefully inadequate the earnest scrapings of the pupil may seem to us, to his family it is beautiful, and to him it is a great source of pride. It brings a little beauty and happiness into that home, which is sadly needed in these times of hardship, and makes it worth the effort. After all, isn't that the primary purpose of music?

A WORD TO TEACHERS

The closing remark of Dr. Erskine's address at the first Alumni meeting should be cause for serious reflection on the part of those teachers who have let themselves become merely teachers and have "no time" to keep up their own executive ability. "We must *all* show that we love what we are doing by *doing* it," he said. Dr. Damrosch added, "If one is too tired after a hard day's teaching to play a little chamber music, then other people are no doubt too tired after a busy day to attend concerts, and if other people are too tired to attend concerts, or to listen to their friends play, what will become of the art of music?"

The Graduate School

Activities of Juilliard Fellowship Holders

By The Constant Observer

From the New York Times, February 20th

THE Juilliard School of Music, which presented the new American opera *Jack and the Beanstalk*, by Louis Gruenberg and John Erskine, as the first of its productions in the new auditorium, went back two centuries and more for its second opera production of the season. This time it was a double bill, Henry Purcell's *Dido and Aeneas* and Giovanni Pergolesi's *La Serva Padrona*. The opera department of the school is responsible for these performances, with Albert Stoessel as conductor and Alfredo Valenti as stage director and designer of the sets. In the important rôles two casts have been alternating, one appearing in the performances of Thursday afternoon and last evening, the other appearing yesterday afternoon and tonight.

The opera orchestra of the graduate school played for both operas. In *Dido and Aeneas* members of the New York Oratorio Society supplemented the graduate school choral ensemble.

The performance of *Dido and Aeneas* is believed to be the first given in New York in operatic form, although the Society of the Friends of Music presented it in concert form several times. The present performances are following the edition of Edward J. Dent and retaining the original orchestration of strings and cembalo. The opera is 243 years old, but age does not wither the simple beauty of its music, which is so happily mated to the text. And *La Serva Padrona*, composed in 1733, which tells with disarming sprightliness the tale of the maid servant who manoeuvres her grumpy old master into marrying her, has point in this, the leap year. In short, there were operas in those days.

Dido and Aeneas was pleasing to eye and ear. If group scenes lacked mobility, it is partially the book's fault; if the merry-making of the sailors in one scene was vocally too young and fresh, it is a failing that leans to virtue's side. Miss Kraushaar has a clear, promising contralto that tends to shrillness in the top tones. She was a moving Dido, and her lament at the end of the opera, lying well within her voice, had richness and depth. Mr. Partridge was a clear-voiced Aeneas, and Miss Michelini, who was also in Thursday afternoon's performance, sang and acted with dignity and restraint. The others carried their shares with credit, and the dances, arranged by Nelly Reuschel, were lively. Particularly noteworthy was the simple and very effective set for the last scene—a couch against a dark drop, with subdued lights.

The Pergolesi opera, sung and spoken in Sydney Rosenfeld's serviceable translation, was also performed with spirit. Mr. Middleton, an amusing Dr. Pandolfo, has a deep, resonant voice that shows

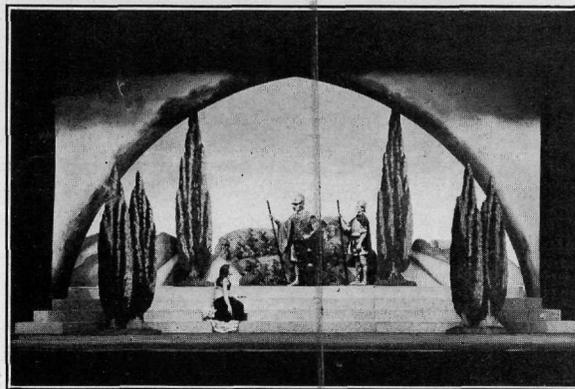
great promise. Miss Huddle sang agreeably. Mr. Stoessel conducted both operas with authority.

H. T.

*From the N. Y. Herald-Tribune, February 19th
(Concerning the alternate cast)*

Miss Hill, who has been heard here as a recitalist, was an admirable Dido in regard to appearance and demeanor; her voice was of good volume with a warm, though not invariably clear quality of tone. Miss Michelini sang with clarity and fluency, apart from some moments of tonal tenuousness.

Mr. Haywood was in good voice, singing well except for one or two passages of slight inaccuracy in regard to pitch. Dramatically his impersonation was rather colorless at first, but gained eloquence in the depiction of Aeneas's despair after his enforced departure. Belinda and Aeneas fared better than Dido in regard to clarity of diction, while the chorus merited praise. Floyd Worthington, Harold Boggess, Apolyna Stockus, Bertha Mae Schwan, Elizabeth Wysor and John Barr completed the cast.



A scene from "Dido and Aeneas," as presented at the Juilliard School of Music.

Pergolesi's sprightly operatic comedy had a spirited, zestful performance. Miss Antoine was a clear and light-voiced Zerpina, and Mr. Huehn the moving spirit of the comedy as Pandolfo.—F. D. P.

* * *

Elsa Hilger, formerly of the Graduate School's Cello Department, presented a recital on February 7th at the Waldorf-Astoria.

Muriel Kerr, a graduate of the Juilliard School, gave a piano recital at Town Hall on February 11th.

Bernard Hermann and *Charles Lichter* conducted a chamber symphony concert at the Juilliard School on February 13th. Both are holders of fellowships.

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Institute News

Student Activities

By One of Them

IN order to give the students of the Institute an opportunity of becoming better acquainted with each other and with music by performing ensemble works of all kinds, each grade has been organized this year. The first meeting, an assembly of first year pupils, took place on February 6th. Mr. Wedge, who was kind enough to devote a Saturday afternoon to the initiation of this plan, urged the students to sign up for ensemble and chorus work. A committee selected to take charge in the future consists of Roger Calderwood, Alphonse Carlo, Louis Sass and Adeline Steele. After the business meeting a musical program was given by Camilla Parlagh, Louis Potter and Robert Hunter.

Ruth Baylies was previously elected President of Grade I and Elizabeth Booth, Secretary. Further news of this student organization plan will appear in the next issue.

* * *

The winning art contribution to the *Baton* from a student, is the portrait of Dr. Erskine which appears on page 9. It was done by Rozella Ziegler Hinton who is studying 'cello with Mr. Willeke. Mrs. Hinton is a 1930 Institute graduate and a graduate of Oberlin College with the degrees of A.B. and B.M.

* * *

Robert Gross, who studies violin at the school, is the author of several compositions, which were performed at an intimate recital on January 31st. Two string quartets were played by *Robert Gross*, *Theodore Henkle*, *Frances Fletcher*, and *Norman Hollander*, all of whom study at the Institute. *Blanche Salomon* also played a suite for piano written by Mr. Gross.

