The Baton

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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

John Erskine played an unscheduled group of piano solos last month, at the urgent request of an audience which filled Town Hall to hear his lecture on "Music in America."

The Juilliard School recently presented $5,000 through Dr. John Erskine to the Musicians' Emergency Aid, of which Walter Damrosch is chairman. This sum was in addition to $15,000 contributed several weeks ago by the Juilliard Foundation.

William Kroll, of the Institute's violin faculty, is the author of *Scenes Out of the East,* which was played from manuscript by the Kroll Sextet on February 21st. Three members of this ensemble, which broadcast the Library of Congress musicale over WJZ, received their musical education at the Institute of Musical Art.

The Elshuco Trio gave the last of a series of four chamber music concerts at the Engineering Auditorium on March 1st. *Willem Willeke* and *Karl Kraeuter,* two members of the ensemble, teach 'cello and violin, respectively, at the Institute. Mr. Willeke also directs the Institute's student orchestra.

Felix Salmond, who teaches 'cello at the Graduate School, was soloist with the National orchestral Association, which, under the direction of Leo Barzin, broadcast a program over WOR on March 1st.

Ignace Hilsberg, a member of the Institute's department of piano, was guest soloist at concerts by Paul Robeson at Town Hall on March 6th and 13th.

Marcella Sembrich, of the Graduate School's department of singing, returned to the stage of the Metropolitan Opera House, from which she has been absent for some years, on March 6th when she took part in a "Surprise Concert" for the benefit of needy musicians. "In the final scene, Gatti-Casazza (impersonated by Walter Damrosch) and Edward Ziegler (played by Edward Johnson) went off stage and escorted in first Marcella Sembrich, who made her début in the first year of the house in 1883, and then Mme. Ernestine Schumann-Heink, while the entire audience rose as one and cheered. A brilliant sight! Then the rest of the company entered, the stage filled, and they all sang *Auld Lang Syne.*"

Marie Miller, who teaches harp at the Institute, played with the Chaminade Club at the Brooklyn Academy of Music on March 8th. Among her solos was an old French melody which she has transcribed for harp.

Bernard Wagenaar, of the department of composition of the Institute and the Graduate School, is author of several songs which have been performed lately. The Schola Cantorum under Hugh Ross sang *Three Chinese Songs,* for voice, harp, flute and piano, and Nina Koshetz, soprano, who appeared in concert at the Juilliard School on March 11th, sang *Calmes dans le Demi Jour.*

Lonny Epstein, who teaches piano at the Institute, took part in the tenth Artists' Recital on March 12th. Chamber music was played by Miss Epstein, Hugo Kortschak, violinist, and Emmeran Stoeber, 'cellist.

Albert Stoessel, director of the Graduate School's opera department, conducted the Oratorio Society in a concert on March 14th. Sir Edward Elgar's *Dream of Gerontius* was performed for the first time in New York since 1921.

The Dessoff Choirs, founded and directed by *Margarete Dessoff* who has been in charge of choral work at the Institute, gave programs on March 15th at the New School for Social Research and on March 16th at the Juilliard School. *Randall Thompson* has taken Miss Dessoff's work during her leave of absence due to ill health.

The Letz-Willeke Quartet, three of whose members, *Willem Willeke, Hans Letz,* and *Conrad Held,* teach at the Institute and Graduate School, presented the Wednesday afternoon concert in the Juilliard Auditorium on March 16th.

(*Continued on Page* 12)

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The Juilliard Summer School

A New Enterprise

George A. Wedge, *Director*

JOHN ERSKINE, President of the Juilliard School of Music, makes the following announcement:

"We are to have this year for the first time a Juilliard Summer School. Mr. George A. Wedge is to be the Director.

"The Summer School is to be not merely an extension of the Institute nor of the Graduate School, but a separate organization representing the work covered by both the Institute and the Graduate School. This year we shall make a modest beginning until we see how large the response will be.

George A. Wedge
In the words of W. J. Henderson, Dean of American music critics, "Mr. Wedge is eminently fitted for the directorship to which he has been appointed because he is well versed in all methods of modern music education, he is thoroughly competent to direct instruction in every branch of the art of music, and he is imbued with such enthusiasm for his subject that he is able to impart it to others to a marked degree."

Public school music will be emphasized, but there will also be Master Classes in piano, violin, and voice, and instruction in these and other departments for the general music student.

"This Summer School is an experiment, and it is one that I am particularly interested in. We have needed in New York an opportunity for music instruction comparable to what the universities offer in general education. If our first Summer Session proves a success, we shall expand it until students can find here during July and August all the opportunities of a winter term."

Mr. Wedge gives the following explanation:

"Education in all branches is coping with changing conditions. Instruction in music is no exception. Music has become a part of the daily life of the majority of people. The average student now studies so that he may produce music both for himself and his friends, or that he may enter the field of music education. The main business of music education, therefore, is to meet the demands of this new music consciousness of the country.

"Methods of instruction commonly used will not meet the requirements of the new student. We are dealing with people who are anxious to understand and to use music intelligently no matter in how limited a way. Mature people cannot spend years learning to play only a few pieces. What they do must appeal to their intelligence, must be of practical value and immediate use. The problem of teaching children is much the same. Teachers and those who aspire to enter the teaching field must realize these changed conditions and readjust their methods accordingly.

"In the public schools and colleges a type of group instrumental and vocal instruction is developing. This type of instruction acquaints the student with the fundamentals of instrumental, vocal, and theoretic education, and gives a background from which he may start if he wishes to persevere in the study of music. The problem of the adult beginner is well met in this way.

"The Juilliard Summer School is open both to students and teachers, who will be given the type of instruction formerly given only in the winter session of the Juilliard Graduate School and the Institute of Musical Art. For this purpose instructors from the winter staff have been retained for the Summer School, and in addition other recognized leaders in music education have been added to the staff. Students, therefore, will not only come in contact with outstanding teachers, but will likewise have the opportunity of studying the most advanced methods of musical instruction, developed from the diversified experience of these instructors."

Department of Public School Music

In organizing this department Mr. Wedge has been fully cognizant of the changing trends in education. The old methods of training students solely for a virtuoso career are obsolete. Mr. Wedge has secured, therefore, the services of those who have been working with the average music student of today, and who can, as a result, impart to the prospective teacher the benefit of their varied experience.

Mabelle Glenn, Music Director of the Public Schools in Kansas City, Missouri, has been appointed to conduct courses in methods of music instruction. She has done considerable work in group instruction, which has met with success, and is consequently equipped to offer the student the best type of training.

Mr. Alfred Spouse, Director of Music in Rochester, and one of the foremost exponents of group instruction in voice, will conduct courses in voice training. His success in this field has been little short of phenomenal.

Grace Helen Nash, who recently demonstrated her methods at the Alumni meeting in February, has been appointed to give courses in group piano. She will also give a course in a Survey of Music Literature.

Raymond Dvorak of the University of Illinois has been appointed to give courses in band and orchestra, while Adolf Schmid, well-known to the radio audience, will have a course in advanced conducting, as well as orchestration in the Theory Department.

Instrumental and Vocal Courses

In outlining courses in this Department Mr. Wedge has arranged, in addition to private instruction, a two-hour class, meeting weekly, in which there will be constructive demonstration, criticism, and discussion of methods. Such courses should appeal not only to students but to teachers as well, since auditors are permitted to enroll for the classes.

The faculty appointed for this Department is as follows: Piano: Katherine Bacon, James Friskin, Sascha Gorodnitzki, Arthur Newstead; Violin; Louis J. Bostelmann, Samuel Gardner, Sascha Jacobsen; Voice: Belle J. Soudant, Alfred Spouse, Ruth Harris Stewart, Mrs. Theodore Toedt; 'Cello: Marie Roemaet-Rosanoff; Organ: Hugh Porter.

Master Classes

Master classes will be offered in piano under the direction of Sigismond Stojowski; in violin under Louis Persinger; and in voice under Fraser Gange. In these classes a combination of individual work and class lessons will be given. The program of the classes will consist of criticism of methods and repertoire, and discussion of practically the entire range of literature in each subject. Auditors, as well as performers, may enroll for these courses.

Theory

All branches of the Theory of Music given in the winter session will be offered in the Summer School. The faculty appointed consists of the members of the winter faculty.

There are no fellowships or scholarships available as in the winter school, but the tuition fee is moderate. A complete bulletin of information has just been published and is being distributed from Mr. Wedge's office.

In the next issue of the Baton more complete details will be included regarding the personnel of the Summer School and their work.

Claremont Park

Opposite the Juilliard School

PLANS to beautify Claremont Park, to make this city-owned tract a fit neighbor for Riverside Church, Grant's Tomb, International House, and, incidentally, the Juilliard School of Music, have been completed and will be carried out at the expense of John D. Rockefeller, Jr., it was learned recently.

Improvement of the land, consisting of more than two acres bounded by Riverside Drive and Claremont Avenue, between Riverside Church and International House, will cost $350,000. Mr. Rockefeller's donations made possible the erection of the two buildings, and his plans for landscaping the area between them have been approved by the Department of Parks.

In place of the bare walks and an occasional small tree, there will be a background of tall Oriental plane trees, which are of a sycamore species; shaded paths, a profusion of shrubs, Japanese cherry trees and ginkgos and other landscaping which will give in many respects the appearance of an Oriental garden.

Walks and Hedges Planned

There will be broad flagstone walks around the central turf plots and a double row of privet hedges, on either side of which will be placed stone seats—four times as many as are now in the park.

Twenty-nine ornamental lights will replace the half dozen lights now illuminating the walks. The statue of General Daniel Butterfield that stood near the corner of Claremont Avenue and 122d Street already has been moved to a warehouse in Fort Tryon Park. When it is returned it will occupy a more imposing position at the end of a broad walk facing the site of the proposed equestrian statue of Grant just across Riverside Drive.

The rocky ledge facing Claremont Avenue will be hidden by a tall wall of cement and rubble stone, trimmed with limestone to harmonize with the exterior of Riverside Church.

Reproduction of Old French Wall

The wall, which will start with a broad stairway thirty feet high next to International House, will be a reproduction of an old French wall, and will be recessed with pockets filled with shrubbery intended to break the monotony of the stone surface. The wall will drop down to a height of fifteen feet at the 122d Street and Claremont Avenue corner and slope down to street level at Riverside Drive. A second broad stairway will lead up to the park from the easterly 122d Street corner.

Sycamore trees about twenty feet high will be set out inside the wall to form the Claremont Avenue background.

The improvement already has been begun under the supervision of Olmsted Brothers, landscape ar-

(*Continued on Page* 8)

Vincent d'Indy

A Survey of His Career

By H. Becket Gibbs

PAUL MARIE THEODORE VINCENT D'INDY was born in Paris on March 27th, 1851, and died on December 3rd, 1931. So many long and excellent articles have been written concerning d'Indy and his multifarious accomplishments, that this brief notice can deal in the lightest possible manner with only a few of his works. To the writer it is the musician that matters and not the man, although he is conscious of the fact that

—Courtesy of Musical America
Vincent d'Indy in his study.

this is an age of biographies that deal with private lives of great men, though not omitting their public vocation. "Wagner, the Man" and "Wagner, the Musician" are affected as titles of books now on the market and, rest assured, it is the former that sells better than the latter—even to students of music!

It has been said that "when critics disagree, the artist is in accord with himself," so that d'Indy must always have felt supremely happy! Rarely, if ever, is it to be observed that there is any sort of unanimity of appreciation as to the merits of this great man, this genius. But, when it comes to ability and industry, all would seem to agree, for it is to be seriously doubted if there existed one who worked so incessantly, who would study that in which he considered himself deficient (for he was one of those wise men who realised his limitations) and who accomplished all that he set himself to do. In every field of musical composition he succeeded, so that it is unnecessary to mention the recognised musical forms which are well known to any serious musical student. Sacred and secular, vocal and instrumental, nothing escaped his vigilance.

As teacher, lecturer and conductor, he was in the first rank, while his ability as an organist, which won him such distinction under the great César Franck (1822-1890) must have been far above the average. One might almost say that he worked his way from the bottom to the top of the ladder of fame by sheer industry and serious application. To which may be added, that he had not only one talent, but ten!

Nor is it necessary to recapitulate all that our own newspapers of this great city said concerning him during his last visit to this country. It was so recent that all will doubtless remember for themselves. That he never catered to the public is well known, and he never permitted anyone to attend to such details as might well be entrusted to a competent assistant (of which he had many). "Nothing was left to chance" says one writer, who also adds, "His musical activity was boundless; a teacher without equal. . . ."