* * *

Norman Plotkin, a student of piano in the Institute's post-graduate course, played in a Good Cheer Concert at De Witt Clinton High School on February 27th. The New York Music Week Association is conducting a series of twenty-five of these concerts throughout greater New York and Nassau County for the purpose of supporting the association and of assisting contestants whose parents are unemployed, to continue their lessons.

* * *

We know an Institute student who carries certain press clippings around with him in the hope that if he should die suddenly or get killed, he might perhaps be identified as a pianist! However, his identity may not be as vague as he thinks, as we have received the following journalistic comments:

We do not know how far our own Oklahoma City's Albert Kirkpatrick will go musically, though we know he will always represent the eclectic; but journalistically we believe he could go anywhere.

His letters from the Institute, which would be too few, however many there were, are among the bright spots in an otherwise drab life—the raisins in the else tasteless dough of existence, so to speak.

His last tells of the Stokowski concert in which he says the double F's "simply ran down your neck." He has a program note on the last number, which was entitled "Abraham Lincoln—a likeness in symphony form." Over "Abraham Lincoln" he has written, "or Adolf Menjou."

As for his playing, maybe it's not so bad, after all!, according to this notice: Mr. Kirkpatrick presented as fine a Beethoven as we have listened to in a long time. He played Opus 101 with as beautiful a lyric mood in the first movement as the most captious could ask, and followed this with a quite diabolic humor in the scherzo; a very fine performance.

And as for his composing proclivities: He is one young writer who seems content to develop technique in what has gone before, and to let originality take care of itself as a logical later development. He is not one of those who, as Howard Hanson says, expects to be born without parents.

* * *

A recent letter received by Elizabeth Phillips from a friend in London, contains this interesting paragraph:

I never pass the Drury Lane Theatre without thinking with interest of that Englishman, W. Vincent Wallace, whose opera "Maritana" was first produced here. I once heard you mention the work, but I had no idea its composer was so romantic an adventurer. He started his career as a violinist, it seems, but possessed of the wanderlure (you can sympathize) he got as far afield as Tasmania, New Zealand and Australia; he then started on a whaling voyage and barely escaped when the crew mutinied; he visited India where he was splendidly rewarded by the Queen of Oude, sailed to Valparaiso, crossed the Andes on a mule, travelled to Havana, Mexico and New Orleans and finally turned up one evening in 1845 in a private box at a London theatre. It was then he composed "Maritana" and occupied himself with writing for the piano-forte during a period of fourteen years—a long time for so restless a spirit. He was invited to write a work for the Paris opera, but his eyesight failing, he started off again on his travels, visiting both North and South America, gave many concerts, made a fortune and lost it, was nearly wrecked at sea and at last, in 1865 died peacefully in the Pyrenees Mountains. Isn't that little tale equal to the best thriller? Think what may be in store for you as a sister-musician!

The Alumni Association

The Institute's Disciples Rally

By a Graduate

GEORGE A. WEDGE, a man of constant and varied activity, as those who know him and those who have merely heard of him, realize alike, has found it possible to fill one more difficult position, and to fill it well. As President of the Institute's Alumni Association he was confronted this



Dr. Erskine, now an honorary member of the Alumni Association.
(Sketched by an Alumna)

year with the problem of reorganizing and reanimating a group of people who, though of common interest and training, were drifting further and further apart simply because they had no objective toward which, through cooperative effort, to work. At the beginning of the year Mr. Wedge suggested that one of the most valuable services of an Alumni Association such as ours was the interchange of ideas through lectures, demonstrations, concerts and the purely social contacts following them. Accordingly, he planned these events:

General Meeting with Addresses by Dr. Frank Damrosch and Dr. John Erskine
Wednesday, December 2nd

Anniversary Concert of the Institute
Saturday, January 16th

Program, Demonstration and Discussion of New Phases in Music Education
Wednesday, February 17th

Annual Alumni Concert and Reception
Wednesday, May 4th

Mr. Wedge sent out such alluring invitations to the meeting on February 17th that the largest group of alumni in the long history of their association assembled in the recital hall. Mr. Wedge spoke briefly of the association's *status quo*. He explained that two members from each class (who live now within commuting distance of the Institute) had been selected as representatives to form a council, and that the various committees are as follows: Executive, Ruth Dudley, Louis Bostelmann, Robert Toedt, Helen Kingsbury; Membership, Ethel Driggs, Richardson Irwin, Lillian Eubank Kempton, Anna Lapidus; Music, Constance Seeger, Charles Krane, Katherine Bacon Newstead, Samuel Gardner; Finance, Arthur Christmann, Edna Fearn, Milton Suskind, Alice Brocket; Auditing, Leila Sayre, Howard Murphy, Beatrice Haines Schneider, Ronald Murat.

Mr. Wedge then suggested that the Association invite Dr. Erskine, Miss Frank, and Miss Whiley to join its honorary members, who are at present Dr. Damrosch and Miss Emma Jeannette Brazier.

The President introduced Miss Helen Nash, who presented a group lesson in piano to three of her young pupils. Miss Lulu Rochlin next described her work with classes of violin students in the public schools in Connecticut. She and Mr. Samuel Gardner, her teacher at the Institute, who has assisted her in this work, have written for *Baton* readers an account of their experiment which appears on another page.

Chester La Follette read a letter from a teacher's agency in the Middle West, the purport of which was that graduates of schools whose musical standards are not as high as ours, are often given preference for positions because they hold the degree of Bachelor of Music, which the Institute is not authorized to confer.

After the program the alumni made a grand tour of the new building, graciously conducted by students of the Graduate School, and were finally led to the cafeteria, where refreshments were enjoyed amid such festivity that everyone lingered, chatting and renewing acquaintances, until very late.

A great many people from out-of-town had to

(Continued on Page 17)

ERNEST HUTCHESON, Dean of the Juilliard Graduate School, is a resounding title that to many music lovers signifies a celebrated pianist acting in the high capacity for which his distinction as a teacher so eminently fits him. To those who frequent the Juilliard building, however, it represents a familiar, though usually fugitive figure. One sees him in the lift with music under arm and a pupil in pursuit, bound for a rehearsal or a lesson. On occasion one gets a comparative "still life" of him in the Cafeteria, sometimes sheltered by the glass partitions of the Faculty's dining room, and at other times mingling democratically with the students.

His days are crowded. He teaches privately at the school, gives class lessons and lecture recitals, has administrative problems to confront, attends all auditions given to candidates for fellowships, and listens to the regular examinations of the present fellowship holders, not to mention innumerable concert and opera performances in the Juilliard Auditorium to which he must lend a beneficent presence.