If, in vocal music, for instance, the singing of the right vowel with the right consonant (if any) to the right note in the right time is the basis of all true expression, then may it be said that he sought beauty in adhering to the fundamentals of all good music (of which the ear is the final court of appeal) by conforming to those canons of good taste we all gladly recognize and to which we have ever been trained. But, when one writer says, "He deliberately broke with the past," he merely indicates that he was open to accept the new formulæ of musical art which, until the end of his illustrious career he gladly accepted (after putting them to the acid test, to discover their superficiality or soundness). He must have been one of those who believe that vulgarity is the greatest of all crimes. Not a trace is to be found in any of his works, while sensuousness never gives way, nor develops into, voluptuousness.

Of noble birth, "from the mountains of Vervors, from the plain of the Rhone, from the fair forests of beech and pine he has sucked his profound love of nature." Such were his earliest influences or, as Hughes Imbert (1842-1905) adds to the previous quotation, "Nature and Berlioz (1803-1869) were his first teachers, and they were teachers of no mean power. Is not the whole problem of his destiny contained in these two constructing forces?"

The influence of Wagner's colossal works profoundly impressed him and he, like many others, sought to imitate him, as certain of his works show, but soon discovered (under Franck's genial and encouraging influence) that this was impossible, inasmuch as his own individuality then began to assert itself. While speaking of the Bayreuth master, it

may be interesting to note that, when d'Indy was associated with Lamoureux (1834-1899) who gave regular series of popular concerts and dramatic works, he acted as chorusmaster, and the historical performance of *Lohengrin* on May 3rd, 1887 (an occasion which the writer clearly remembers) was the result of his labours. "The memory of that masterly performance of Wagner's work, which has never been surpassed at the opera, is still green."

Surprise has often been expressed that more of his compositions are not heard, as there are works for vocalists and pianists, instrumentalists, choirs, and orchestras, and much chamber music. But what is even more to be desired is a performance of the *Legend of St. Christopher,* which is his greatest work. Grove tells us that this magnificent work "represents a new aspect of its author in dramatic composition. Half oratorio, half musical drama, it combines various styles, recalling in turn the cantata, the opera, the symphony. Plain-chant melodies, as in other of his works, play an important part. It is a vast fresco of exceptional grandeur, depth and powerful effect." Is there not sufficient influence to bring about a representation of this unique work at the Metropolitan Opera House?

Which brings us to the Schola Cantorum. D'Indy, in conjunction with Bordes (1863-1909) and Guilmant (1837-1911) founded it, and was induced to become its first director, a position he held until his death. This, with his direction of the orchestral class at the Conservatory, must have kept him extraordinarily busy. The Schola Cantorum, which was begun in 1894, anticipated Pope Pius X's famous edict, his Motu Proprio on Sacred Music. It would not be too much to say that, in the course of his travels hither and thither (although Paris would have been sufficient) he always met with second or third rate music in the churches and, even if it happened to be passable, all idea of liturgical requirements had long since been forgotten. In other words, France, in common with other countries had, since the secular innovations which began in the middle of the seventeenth century, lost touch with such requirements as Gregorian and Polyphonic music, contenting themselves with the Viennese School of (so-called) church music.

The original purpose of the Schola Cantorum was for the study of Gregorian music and the Palestrinian era of polyphony, while Liturgiology was compulsory for all. Even with an abundant appreciation of these two schools, this is not enough. One often meets first-rate organists and choirmasters who know their duties, but understand next to nothing of their application, and Liturgiology thereby becomes a requisite. D'Indy knew all this and set up this institution to supply a long-felt want and his efforts have been abundantly blessed.

It is in the *Legend of St. Christopher* that we recognize the many plain-song motifs upon which d'Indy built such exquisite edifices, and it may not be amiss to remind ourselves that we have a truly American composer, Charles Martin Loeffler (1861 —) and fortunately still with us, who so successfully and with such consummate skill does precisely the same thing. Nor would young composers go far wrong if they would condescend to plant one of these melismatic melodies boldly in one of the voice parts of their own essays in composition and write the other parts around them, not taking the first few notes of such glorious melodies as a theme, to be subsequently developed, but the entire melody. With such a tried-and-tested melody surging in one of the voice parts from beginning to end, the student could not fail to write the finest kind of counterpoint, which is not only the highest form of harmony, but also the very oxygen of harmony. The tracing of a motif or subject is of great interest but of no serious importance as, in so doing we often lose sight of the intention of the composer which may be, to express fear, doubt, love, jealousy, etc. These motifs or subjects are only a means to an end and not the end in themselves. It is the masterly treatment and welding together of such means, that constitute a composition of exceptional merit and conviction; that is, one able to convince an audience without any desire for further analysis.

To return to our hero. The reader is referred to Grove for a fairly complete list of his works. Almost by general consent, the following have been singled out for special mention as his greatest achievements. The Wallenstein Trilogy, op. 12; Le Chant de la Cloche, op. 18; Saugefleurie, op. 21; Suite in D, op. 24; Fervaal, op. 40; the Istar Variations, op. 42 (probably the best known of his works in this country); the Second String Quartet, op. 45; the opera, L'Etranger, op. 53 (in which the Maundy Thursday melody "Ubi Caritas et Amor, ibi Deus est" forms the basis, and more than a basis, for the opening prelude); Second Symphony, op. 57; the Sonata for violin and pianoforte; Jour d'Eté á la Montagne, op. 61; Souvenirs, op. 62; the Piano Sonata, op. 63; Legend of St. Christopher, op. 67.

To the list of d'Indy's works which have been singled out by general consent as his greatest achievements, the writer confidently adds the Tableaux de Voyage, op. 33. This is for the pianoforte alone and well worthy of careful study and practice, especially the piece entitled Beuron, so called from the Arch-Benedictine Abbey of Germany, whose Abbot visited this country but a short time ago, bringing with him many specimens of the artistic work of the monks. D'Indy here sums up his impressions of his visit to Beuron, where the Gregorian music is the best to be heard in all Germany.

In conclusion, it is odd that he was not entirely sympathetic toward Debussy 1862-1928) although both sought, and made use of the old church modes to a great extent, Debussy even going farther by creating his whole-tone scale of three white and three black notes, e.g., C, D, E, F#, G#, A#. But while this claim has been made against him it must be remembered that he often conducted pieces by Debussy at concerts of French music. Strauss, Stravinsky and Schoenberg failed to elicit his admiration.