Perhaps the most interesting opportunity to catch the *artist* in action is on the occasion of his weekly broadcast over Station WABC. It is 9:30 of a Sunday evening. The scene,—a large studio in the edifice of the Columbia Broadcasting System at Madison Avenue and 52nd Street. A preliminary rehearsal is just beginning. Mr. Hutcheson, seated at the keyboard, views with considerable surprise a second grand piano which has unexpectedly come sidling up to his own instrument. There is a mistake somewhere, it seems. Whispered conversation ensues, after which the redundant piano glides off in silence and Mr. Hutcheson turns back to his keyboard to take up the opening phrase of the solo part. There are repeated stops while the conductor, Howard Barlow, checks up on a doubtful A flat in the contrabass or implores a bit more of the *espressivo* from his woodwind section. Through it all the pianist plays in his customary, impeccable style, betraying not the least annoyance. Rather, he seems keenly interested in the whole proceeding, now pencil-marking a phrase in the orchestral part, now assisting the 'cellos to enter *after* the third beat instead of *on* it.

A small coterie of family and friends is scattered

Ernest H

Dean of the Juilliard

By Albert

across one end of the room, while in an adjacent cabinet Mrs. Hutcheson and Mr. Oscar Wagner are "listening in" to take note of pedal effects and tonal balance. Their observations are relayed to the performers and adjustments are made accordingly. A few minutes elapse between the end of the rehearsal and the actual broadcasting, during which everyone troops out into the commodious lounge for a smoke. We are on the twenty-second floor,

and there is a superb view of Manhattan's night lights to be had from the windows. This and the four ships' lanterns that light the room give one the curious sensation of sailing in a sky boat.

At 10:29 we crowd toward the studio door. Quite a sizable audience has "crashed in" tonight, but Mr. Hutcheson seems not at all disturbed. In fact, he has been getting happier by the minute since nine o'clock. One minute later we are on the air. An announcer presents the artists and his assistants, adding that Mr. Hutcheson will introduce his own numbers as is his custom, whereupon a familiar voice greets the unseen audience. His remarks are brief and

skilfully made. Almost immediately we are hearing the concerto again. It happens to be Beethoven's No. I in C major. Thanks to his extraordinary repertoire which includes twenty-five concerti, Mr. Hutcheson has been able to give one or two movements from a concerto each week over a period of many months.

As he plays, his face takes on new light. He appears at times to be listening, with a certain air of detachment, as though to the performance of another person. Everything he does is fluent and definitive. Even his glance at the page has rhythmic qualities. Obviously he sees not bars and notes, but music. Now we have a swift scale passage and a short cadential trill—he comes up smiling, much as one might smile who has placed a neat and inaccessible shot in—well, tennis, for instance!

The concluding number of the program is an Arensky Valse for two pianos in which Mr. Hutcheson's pupil, Beulah Duffey, participates. Mr. Hutcheson says a few words in behalf of this light and graceful piece of music, adding that Beethoven himself



Mr. and Mrs. Ernest Hutcheson and Mr. Oscar Wagner enjoy recreation hours on the Spreewald near Berlin.

Hutcheson

ard Graduate School

Kirkpatrick

was not averse to waltzes and (in strict confidence) that of the two, Arensky really wrote the better waltzes. Then, on with the dance! It is played with great charm and delicacy, and suddenly we are treated to the rather novel spectacle of seeing the petite blonde assistant, who is enjoying a hearty cold this evening, seize a cadenza with one hand while reaching for her handkerchief to stifle a sneeze with the other. On the count of two she drops the handkerchief and on the next count her left hand joins its partner to sweep on down the scale in flawless legato. Try that on your piano!

While you are trying it, we shall say a few words of magic and move the clock back five hours. The time is now tea time, believe it or not, and we have just arrived in the living room of the Hutcheson apartment. It is a spacious room with wide doors, white woodwork, and a marble fireplace. An Oriental rug, yellow drapery, and tall metal torchères color the scene. An impressive Chinese portrait hangs above the mantelpiece, showing us an attitudinizing gentleman of the Ming period, garbed in a peculiar shade of red. Two vases, one on either side of the picture, are of almost the same hue. Anything Ming, you know, is quite priceless, so when a devoted friend wanted to give them the portrait, Mrs. Hutcheson could not persuade herself to accept; she is just keeping it for a while to please the owner. Two grand pianos are disposed like the vases, but we *did* see the vases first. Continuing our tour, we come to a complete stop and sit down—the rest of the room is occupied by a lifesized ping-pong table and its appurtenances, including two agile gentlemen. The Hutchesons keep open house at tea time on Sundays, when pupils and friends drop in. Music filters through the doors of Mr. Hutcheson's studio, for the conductor of WABC's orchestra comes every Sunday at three to rehearse the timing of the program, a business which often keeps them busy until six or later. Mr. Hutcheson has very little to say while tea is served. Music is on his mind, as indeed it should be. He just moves good-naturedly among

the tea things, and very soon disappears into the depths of his studio again. We too do a disappearing act, into Mrs. Hutcheson's studio, however, where all manner of pleasant surprises await us. First, there are reams of photographs—scenes at Lake Chautauqua, where Mr. Hutcheson holds master classes and lectures in the summers, and enough interesting group pictures to fill a supplementary section of this issue. Among them were informal snapshots of Dr. Erskine, Mr. Wagner, and a half-dozen or more of the current fellowship holders, as well as of Maier and Pattison, who for years took their programs to "Hutchie," as the pupils say, for criticism. Some amusing ones of George Gershwin date from the period of his first concerto.

Dearest of all to both Mr. and Mrs. Hutcheson, are the pictures of their home at Sandwich, on Cape Cod. It is perched high on a hill so steep that one side of the place needs stilts, and the view looks out over a sea of tree tops, across a little lake (their bathtub, incidentally) and onto the "vast and howling main." They lead a real camp life here, usually from August to October, and after that during week-ends, often as late as November. There is one big central room, simply furnished. Porches are on all sides. They sleep, cook, and eat out-of-doors. Two ramshackle Fords and a third slightly less dilapidated, are their conveyances. Mr. Hutcheson has a studio, distant a short walk from the cottage. The garage is occupied by a ping-pong table, and occasionally by the piano of a visiting pupil, but *never* by a car. Mr. Hutcheson fishes, chops wood for the

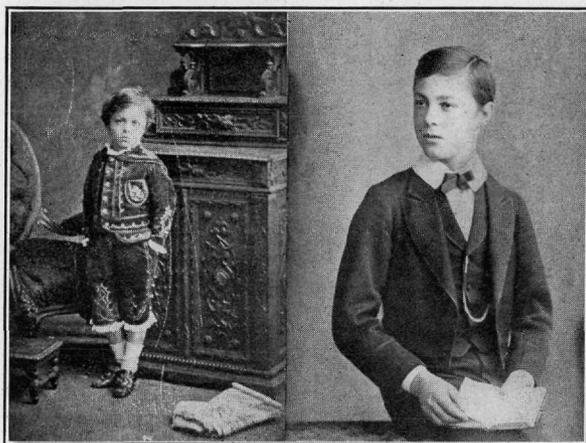


Ernest Hutcheson in his favorite retreat, his camp at Sandwich on Cape Cod.

fire, looks after the trees, and clears the forest (in spots only). Here, also, he indulges an occasional fancy for all sorts of experiments. Once it was the culture of mushrooms. Some mushrooms are poisonous, others not. One discovers by eating them, in small doses. All mushrooms shed spores indiscriminately. It was great fun! But science benefited by their experiments, for Mr. Hutcheson was able to present Thomas Edison with an entirely new species of the fungus.

Mr. Hutcheson has long been deeply interested in the music school at Lake Chautauqua, New York, which has flourished exceedingly under his administration. When he was first called to Chautauqua to become head of the piano department, things

there were not all that could be desired. Contrariwise, things were so bad that Mr. Hutcheson felt that musicians should not be induced to spend six weeks of a summer under such working conditions as were then available. The studios were located in a large pier building which sheltered numerous other dynamic but unmusical professions. There were almost no facilities, and a great many flies. Passing steamboats whistled a mournful B flat, disruptive to A major calm. Hence, one of Mr. Hutcheson's first official acts was to resign for the following season. The association, however, begged him to reconsider his refusal to carry on the work, and asked him to cooperate with them to make the place musically efficient. That, of course, was right



Ernest Hutcheson during the child-prodigy years of his career.

in Mr. Hutcheson's particular line. He stayed, and Chautauqua improved. First they put up a studio building, beautifully situated on a high point away from the noises of the pier. There were wide verandahs where one could revel in glowing sunsets and music that came streaming through open studio doors. There were individual studios for Mr. Hutcheson and his assistants, and there was a small hall seating somewhat less than one hundred persons for class lessons and lectures. A high standard was set for those who studied there. They must agree to devote four hours daily to practice and were expected to attend lectures, recitals, symphony concerts, and of recent years, opera, the policy being one of total immersion in a sea of music. This policy is against Mr. Hutcheson's usual or "winter" principles. A scholarly and alert person himself, he realizes that one must bring more to one's art than the daily routine, more even than a comprehensive knowledge of the literature of the art (hard as that is to attain), but he feels that during the short space of a six weeks' summer course one can accomplish worthwhile work only by intense concentration.

The excellence of his reasoning is demonstrated in the results. Five students played concertos last season on the symphonic programs. The opera is

an achievement of the last few years. The first attempts at operatic performances were made in the stadium, and the results were not entirely satisfactory. The Norton Memorial provided funds to build an opera house. Lorado Taft recommended the architect and took keen personal interest in the project. It is said to be "a perfect little gem." A *Baton* of bygone years reports that the opera, under the direction of Albert Stoessel, has special scenery equipment, a chorus, and orchestral accompaniment. The repertoire at that time included a half-dozen popular operas. The choir, for which Chautauqua has been famous for over fifty years, ever since the place was founded by Bishop Vincent and Lewis Miller, is selected from the three thousand students of the summer schools. Many of those chosen return year after year. The singers meet twice a day for rehearsal, and on special occasions combine with visiting choirs. Many of the faculty of New York University teach there during the season which opens July 8th and closes August 17th. Credit is given by the University for study there. In the music school are departments of voice, violin, public school music, and orchestral instruments.

In Mr. Hutcheson's teaching he aims especially to maintain an accurate estimate of his pupils' natural gifts and progress. To gain this objective more readily, he keeps loose-leaf notebooks with a separate page for each student, recording therein the pieces studied and the special errors and weaknesses then apparent. When considerable time has elapsed it is quite easy for him to decide from his records, exactly how much general and specific progress the pupil has made. Mrs. Hutcheson says that a new pupil once came to her in considerable distress, complaining that while she played for Mr. Hutcheson, he did nothing but sit at his desk and write.

"Ah," replied Mrs. Hutcheson, "but if you could have seen what he was writing!"

There are, to date, over one thousand pupils whose musical genealogy can be traced in these books. They are numbered by the year, and each student receives his number in the Chautauqua series and also one in the grand series of all the pupils. The process works inversely at this end. Mr. Erskine's first entry was made in 1922. A little footnote says, "would like Tues. & Thurs." Their mutual friendship precedes this by a number of years. It began when Mr. Erskine first came to Chautauqua to lecture in the school. Mr. Wagner's first entry also precedes this by a couple of years. Subsequently he became assistant to Mr. Hutcheson and has been "saving his life" ever since. As Assistant Dean of the Juilliard Graduate School, he looks after the innumerable details that would make the Dean's life as concert artist practically impossible. These three are almost inseparable friends. Dr. Erskine lives in the penthouse on the roof of the building in which the Hutchesons have their apartment, and Mr. Wagner lives just around the corner.

Among the souvenirs which she has been showing us, Mrs. Hutcheson has a most prized possession, a choral work with baritone solo and orchestral accompaniment by Franz Liszt, *St. Francis of Assisi's Hymn to the Sun*, which was dedicated by the composer to her father "in devoted friendship, with thanks and deep respect." This at once projects us into the past, when Ernest Hutcheson was a youth of twenty years. He had come to Weimar to study with Bernhard Stavenhagen, most beloved of all Liszt's pupils. But even then Mr. Hutcheson was no novice in the musical world. He had known it intimately from his cradle days in Melbourne, Australia; had ploughed his ivory way through child-prodigy-hood, leaving a long trail of successful concerts behind him. He had found time meanwhile to study at the Leipzig Conservatory with Reinecke, Zwintscher and Jadassohn. The next logical step for an incipient virtuoso was toward Weimar, so there he went, staying to absorb thoroughly the Liszt tradition, and teaching on the side. Here he met the Baroness Irmgart Senfft von Pilsach, who came from a very musical family, as the Liszt manuscript would certainly indicate. Several years later she and Ernest Hutcheson were married in London, moving very soon to Berlin, as a convenient base for pianistic operations on the Continent. His tours extended from Russia to the United States, and his fame grew rapidly. He won renown not only as a pianist, composer, and conductor, but also as a man of exceptional general culture and learning. Always an omnivorous reader, he had, while still a mere boy, mapped out and pursued a systematic course of study including philosophy, history, art, and science.

One important result of his visit to this country was a connection with the Peabody Institute of Baltimore, a school which, he says, resembles, to some extent, our own Institute of Musical Art in its processes. He became head of the piano department, did much to further the development of the school, and gained for himself invaluable experience to add to the many fine qualities he brings to his present post. From Baltimore the Hutchesons returned to Germany until the outbreak of the World War. Since then the United States has been their home.