Those who would go beneath the surface of his methods, might well consult his *Cours de Composition.*

Marionettes

Puppeteering at Sea

By Isabel Lehmer

IT was nothing but a stroke of luck—my finding such an opportunity. A pianist friend, a girl who, significantly, has one of those much-in-vogue bass voices, was the connecting link. It seemed that Sue Hastings wanted to find an accompanist, and, incidentally, she must have one with a child-like treble. However irrelevant these qualifications may be considered, those of you who know Sue Hastings as a celebrity in the "puppeteering" line, will surely be able to visualize the usefulness of a pianist in a Marionette Show, who could, upon occasion, double for Peter Rabbit's or Little Black Sambo's vocal effects. I was fortunate enough to be accepted, and I am, of course, deeply indebted to my bass friend and to my child-like treble.

It is fascinating fun playing with the dolls, and the dolls' connections are equally as fascinating, and just as much fun. Among these were engagements for two cruises; one was to carry us to South America during the Thanksgiving holidays, and the other to Bermuda at Christmas time. Can you blame me for saying to myself, enthusiastically but modestly: "Not a bad job, this!"

Presto! On November twentieth, I found myself waving goodbye from the deck of the S. S. Mauretania. There were four of us on board to chaperone the puppets and see that they behaved—but this task was not too mighty, for we had secretly conspired to neglect our charges somewhat, justifying ourselves by the fact that they had only five public performances scheduled, and that their private lives were no one's business but their own. And so after calculating on several afternoon performances given for the kiddies, and occasionally more sophisticated evening entertainments in the form of satires and skits, and, of course, after allowing for hours of time in preparation, we saw our way clear to enjoy the ports of call along the route. The quaint island of Curaçao in the Dutch West Indies, a day in the Andes in historic Caracas, the Panama Canal, and charming Havana. Everywhere we saw the tourists' wonders and had most interesting experiences which I might tell of; but, in deference to the puppets, who, after all, were responsible for all these delights, I must not neglect them any longer.

The first marionette show of our Thanksgiving cruise was to take place the afternoon of the second day at sea. The announcement had been placed on our tables at lunch, and the four members of our company had spent the afternoon settling last minute details. Careful plans had been made for the erection of the stage, the location of the bridge, or platform, on which the puppeteers stand to work the dolls, and the most advantageous position for the piano. Nothing more seemed necessary to assure a successful children's matinee, so we returned to the deck to enjoy the smooth sea and invigorating salt air.

The next morning we awakened to a new motion of our boat. The soothing, rocking movement of yesterday had developed into a pitching roll, varied occasionally by a deep dip. My two cabin mates, the feminine puppeteers, dressed and hurried to the deck. By the time I arrived they were not to be found, nor were they among the few brave souls in the dining salon. In the middle of the morning, I returned to our room where I found them—victims of the dreaded *mal de mer*.

The Diminutive Actors.

At noon the remaining puppeteer and I lunched together in anxious silence. As moments passed we grew more and more concerned, for the hour was fast approaching when Peter Rabbit must caper through Mr. McGregor's garden. Even a careful survey of the decks brought no solace, for the children were apparently oblivious to the rough passage that all the other voyagers were noticing.

With sinking spirits we set up the stage, adjusted the bridge, and unbagged the figures of Flopsy, Mopsy, Cottontail, and Peter. How helpless they looked as they swayed from the hooks on the back rail, and with each lurch huddled together as though

(*Continued on Page* 16)

The Graduate School

Activities of Juilliard Fellowship Holders

By The Constant Observer

Sidney Sukoenig, an Artist Graduate, who now holds a fellowship at the Graduate School, recently played the d'Indy *Symphony for Piano and Orchestra on the Song of a French Mountaineer* with the NBC Symphony Orchestra under Walter Damrosch. It was broadcast over WJZ.

Inga Hill, contralto, gave a joint recital with *Etta Schiff* and *Pauline Sternlicht,* pianists, at the Juilliard School on March 2nd. All three hold fellowships at the Graduate School.

Elsa Hilger, 'cellist, who received her training at the Graduate School, recently appeared as soloist with the Manhattan Symphony Orchestra and with the Pennsylvania Symphony Orchestra in Philadelphia under Henry Hadley. On March 22d the Hilger Trio appeared in Boston, and on the 29th in New York City.

Edna Weese, soprano, who has been heard in the presentations of opera at the Juilliard School, will give a recital at Town Hall on April 1st.

Marie Edelle, a graduate of the Juilliard School who sings with the Philadelphia Opera Company, will give a concert at Steinway Hall on April 9th.

Suzanne Fischer, the young American soprano who made an outstanding début last season with the Berlin State Opera Company in the rôle of *Manon Lescaut,* and later in the season as *Aithra* in *Egyptian Helen,* is continuing her successes this winter with a record of sixty performances.

Besides singing new rôles with the Berlin State Opera, Miss Fischer was invited at Christmas time to sing as guest artist with the Breslau Opera Company in the part of *Manon,* and her reception and press notices were marked by extraordinary enthusiasm.

Miss Fischer was born in West Virginia. Her vocal training began at the Cincinnati Conservatory of Music as a student of Dan Beddoe. In 1926 she won a Fellowship at the Juilliard Graduate School and studied there under Paul Reimers for four years. During the winter of 1929 she was a member of the Little Theatre Opera Company in New York and sang the leading rôles in *The Chocolate Soldier* and *The Daughter of the Regiment.*

In the autumn of 1930 Miss Fischer was chosen by the Juilliard Graduate School as one of the students to be sent to Germany on an Exchange Fellowship. Her first year in Berlin was spent studying in the Opera Department of the Hochschule für Musik in Berlin. Before her year's study was completed she received an audition with the Berlin State Opera Company and was immediately engaged to sing leading rôles. Besides singing the *Geisha* in Sidney Jones's operetta, she is now preparing to sing the part of Susanna in *The Marriage of Figaro.*

The following is only one of many letters recently received by the Juilliard School:

This being the third time I have heard your performance of the *Art of the Fugue* in as many years, I should like to express my appreciation for the opportunity you afford us.

It is truly a great and amazing piece of writing and I for one am very grateful for the further insight it gives us of the scope of Bach's genius, an insight which we should be denied without your fine performances. —*W. D. L.*

One of the students suggests that we occasionally print poems suitable for musical settings. He sends this one:

SONGS FOR THE JACQUERIE

(May the Maiden)

By Sidney Lanier

May the maiden,
Violet-laden
Out of the violet sea
Comes and hovers
Over lovers,
Over thee, Marie, and me,
Over me and thee.

Day the stately,
Sunken lately
Into the violet sea,
Backward hovers
Over lovers,
Over thee, Marie, and me,
Over me and thee.

Night the holy,
Sailing slowly
Over the violet sea,
Stars uncovers
Over lovers,
Stars for thee, Marie, and me,
Stars for me and thee.