The Hutchesons have two sons, Harold, who is in the post-graduate school at Yale, and Arnold, who is with Steinway & Sons. A roll call of their

friends would read like a page from "Who's Who," but among those of their most intimate associates were Busoni, who was greatly interested in Mr. Hutcheson during his youth, and Harold Randolph, Dean of the Peabody Institute, for whom their first son was named. Paderewski, too, is a devoted friend.

If ever a man loved his profession, Ernest Hutcheson does. In this connection he remarked: "It seems strange to me that young pianists should ask if it is worth while for them to study. They probably want to know if I can guarantee them professional success—which no man can do. Art is always worth while. The joy of work, of development, irrespective of success, is keen. The study of music is a great pursuit, full of beauty and alive



Ernest Hutcheson and his pupil, Beulah Duffey, preparing for the Sunday evening radio program.

with intellectual as well as technical interest. It brings you into intimate contact with life and offers unusual personal freedom. As an art, there is none greater; as a study, none more fascinating."

In musical faith he believes that salvation is to be attained by immersion in Bach. As for the Moderns, he puts his faith in the everlasting principle of the ages—that the best will endure.

Conspicuously absent from this chronicle has been the recital of praise and triumph which one usually attaches to the life record of a great artist, but surely there are few, if any, who do not know that Ernest Hutcheson has been numbered since youth among the eminent piano virtuosi, and that by reason of his manifold successful activities and his devotion to the propagation of musical culture his name has already earned an enduring place in musical history.



—Sketch by Flora Louise Kaiser

IN THE NEWS
By Mildred Schreiber

TWO celebrated musicians had birthdays the last week in January. January 30th was the seventieth birthday of Walter Damrosch, beloved of all American school children and millions of grown-ups throughout the nation. No living musician can look back on a lifetime more active, more versatile, or more acclaimed. Asked, by a representative of the *New York Times*, about his present plans, he is quoted as saying, "I have found this out. There is no rest! And this for the best of reasons; there is always so much that is new and interesting to do." Witness his achievements in the last six years in making radio a very definite cultural influence that reaches into the most remote spots in the country. When asked his opinion of modern music Dr. Damrosch said, "I am not very optimistic. The ultra-modern composers of today . . . seek to eliminate human emotions altogether from their work, and all their efforts seem based on creating a kind of nervous excitement which soon tires and finally bores the listeners.

"However, I am young yet, and what today seems ugly and even diseased in its manifestations may seem beautiful to me fifty years from today. Let us wait and see!"

He received thousands of letters of congratulation from his friends and admirers in every state in the Union.

On January 25th Antonio Scotti observed his sixty-fifth birthday. He received congratulations all through the day via telephone, telegram, and personal visits.

A propos of the unemployment, the situation has occasioned these pithy observations:

Paderewski: "I would at any time advise only the really talented to make it [music] a profession. . . . At the same time, I believe that there should be a more general study of music . . . less professionally and more educationally."

John Erskine: "There are no economic possibilities, except for the patron, in any of the creative arts."

W. J. Henderson: "Music is a beautiful art, but a rotten business. . . . There is no place but the top, there is no middle ground, and the bottom is strewn with wrecks."

Walter Damrosch: "New York is in a catastrophic condition." He urges young musicians to remain in their native locales, and says "the result will be a culture such as this country has never seen."

Fritz Kreisler: "I don't think the general situation is so bad. . . . It is true that there is a depres-

sion, but personally I don't notice it much. My concerts continue to be well attended and the performances of the great American symphony orchestras always draw sold-out houses. The ones who suffer are the new soloists, the unknown."

In the recent revival of the opera *Lakmé*, Lily Pons, as the young Hindu girl, wore costumes which she obtained, with the aid of Willem Holst, famous Oriental art expert, from the Hindus themselves. The skirt she wore in the first act is more than a hundred years old, and is made of hand-woven Indian cloth of linen and pure gold. The sari used in the last act is of Indian silk tissue, and was woven two hundred years ago. All Miss Pons' jewelry is genuine antique Hindu work.

"Miss Pons made a charming *Lakmé*," wrote W. J. Henderson in the *Sun*. "The rôle is a trying one because the florid music is well suited to a light and high voice, but the declamation and some of the cantilena call for a deeper tone and a more dramatic accent. Miss Pons, of course, reached her high point with the bell song, which she sang brilliantly. The young soprano put a success to her credit and will doubtless be heard often as the Indian maid. The Metropolitan production is one of much merit . . . the pictures opulent and varied . . . groupings excellent . . . the ballet one of the best ever seen on that stage."

During the past month the following compositions played in New York for the first time merited extensive comments from the critics and the public.

The ballet music *Prodigal Son* of Prokofieff, played by the Philharmonic-Symphony Society, Bruno Walter conducting.

The *Second Rhapsody* of George Gershwin, played by the Boston Symphony, Serge Koussevitzki conducting.

Louis Gruenberg's *Quintet*, op. 33, played by the New World Quartet and Gruenberg.

Verdi's *Simon Boccanegra*, written in 1857, but never before performed here, at the Metropolitan.

In Berlin Paul Wittgenstein, famous one-arm pianist, and the Berlin Philharmonic, Kleiber conducting, played Ravel's new *Concerto for the Left Hand*, which was written for Dr. Wittgenstein.

In Paris Maurice Ravel conducted his newest work, a *Concerto for Piano*.

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FRANK DAMROSCH

(Continued from Page 4)

Union to the number of 900. Not only do they have the educational advantage of hearing some of the best unaccompanied music beautifully and artistically performed, but they also, from that elevated position, take part in the concert." "How do you manage that?" we ask. "Well, when we do a Bach church cantata the 900 sing the chorale, and I assure you the effect is quite beautiful as the voices singing those simple strains float down from the far-away distance. In the setting of the 134th Psalm by Jan Pieters Sweelinck, based upon the Old 100th tune, the melody, sung *ppp*, greatly moved the audience and us on the platform with its beauty and grandeur as sung by those artistically-minded working people. It carried us four hundred years back, and I was immensely gratified when the occupants of the gallery said to me—referring to the whole Psalm—"Could not we sing that?"

The following is a typical programme of a concert given by the Musical Art Society of New York, the tastefully got-up book of words, with a frontispiece portrait of J. P. Sweelinck, having the advantage of notes and translations by Mr. H. E. Krehbiel:

December 17, 1903.

PART I.

Ave Maria	<i>Palestrina</i>
Old German Christmas Songs: Weihnachtsgesang (1452). Weihnachtslied (1430).	
Gaudete Omnes (Five Voices).....	<i>Sweelinck</i>
Old German Christmas Songs: Oh Freude uber Freud'.....	<i>Eccard</i>
Stille Nacht, Heilige Nacht.....	<i>Gruber</i>
Psalm xxxix	<i>Bortniansky</i>

PART II.

Concerto in F major for two wind choirs and string orchestra.....	<i>Handel</i>
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PART III.

Fusca, in thy starry eyes. Ballet for Five Voices.....	<i>Tomkins</i>
Four Songs: Morgen; Mittag; Abend; Nacht	<i>Lassen</i>
All meine Herzgedanken Im Herbst	<i>Brahms</i>
Schön Rothraut Sommerlied	<i>Schumann.</i>
Talismane	

Yet another artistic iron in the fire has to be placed to the credit of Dr. Damrosch's industry and organizing faculties. Seven years ago he was appointed Supervisor (director) of singing in the Public Schools of New York. This post at once gave him 300,000 juvenile pupils exclusive of 7,000 school teachers! In this he has the help of twenty-six assistants who work different districts, each teacher giving a class-singing lesson of ten to fifteen minutes every day in the various schools of the city. At the age of six each child joins the singing-class, and by the time he (or she) is fourteen, three-part songs are performed at sight. In addition to sight-singing (from the staff notation), voice culture is taught, and the artistic rendering of songs,

their poetic import, &c., are dwelt upon and encouraged in every way. Who can estimate the influence of such work on the musical taste of the rising generation?

Again: Six years ago he organized the Symphony Concerts for Young People, which he conducts. These educational music-makings are held in Carnegie Hall on six Saturday afternoons during the season. They pay their way, nearly the whole house being subscribed for at the commencement of the season, though generous-hearted Mr. Carnegie is quite prepared to meet any deficit. "The seats upstairs are very cheap," says Dr. Damrosch, "and are occupied by teachers and pupils from the elementary schools to the number of 1,500. The programmes are short—not more than three or four numbers. I give a short explanation of the Symphony, &c., about to be played—an analysis of its form, illustrated by excerpts played by the orchestra, and then we play the work right through." There is a good deal of elasticity in the term *Young* as regards the people who attend these delightful concerts, as their ages range from six to sixty; but the three-scorers who greatly enjoy those full-scores are young in spirit in spite of their grey hairs. And why not, under the rejuvenating influences of music?



Walter and Frank Damrosch, famous names in the history of music in America.

In concluding this interesting feature of Dr. Damrosch's musical life we give an outline of one season's programmes:

OUTLINE OF THE PROGRAMMES.

No. 1

Overture to "Euryanthe"	<i>Weber</i>
Ballet-music from "Orpheus"	<i>Glück</i>
Marche Militaire	<i>Schubert</i>

No. 2

"A Midsummer Night's Dream." Comedy by William Shakespeare, with Overture and Incidental music by <i>Mendelssohn</i> (The Play to be read. The Music to be performed by full orchestra, ladies' chorus and solo voices.)	
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No. 3

Suite, "Peer Gynt"	<i>Grieg</i>
Norwegian Melodies	<i>Svendsen</i>
A Swedish Wedding March.....	<i>Södermann</i>

No. 4
 Pastoral Symphony (No. 6, in F)*Beethoven*
 Hungarian Dances*Brahms*

No. 5
 Phaëton—Symphonic Poem.....*Saint-Saëns*
 Minuet*Boccherini*
 Polonaise, from Suite No. 3.....*Tschaikovsky*

No. 6
 Siegfried's Rhine Journey
 Siegfried's Funeral March
 From "Die Götterdämmerung"*Wagner*
 Overture: Introduction to Act II. and Spinning
 Chorus from the "Flying Dutchman"*Wagner*
 (With Solo and Chorus of Maidens.)

SOLOISTS.

At the first concert, Mr. Ossip Gabrilowitsch,
 Pianist.

Arrangements are being made with a well-known
 actor to read the "Midsummer Night's Dream."

Miss Maud McCarthy and Miss Helen Henschel.

Accompanying the above "outline" is a statement
 which gives the "why and the wherefore" of the
 Symphony Concerts for Young People. It reads
 thus:

The name of these Concerts indicates the idea
 which four years ago prompted their establishment,
 but it also suggests a limitation which does not really
 exist. In the pursuit of the original intention, a far
 wider range of usefulness at once revealed itself.
 Many truly musical persons find in the usual Or-
 chestral Concert a labyrinth of bewildering beauties,
 in which they too often lose the path. Of these "old-
 er" people, many have become faithful attendants at
 the Concerts, enjoying with the "young" people,
 whose taste must be directed, the charm and variety
 of the programmes.

In the brief explanations which precede the orches-
 tral numbers, Mr. Damrosch aims primarily, by the
 exposition of the separate themes and of their weav-
 ing together, to teach the ear to listen to the details
 while the mind grasps the unity of the composition.
 He seeks further, by declaring the meaning of the
 themes and by bringing out the emotional qualities of
 melody and treatment, to show how deep and broad
 is the significance of true music, desiring so to fix it
 upon the memory that its value shall transcend the
 mere enjoyment or excitement of the moment.

That young people appreciate these Concerts is
 abundantly attested in the frank and intelligent com-
 ments and lively discussions frequently overheard.

That teachers have found them full of helpful sug-
 gestions has been many times gratefully acknowledged.

That older people thoroughly enjoy them may be
 seen in every audience, many responding to the
 beauties of the programme and others doubtless echo-
 ing the regret expressed by a subscriber that these
 things had not been explained to him in his youth,
 so that he might always have heard with two ears
 instead of one. To hear not only with both ears, but
 with the understanding, these are questions of grad-
 ual training and culture, by which we may finally
 come to know the inward sense as well as the out-
 ward beauty of music.

Not the least important of Dr. Damrosch's multi-
 farious musical duties is the conductorship of the
 Oratorio Society of New York, a post he has worthily
 held since 1898. This, the oldest and most im-
 portant choral organization in New York, was
 founded by Dr. Leopold Damrosch in 1873; Mr.

Carnegie is the President. With an enterprise char-
 acteristic of its conductor this Society gave the first
 performance in America of Sir Edward Elgar's
The Apostles, an event which took place on March
 24, 1904, in the Carnegie Music Hall. Dr. Dam-
 rosch conducts two societies in Philadelphia—
 the Orpheus Club (60 male voices) and the Eury-
 dice Society (120 ladies' voices), both these appoint-
 ments dating from 1897. He has recently accepted
 the leadership of the Mendelssohn Glee Club, an
 organization of male singers which is one of the
 oldest and best in the country.

At present Dr. Damrosch is doing preparatory
 work for the organization of a new school of music
 in New York for which large endowments have been
 secured. In regard to this important venture, he
 says: "The School of Musical Art will aim to give
 to all students a broad and thorough musical edu-
 cation. No student will be permitted to study only
 one branch of the art, but will be required to pursue
 a prescribed course, which will include all the sub-
 jects necessary to a good all-round education in
 music. The best teachers—to be secured in Europe
 and America—will comprise the Faculty, and the
 school will aim only for the highest artistic ideals."