Composed at Macon, Georgia, in 1868. The Jacquerie was a projected narrative poem which Lanier left in a fragmentary state at his death.

CLAREMONT PARK

(*Continued from Page* 4)

chitects, of Brookline, Mass., with the Arthur A. Johnson Corporation doing the actual work under Marc Eidlitz & Son, general contractors.

Excavations have been started on the Claremont Avenue side, and the work is expected to be completed in 1933.

Institute News

Student Activities

By Albert Kirkpatrick

A STUDENT dance, the long-cherished wish, has at last been realized, thanks to the generous efforts of Mr. Wedge, radiator-in-chief of joy and sunshine among the students in this community. Our eternal moan was that social contact as such simply had no part in the functions of the Institute, and that for the students, life was just one parallel period after another. Came spring, if you will pardon the subsequent snowfall, and what is humorously entitled "spring vacation," since it is at best an opportunity for one to catch up on back work. Cheerfully disregarding this unpleasant fact, the

One of the posters which lured us to the dance.

dance was announced with persuasive eloquence in classrooms, and with piquant imagination by posters in the hall. As a result the student body, excepting of course, that part which had moaned loudest, garbed itself in holiday attire and gathered in room 601 of the Juilliard building to malign the orchestra and destroy a swell new polish on the floor, Mr. Wagner's contribution to the occasion.

At the outset of the party there was an anxious half-hour during which those whose acquaintance had been limited to the terrible experience of sharing a phrase or so in sight-singing class, stood around in classic groups. This difficulty was easily surmounted by the slipper dance, an inspired idea whereby the girls pitch one slipper each into the corner, and the fellows rush the pile to secure a partner, Cinderella style. Among the delightful features of the evening was a languid lady supplying seventeenth-century counterpoint to dance tunes of the current season, and a gentleman of basso proportions grousing about the punch. Being of the eccentric type which loves punch just for itself alone, we could not sympathize with him, but we admired his vocabulary. The Spirit of the Faculty was gracefully represented by Miss Van Doren, Miss Fisher, and Mr. Talley. Acting as master of ceremonies, Mr. Talley stayed out the dance to promote festivity and prevent murder or other social blunders.

Finally a dance was announced for ladies' choice. It was a hideous affair for the masculine contingent, during which some of us had an entirely unsolicited opportunity to meditate on the effect of art upon life, and how one's instrument betrays him mercilessly even during an occasional diversion. Observe the violinist when he dances. His lifted shoulder and tilted chin are unmistakable. The 'cellist has an ample embrace, suggesting depths of sentiment. Singers may be recognized after the first measure. They inevitably establish a rhythm all their own, and as for pianists—well, have you noticed the prevalence of limping this week?

At one o'clock the orchestra struck up *Home, Sweet Home,* and the crowd dispersed, battered and bruised, but apparently well content. As a testimony to the popularity of this undertaking, the treasury now boasts a balance of forty-one dollars with which it is hoped, in the near future, another equally jolly and successful party may be provided.

The Student Council managed the affair under the chairmanship of George Sharp, who did the work, while Grace Hermann, as hostess, dispensed the smiles.

Continuing our remarks about the activities of the new student organization, we present an account of the meetings of the second-year students. The first meeting was opened by Frank Webster, who explained the purpose of organizing the student body into definite groups. George Sharp then conducted the election of Grade II officers with these results:

President—Frank Webster.
Secretary—Dorothy Parr.
Representative to Student Council—Alice Oliver.

(*Continued on Page* 18)

La Ar

The Lady of

By Robert

AS Spring approaches, the *Baton's* fancy lightly turns to thoughts of—dancing. Where else could one better seek the embodiment of the dance than in the person of La Argentina?

Dimly aware of the fact that I had just been introduced to Argentina, Spain's greatest dancer, in her dressing room after a brilliant performance, I was so dazzled by the radiant personality of the lady that I doubted my whereabouts. Vaguely I heard her explaining—"Spaneesh ees varee easy. You must learn eet sometime."

Suddenly something clicked within my brain. It was possible for me to talk and to admire the fascinating danseuse as she deftly removed her stage make-up. As she removed it, a sudden twinkle of deviltry shone in her eyes and she gravely announced "and now there will be no Argentina left. There! Now, you can begin to see Antonia!" This accompanied by her facial expression and her inimitable accent sent her friends into a gale of uproarious laughter.

La Argentina

Duly amazed, I observed that her eyes are hazel-grey and not the illusory snapping black eyes that dance to the rhythm of her gyrations, casting their spell across the footlights. Instead they are calm and friendly, with a twinkle that hints of a lively sense of humor. She has long brown hair, clear olive skin, and a flashing yet infectious smile that draws one to her at once. Her charming slenderness is neither a result of diet, nor is it due to the efforts of a masseuse, but to her strenuous practicing, for Argentina's motto is, "Dance and keep slim." Even in this day of regulated and scientific eating, she confesses to not even a bowing acquaintance with Vitamins A, B and C. Arithmetic having always been a pet abomination of hers, adding calorie grams, she says, would make life altogether too earnest for complete enjoyment. The gift from one of her friends, of a highly decorated Easter egg, filled with delectable though disastrous "untouchables" for ordinary mortals, was to her a confection to be consumed with pleasure at a later date. In other words, she eats what she pleases, including the lowly bean and potato, and continues to remain the epitome of slender grace and loveliness.

In a corner of the dressing room hung the costume of the final dance, *La Corrida*—impressions of a bull-fight—a billowy skirt of black taffeta ruffles over which is worn a red shawl. The costumes used earlier in the program were already efficiently packed in individual hampers by her wardrobe mistress. Argentina finds time for all the intricacies of her art. She designs all her own costumes, each one a masterpiece, and selects every earring, bead, comb or other accessory with the utmost care.

Her dressing room was a veritable flower garden. Baskets of roses, corsages of gardenias and varicolored nosegays added their perfume to the atmosphere already fragrant with *eau de cologne* which hovered all about the dancer, as she is sponged with the refreshing cologne water between every dance at her performances.

Flowers, perfumes and jewelry fascinate Argentina, the latter being her especial weakness. Among her most prized possessions are a gold vanity case, inlaid with precious stones, the gift of King Alphonso, a pair of beautiful steel-cut earrings of intricate design presented by the Infanta Isabella, and a bracelet of gold and black enamel named after her by a famous Parisian jeweler.

Rather amusing is what Argentina finds so delightful in America, "ice-cream, Niagara Falls, and such nice young men." The "nice young men" evidently more than reciprocate this sentiment. One of them was heard to remark glibly, "Who wants travel literature on Spain anyhow? I've just seen Argentina!"

Speaking of the modern trend in music, and of jazz, Argentina admits a strong dislike for the latter. When one uses jazz as an accompaniment "it is not dancing, but only exercising," is her comment. She continues, "Most of our so-called modern compositions are empty, novelties, written for effect and business by superficial minds that have the technical but not the cultural grasp of their work. What our modernists need in music, art, and the drama is more thinking, more feeling, more vision, not fire-cracking and surprise at any price. For that reason I cannot dance the so-called ultra-modern compositions of an international type."

Argentina's own purpose in life is to revive the dance lore of her native Spain; and she wishes to be known as an interpreter of that country's dance, only. Despite the fact that her early train-

entina

the Castanets

Shulman

ing was that of the classical ballet of the early Italian School, she has broken entirely with the stereotyped traditions of this school and has evolved an original technique. She feels that we Americans know Spain only as a subject of vaudeville and night club sketches. Her aim is to bring to the stage the Spain that really exists.

La Argentina was born Antonia Merce, the daughter of Spanish parents who were en tour in Argentine, and it is because she was referred to as "the little Argentinian" that she adopted this stage name. Both of Argentina's parents were dancers, the leaders and trainers of the ballet with which they were touring. When the little girl was two years old, they returned to Spain and Señor Merce became the head maestro of the classic dance at the Teatro Royal of Madrid.

Otherwise, Antonia Merce

Dancing therefore is Argentina's heritage. But it is neither to her birthright nor to her talent that she attributes her success. It is in her own words to "Work, work, and plenty of it!"

The child Antonia made her début at the age of six, and from that time on has worked diligently—but not only on her dancing, for music is preeminently a part of Argentina and she has also pursued this branch of art. She possesses a good mezzo-soprano voice and studied singing and solfa at the Conservatory of Madrid. Her father, a man of vision and broad mind, afforded her the finest musical and academic education possible for a girl at that time.

It is not sheer luck therefore that gives Argentina her marvelous dexterity with the castanets. Her rhythmic patterns are definite and varied, and one can readily trace this to her musical training and knowledge. With those two hollowed pieces of wood she creates cross-rhythms, crescendi, diminuendi, accents, trills, and the loveliest of pianissimos with such a degree of artistry that in one of her dances (Valerde's *Seguidillas*) there is no other musical accompaniment than that of the castanets, and one does not even miss the usual piano support. In another dance, the *Charrada,* a popular dance from the province of Salamanca, she uses an instrument still more primitive—her own fingers which she snaps with all the fire of a true daughter of Spain.

Samuel Chotzinoff, in speaking of Argentina's "playing" of the castanets, says they are to her what the baton is to Toscanini. "At times," he writes, "the little wooden things purred like a cat, or sang like a cricket. They hammered out a thousand graduations of significant noises, rising to startling climaxes, and sinking to whispers of percussion."

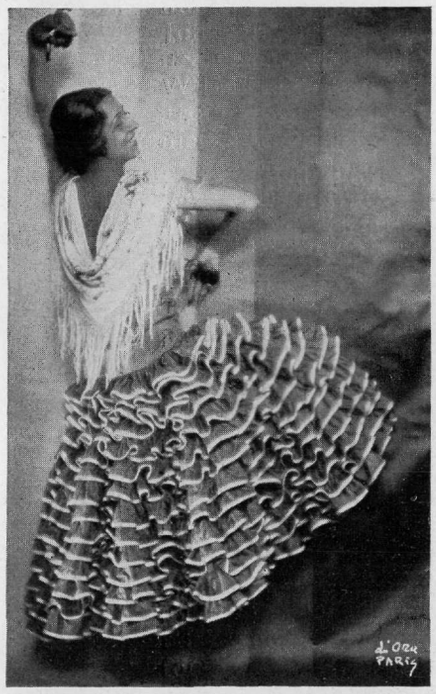
Her London triumphs at Covent Garden included the distinguished attendance of the Prince of Wales, who stood throughout the entire performance and applauded the danseuse with undisguised zeal. At the same performance Rosa Ponselle, located in the wings of the theatre, also watched intently every nuance of the dance.

In the traditions of her own country, Argentina discovered an inexhaustible field of riches, for the dance is the very soul of Spain. Each of the forty-nine provinces has its special dance form—the flamenco of Andalusia, the jota of Aragon, the ever popular boleros and tangos. Argentina has merged the classic ballet and these wild primitive dances into an art entirely her own. She says, "My ambition, is to have my own theatre of the dance. It was with this in mind that I formed my *Ballets Espagnoles* in 1928. Some day I hope to take my troupe to America. Then you will be able to see the entire ballet of such works as Albeniz' *Iberia.* There is also De Falla's *El Amor Brujo,* a part of which I give in my own dance programs." Here in a flash I was once again at Carnegie Hall, every nerve taut, watching with awe, the terror of *The Fire Dance* of the above ballet. "But," continued Argentina, "the expense!" She sighed. "It would take such a lot of money. Isn't it a pity that art has to be bothered with money?"

She finds little time for friendship, yet has innumerable friends, among whom are those two famous artists also of Spanish heritage, Lucrezia Bori and José Iturbi (interviewed in earlier issues of the *Baton*). Among the friends who have lent her a helping hand in climbing the rocky path to success, is the noted Spanish conductor and composer, Fernandez Arbos. He understood her aims when few others did, and brought her before the outstanding personalities of art and letters. In this way, Paris was opened to her. There she met the Spanish composer, Joaquin Nin, who also furthered her success so that upon her return to Spain, royalty commanded her appearance at Court. And so step by step, Argentina finally conquered not only Europe and North and South America, but the Orient, Canada, England and Australia. She looks forward now to touring the Near East and

the Mediterranean countries. Her ballet also was organized with the aid of Arbos who wrote the ballet arrangement of Albeniz' *Iberia* for her, under the title of *A Triana.*

The Spanish Señorita's humane characteristics must surely endear her to all who have the good fortune to know her. In France, so estimable were her donations to worthy causes and her performances for charitable purposes, she was decorated with the Legion of Honor. And she is the first woman to have been decorated by the new Spanish government in recognition of her art, with the order of Isabel La Catolica!



—*Courtesy of the Musical Courier*
La Argentina in Danse Granadine.