Finally, Dr. Frank Damrosch is an artist-minded
 musician of relentless energy. "Picking up," hard
 work, thoroughness, philanthropic aims and organ-
 izing zeal, seasoned with a genial temperament and
 commendable modesty, are qualities that have com-
 bined to make him a man of mark and one to be
 esteemed for his own and for his work's sake. In
 June last, Yale University conferred upon him the
 honorary degree of Doctor of Music. The general
 satisfaction resulting upon this unsought distinction
 cannot be better summarized or expressed than in
 the following extract from the New York *Sun*, a
 quotation which may fitly close this biographical
 sketch:

"Yale University did a graceful and appro-
 priate act in conferring the degree of Doctor of
 Music on FRANK DAMROSCH, supervisor of
 music in the public schools in this city. No
 other man has done as much as Mr. DAMROSCH
 for the spread of musical taste and intelligence
 in New York. His Saturday afternoon con-
 certs, with explanatory lectures, and his singing
 classes for the people have brought many thou-
 sands into close communion with great and re-
 fining works of art. And withal Mr. DAM-
 ROSCH is so modest that honor has to seek him,
 for he has never courted notoriety."

THE SPIRIT OF EXAMS

During mid-year examinations, when every pupil
 in the Institute performed for Dr. Damrosch, a stu-
 dent of singing came to his office to sing *Wonne der*
Wehmuth. In announcing the title, she was sur-
 prised and horrified to hear herself say *Wonne der*
Vermouth. Dr. Damrosch looked up and asked sly-
 ly, "Will this be French or Italian Vermouth?"

FORTISSIMO

(Continued from Page 2)

Lonny Epstein, of the Institute's piano faculty, gave the ninth Artists' Recital at the Institute on February 29th.

Bernard Wagenaar's Second String Quartet will have its first performance by the Gordon String Quartet at Town Hall on March 9th. Mr. Wagenaar is a member of our Theory Faculty.

Felix Salmond, of the Graduate School's Department of 'Cello, who has given a New York recital this year and who played at one of the Juilliard School's Wednesday afternoon concerts, appeared in Chicago on November 15th.

Naoum Blinder, who teaches violin at the Institute, gave a Chicago concert on November 22nd.

Albert Stoessel, director of the Juilliard School's opera department, will direct the Oratorio Society in the first performance of Sir Edward Elgar's *Dream of Gerontius* to be given here since 1921. Two Psalms by Gustav Holst will also be given in honor of their distinguished English composer, who is visiting this country. The concert will be given on March 14th.

GRADUATE SCHOOL NEWS

(Continued from Page 7)

Adele Marcus, a former Juilliard fellowship holder, presented a piano recital at Town Hall on January 30th.

Diane Bernhard, a graduate of the Juilliard School's piano department, was heard in a concert at the Barbizon on February 7th.

Sada Shuchari, violinist, who studied at the Graduate School, gave a recital at Town Hall on February 25th.

Helen Marshall, who studies violin at the Graduate School, illustrated a lecture on "Schoenberg vs. Hindemith," at the Roerich Museum on February 17th.

Huddie Johnson, also a pianist who received her training at the Graduate School, will give a program at the Barbizon on March 1st.

Mary Catherine Akins, soprano, who holds a Juilliard fellowship, and *Dudley Marwick*, bass, one of the Graduate School's first students, will be among the soloists in the Oratorio Society's presentation of the *Dream of Gerontius*, March 14th.

Inga Hill, the contralto, who alternated in the name part in the Juilliard School's production of *Dido and Aeneas*, presented this month, made her second appearance of the season recently in a recital of songs at the Barbizon. The singer opened her program with a Rossi aria from *Mitridate*, and proceeded through groups of Schubert, Franz and Strauss to an English group. The printed list closed with Rachmaninoff's *Floods of Spring*. Miss Hill's audience seemed to prefer her handling of the Franz and Strauss groups; it was an enthusiastic house, and the largest that the Barbizon has seen this season.

ALUMNI ASSOCIATION

(Continued from Page 9)

leave before the program was over, but as accurately as we could learn afterward, those present were:

Esther M. Achinstein
Mary Allison
Ellen Anderson
Mabel M. Anderson
Samuel Applebaum
Suzanne Hotkine Avins

George Barth
Cornelia Basky
Albertina H. Bielek
Clara Blankman
Helen Block
Emily Boekell
Louis J. Bostelmann
Miriam Brenner
Francis Burkley
Raymond Burrows
Cinnabelle Burzinsky

Lilian Carpenter
Francis Christmas
Mildred Cohn
Dorothy Cooper
Pauline Corliss
Virginia Coy
Arthur Christmann
Dorothy Crowthers

Carl R. Diton
Elizabeth Druckenmiller

Bertha Eggers

Forbes Fancher
Edna Fearn
Edith Romm Fields
Charlotte Schwartz Fogelson
Zelinda V. Fornoni
Sidonia Froelich

Ethel Gansler
Bertha Gluck
Frances Goldenthal
Hermoine Brown Green
Mrs. Bessie Greenberg
Dora Gutentag

Elizabeth F. Harris
Louise Havens
Marion E. Hebbard
Stella G. Heiden
Sadie R. Helfgott
Amy Herman
Jeannette B. Herreshoff
Isabella Hertzman
Mildred Higginson

Richardson Irwin
Rose Wolf Irwin
Lillian Eubank Kempton
Bernard Kirshbaum
Eva Klinger
Beatrice M. Klunter
Leonore Kraeuter

Anna Lapidus
Jennie Levin
Harold Lewis
Minnie Liebling
Anthony Loudis

Edna Mason
Gladys Mayo
Andrew McKinley
Helen McPherson
Pauline Michel
Ronald Murat
Howard A. Murphy

Esther Naiman
Loie Nickerson
Ruth Norman
Marion E. Noyes

Jennie M. Oakley
Esther Ostroff

Mrs. C. L. Pincu
Dorothy Hofflin Poland
Constance C. Poole
Charles Posnak
Yetta Posnak
Eleanore Broecker Post
Walter F. Potter

Jenia Seidman Rabinowitz
Valentine Righthand
Lulu Rochlin
Anna S. Ruziak

Lila Sayre
Beatrice Schneider
Erich Schaefer
Constance Seeger
Guy Snell
Virginia M. Spadea
Wesley G. Sontag
Belle J. Soudant
Elizabeth Stutsman
Mina Sussman

Howard Talley
Mrs. Arthur G. Taylor
Florence Turitz

Grace Upington

Ruth Van Doren

Dorothy Wagner
George A. Wedge
Helen Windsor
Lillian Reznikoff Wolfe
Margaretha Siegmann Wolff
Sarah Wolfson
Edna Wyckoff

Mario Zoccola
Sadie Zuckerman

Lamar Stringfield, an Artist Graduate, who has devoted himself to American folk-music for a number of years, is to direct the newly-founded Institute of Folk Music at the University of North Carolina.