The day she sailed for Europe, Argentina's friends planned a surprise tea party for her aboard the *Ile de France.* As lovely in a beige and brown sports outfit as she is glamorous in her spectacular stage costumes, she was in a gay mood and her ever ready wit was effervescent.

Following a tour, she returns to Paris to continue training the ballet of promising young dancers, of whom she had already spoken. Their devotion to their beloved mistress knows no bounds, in fact the captain of the ballet, a young Spanish girl, travels with Argentina as her personal maid, only to be near her.

A description of the vividness and the piquant character portrayals of Argentina's dance creations can no more satisfy the reader, than can a *description* of the Ninth Symphony appease a music-lover. One must see her to fully realize her magnetic spell.

And just as Argentina the artist is incomparable, so is Antonia Merce one of the most charming and ingratiating of Castillian ladies.

FORTISSIMO

(Continued from Page 2)

The Opera Department of the Juilliard School, directed by *Albert Stoessel* and *Alfredo Valenti,* gave a private performance for students of the Institute and the Graduate School on March 18th. The singers presented the second act of *Madame Butterfly* and *Il Barbiere di Siviglia.*

Harold Berkley, who teaches violin at the Institute, presented the eleventh Artists' Recital on March 21st.

The Musical Art Quartet, of which *Sascha Jacobsen, Louis Kaufman,* and *Marie Roemaet-Rosanoff* are Artist Graduates of the Institute, gave a program of chamber music at Town Hall on March 22nd.

The Juilliard School, in accordance with its purpose of providing opportunity for unknown artists and composers to become known to the public, presented a concert of chamber music by young Americans on March 23rd.

Josef and Rosina Lhevinne, members of the Graduate School's piano faculty, will give a two-piano recital at the Juilliard Auditorium on March 30th.

The Graduate School Orchestra will give a public concert on March 31st in the Juilliard Auditorium.

The Institute of Musical Art will present its Spring Concert in the Juilliard Auditorium on April 1st.

George F. Boyle, of the Institute's piano faculty, has returned from a concert tour of South Carolina. He will appear in a two-piano recital with Pearl Boyle at the Juilliard School on April 16th.

Angel del Busto, of the Institute's department of wind instruments, broadcast a bassoon recital from Havana not long ago. *Charles Haubiel,* who formerely taught piano at the Institute, has just written four compositions for him, which Mr. del Busto will perform in New York in April.

NEWS FROM CUBA

From Conchita Gallardo, music critic of *El Pais,* Havana's most widely circulated evening daily, comes this clipping: "The *Baton,* the monthly review of the Juilliard School of Music, brings to our hands much interesting reading including a most agreeable interview with the great orchestral director, Leopold Stokowski. The editor tells of the ingenuity required to obtain it and gives us very interesting details of the personality of the dynamic artist. We are also happy to read, in the same issue, the phrases of admiration dedicated to this city and its music."

EVA GAUTHIER

Students would do well to take note of a forthcoming concert of especial interest at Town Hall, Thursday evening, April 14th, at 8:30, when Eva Gauthier returns. "The song recital, they say, has gone out of fashion. How easily does a Gauthier restore it alike by the distinction of her program and the distinction of her song." H. T. Parker, *Boston Transcript,* January 15, 1932.

In Memoriam

Passing American Figures

By Dorothy Crowthers

THE treacherous Ides of March, and the period just preceding them, this year took a heavy toll of lives important and beloved in the musical world: Eugen d'Albert, George Eastman, Johanna Gadski, John Philip Sousa, and—perhaps nearest and dearest to most of us in this city,—William J. Guard. The three Americans of the group have been closely identified with the development of musical culture in this country.

George Eastman: renowned philanthropist, music-lover, and inventor. In 1919 he founded the Eastman School of Music, administered by the University of Rochester, under the direction of Howard Hanson, a graduate of the Institute of Musical Art. The Rochester School later had a student opera company which went on tour as the American Opera Company and was heard throughout the country.

Besides sponsoring the Rochester Philharmonic Orchestra, Mr. Eastman had frequent concerts in his home for his friends. At least two evenings a week he had chamber music concerts by the Kilbourn Quartet which he organized and named for his mother.

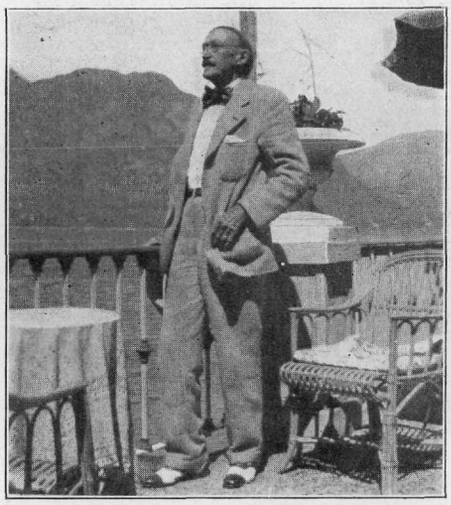
John Philip Sousa: composer, novelist, for twelve years conductor of the U. S. Marine Band, familiarly known as the "March King." His was a busy and crowded career which lasted nearly fourscore years. During this time he was near the heart of the American people as a nation longer than any other composer. As a fitting tribute to his melodies, which have been connected intimately with the recent history of the United States, he was buried in Washington with full military honors. Mr. Sousa was interviewed for the *Baton* in June 1928.

William J. Guard: Publicity Director of the Metropolitan Opera Company for the past twenty-two years and for the four years prior to that, Publicity Director for Oscar Hammerstein at the Manhattan Opera House. During his previous years of newspaper work, he was on the staff of the Baltimore *Herald*, the New York *Herald*, the *Morning Telegraph*, and the New York *Times*, where, as Sunday editor, he inaugurated the Sunday picture section, a lasting contribution to modern journalism.

His vivid and unique personality remain an inseparable part of the Metropolitan Opera House, particularly in the famous office inside the 39th Street stage entrance, the meeting place of celebrities in every walk of life. Here he invariably held court,—a Robert Louis Stevenson in picturesque appearance, a bit of Bohemianism manifesting itself in the Windsor tie. His Irish wit enlivened every gathering, his quick imagination lent a creative and vital quality to every story he recounted. He possessed the mercurial temperament of the artist and the chivalrous and adventurous spirit of a Don Quixote. His responsive sympathies and human understanding endeared him to all who knew him.

Mr. Gatti-Casazza, to whom Mr. Guard was devoted, characterized him as "a man of magnificent character whom I held in great affection." The Newspaper Club, in a resolution, pronounced him, above all, "a scholar and a gentleman of the old school, in the truest sense of the word."