The Perolé String Quartet, composed of Joseph Coleman, Max Hollander, Lillian Fuchs, and Julius Kahn (the last three are graduates of the Institute), will give a series of eight concerts at

New York University, Washington Square College, on Mondays at 3 P. M. during March, April and May. All the Beethoven Quartets will be performed. Subscriptions may be secured by writing to the music department of the university. This ensemble took part in the program of the League of Composers on February 8th, which was devoted to the works of a group of young Europeans. The *New York Times* made the comment that although the concert "revealed no music of great moment," the League must be praised for giving young composers the "breath of life—an audition!"

Calle 25 no. 369,
Vedado, Havana,
January 22nd, 1932.

Dear Mr. Wedge:

When I received the letter from the Alumni Association I was very glad to see that you are its president.

I don't know if you remember me or not; we were so many in your class that it must be quite difficult to remember everyone. Although I haven't been in New York since 1924 I always have news from different friends at the Institute.

I have always planned to go back and take a post-graduate course, but somehow I haven't been able to carry it through.

We have a society here called Pro-Arte Musical that brings artists to Havana. Joseph Fuchs and Ted Rautenburg came with the Cleveland Symphony Orchestra and we certainly enjoyed many hours talking of the years we spent at the Institute. We were pleasantly surprised by Miss Crowthers' visit last year and of course our main topic of conversation was the Institute.

Miss Caridad Benitez, a Cuban newspaper writer, was in New York during the inaugural week of the new school and she has praised it most highly. I have read of your many activities and know how busy you are, and hope that in writing to you I am not taking too much of your time. I am enclosing a money-order for the Alumni Association.

Sincerely yours,
Clotilde Pujol.

Wentworth Military Academy,
Lexington, Missouri.
January 18, 1932.

Dear Mr. Wedge:

It always gives my heart a peculiar ache and brings a tightness to my throat and a mist to my eyes to receive any communication from the dear old Institute. None of you who live in New York all of the time or teach at the Institute can possibly know the nostalgia which comes to an old student who is as far removed as I am from the old surroundings and all that goes with them.

It only seems yesterday—the production of *Pinafore* which you helped to train, and the ensemble piano classes which you directed.

Our lives here in a military school, of which my husband is superintendent, are full to overflowing, and I enjoy my teaching, my home and my four

children all growing up. Our scholastic connections are with the University of Chicago, military ones with associations in Washington, so that our trips are usually between these two cities and I have not seen New York in many years.

I have your books on Keyboard Harmony and have found them most helpful in every way in teaching. Since leaving the Institute I have studied organ and have the directorship of the choir here in one of the churches. I belong to the Kansas City Music Club and have been on the board of directors of the State Federation, but have not the time for club work.

Sincerely,
Marion Logan Kean Sellers.

15 Porterville Road,
East Aurora, N. Y.,
January 23rd, 1932.

Dear Mr. Wedge:

Thank you for the Alumni letter. It was nice to hear from the Institute again and to recognize your signature; so I am taking this opportunity to tell you how much the work I did in your classes has meant to me since I have been pursuing an avocation in music.

If you will remember back a few years to a time before you had had any books published, when you were using manuscripts in your classes, you may remember an anxious student sitting on the front row with a frown of perplexity and indecision who literally made your life miserable by plying questions while you were dictating. Let me hasten to add that the work I did at that time has been of inestimable value to me since, and I certainly thank you for your patience and consideration.

I am now married and have a five-year-old daughter, and just as if family and social life were not enough, I have a church position in a large Buffalo church as soprano soloist with a quartette and a chorus of thirty voices.

It may interest you to know that I have recommended your books to the supervisors of music in the school here in the village and they have found them so helpful that they hope to use one of them as a textbook next year. They spoke of the advantage of so many good exercises.

Sincerely,
Adelaide C. Holt.

ACCIDENTALS

(Continued from Page 14)

Some of the outstanding individual performances of the month were:

Goeta Ljungberg as Isolde, at the Metropolitan. Miss Ljungberg continues to fascinate with her intelligent interpretation, and keen sense of dramatic effect.

Fritz Reiner, conducting the Philadelphia Orchestra in a notable rendition of Richard Strauss's *Also Sprach Zarathustra*, the tone poem after Frederick

Nietzsche's work of the same name.

Yehudi Menuhin, in his two New York recitals of the season, at Carnegie Hall, and his two appearances with the Philharmonic Symphony orchestra under the leadership of Bruno Walter.

Other soloists with the Philharmonic Symphony: Harold Bauer and Piatigorsky.

* * *

Musicians, according to a recent issue of the *Literary Digest*, have been victims of the economic crisis to a greater extent than any other group of people. Let us see what the more fortunate of the profession are doing to alleviate the distress of their unhappy colleagues:

On Monday evening, February 8th, Paderewski gave a recital before an audience of 16,000 persons at Madison Square Garden for the benefit of needy musicians. The net receipts were \$33,500.

A Committee for the Relief of Unemployed Musicians, with Walter Damrosch as chairman, has been formed to conduct a drive to raise \$300,000. Individual contributions (including \$20,000 from the Juilliard School) have already amounted to almost \$250,000.

The Committee is sponsoring a series of ten or more orchestral concerts to be given in various high schools of New York City by an orchestra of at least seventy unemployed musicians. Several well-known conductors, including Albert Stoessel of the

Juilliard faculty, have offered their services. Soloists for the first two concerts will be John Erskine and Katherine Bacon. Admission will be free, and the expenses will be shared by the Musician's Emergency Aid, the MacDowell Club, and the Musician's Union.

On Sunday, March 6th, a "Grand Opera Surprise Party" will be given at the Metropolitan. As the name implies, the program is to be kept secret, but Mr. Walter Damrosch has announced that it will be given in the manner of a revue by the entire personnel of the Opera Company and guarantees everyone who attends "an evening of superlative entertainment, not entirely devoid of humor, and containing many novel, original, and strikingly beautiful moments."

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The AMERICAN ISSUE of the *Musical Quarterly* (January, 1932) includes articles on Walter Damrosch, The Contemporary Scene in American Music, Roy Harris, Early Encouragements to American Composers, Louis Moreau Gottschalk, Alexander Reinagle, The Carrs; and Views and Reviews by Carl Engel.

Franz Josef Haydn (1732-1809)

VIOLIN SONATAS, edited by Adolf Betti (Library 1541) 1.50
SYMPHONY IN C MINOR (No. 9 of the "Salomon Symphonies"),
edited and arranged for piano solo by Daniel
Gregory Mason, Music-Lovers' Symphony
Series No. VI. (In preparation.)

The HAYDN ISSUE of the *Musical Quarterly* (April, 1932) will include articles on Haydn and Clementi, Haydn in England, Haydn's String Quartets, Haydn's Music in America.

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