Letters which Mr. Guard sent to the New York *Sun* from France and Italy during the early part of the World War, were afterward published in book form under the titles, *"The Soul of Paris"* and



William J. Guard enjoying the grandeur of Lake Como in his beloved Italy.

"The Spirit of Italy." In recognition of his services in the interests of Italian artists, he was decorated with the order of the Crown of Italy.

"He was closely associated with some of the most dramatic chapters in opera that this hemisphere knows," wrote Mr. Olin Downes in the New York *Times*. "With the departure of this man, a specific phase of American music seems to end."

His passing took from the *Baton* another loyal friend whose place can never be filled. He was a staunch supporter of our paper during all its years of development. He read every issue with interest as soon as it came from the press and gave generously of his knowledge and experience to the *Baton's* editor, whom he had known from her childhood. His constructive criticism, invaluable suggestions and unfailing encouragement served always as an incentive toward literary growth and editorial progress. His teachings will live on in unfading memory, a constant guide and inspiration.

Alumni News

Letters from Some of Them

Dear BATON:

It has been such fun hearing from the Institute of Musical Art through you and to see how the Institute grows and grows, in spite of our having left its portals some time ago!

Would it interest your readers, I wonder, to hear how one alumna has tried to "carry on?" If so, you may use anything I may have to say that you think they might like to read.

The ever present question with any girl of talent in any direction is, "Shall I develop this talent, or shall I choose instead what every woman has a right to expect, a home and children? Is it necessary to sacrifice one for the sake of the other?"

There is more than one answer to this question. The most important thing for a woman of talent to consider, if she choose marriage, is that she marry someone who is in sympathy with her ambitions. (Concerning one husband I could write pages and pages, but this is not supposed to be a Rhapsodie!) Having successfully accomplished the above mentioned feat, and added three most charming offsprings to my repertoire, I shall now give you the consequences as far as my musical career is concerned.

There is a point I want to make for any girl who may be pondering about these very things. (I spent no little agony over them!) By "career" do we necessarily mean public performance? Obviously, it is not easy to carry on many public performances, bring children into the world, and run them and your home, too. (We won't mention friend husband in this regard!) Never have I overcome the feeling that I must make good all I received from the Institute and that the function of an artist is service. When the call came for Mr. Safford to come to Williams College, his Alma Mater, to be head of the Music Department, there seemed no question in our minds about the advisability of leaving New York to do what we could to serve the art of music here. So here we are and here we expect to be until such time as perhaps the little Saffords will be going to the I. M. A.

Now what are we doing about our careers? I cannot use the singular pronoun any longer. May I digress here and say that since graduating from the Institute as a 'cellist in 1912 I have taken up singing; a long tale culminating in two New York song recitals, one at the Guild Theatre, and the other at Town Hall. Well, I had enough success to encourage me to added effort. My husband is trying to make music lovers of the average college musical Philistines and they are very responsive. To this end I, too, use all my musical ability. Only last week I illustrated one of his lectures on Bach by playing two movements of the C major Suite for 'cello alone, and singing the Slumber Song from the Christmas Oratorio. I assist him at his weekly organ recitals and together we give recitals here and there more or less frequently. There are usually about three boys from the college who take 'cello lessons.

This is not the "career" I dreamed of when I was a student at the Institute, but one three times as important! I have my home and children (talented ones, too, my greatest achievement); I have some public work, limited to be sure, but enough to stimulate my ambition, and I serve my art, the ultimate aim of everyone who has had the privilege of working at the I. M. A.!

Very truly yours,

Laura Tappen Safford

Warmest greetings and good wishes to the alumni and their President.

Dorothy Updike Greene.

My dear Mr. Wedge:

Your form letter about the Alumni Association has just reached me, and I am enclosing my check.

I used to be Virginia Sledge in your classes, in case you remember, and for the last several years have been teaching in Memphis, Tenn. Having married and returned to New York, I find it rather hard to get going again after being away for so long. Of course this is a delightful time to relaunch oneself!

But I remember that at one time the Institute was kind enough to recommend me for some teaching jobs that came its way, and I wonder if it would do so again? I've had a lot more experience now, have trained choruses, and because my husband is an Italian and I can speak it quite well, I have taught that also. In fact, I have a small class now in that language.

Sincerely,

Virginia M. Spadea.

I enclosed a check for one dollar for one year's membership in the Alumni Association. Please let me know when you can as to whether there is such a thing as a life membership. Have you heard that my brother Lawrence who plays the French horn is now a member of the Metropolitan Opera Company's orchestra?

With my best wishes to you for your continued success, I remain,

Cordially yours,

Nicholas Sansone.

—*Sketch by Flora Louise Kaiser*

IN THE NEWS

By Mildred Schreiber

THE Metropolitan Opera Company, since 1883, has portrayed romance, tragedy, comedy—all the fortunes and misfortunes with which heroes and heroines are lavishly endowed. Among the most noteworthy of its latest presentations were: the annual *Ring Cycle* performances, the regular Good Friday matinée of *Parsifal* and an extra evening performance in Holy Week, *Pélléas et Mélisande, Sadko,* and a revival of *La Sonnambula,* rounding out the recent representations of the art of Germany, France, Russia and Italy.

This season, for the first time, the Wagnerian music dramas were broadcast, in part, enabling a vast audience to participate in the enjoyment of these masterpieces. A noted Bayreuth enthusiast was heard to acclaim with superlatives the Metropolitan productions. The only *Rheingold* performance occurred on February 26th when "the greatest interest was in the singing of the Erda scene by Ernestine Schumann-Heink, the oldest of the Metropolitan's Wagner heroines. She gave the most of her music her old weight of voice and dramatic stir." M. A. In *Parsifal,* Michael Bohnen's Gurnemanz remains one of the supreme histrionic achievements of the present day stage. Clarence Whitehill's Amfortas is also a vital factor in the *Parsifal* performances.

"Debussy's lone opera, *Pélléas et Mélisande,* an abiding masterpiece, reappeared in the local lyrical repertoire on March 10th and was heard by its customary band of devout admirers. . . . A familiar cast interpreted the work. Lucrezia Bori again personified the gentle, eerie and tragic heroine, and made the figure a hauntingly beautiful and gripping one. . . . Edward Johnson has made the Pélléas rôle peculiarly his own. In figure he is the perfect lover, and in action he illustrates him gracefully and fervently. Ideal French diction, perfect handling of phrase, and intense lyricism mark the Johnson vocal delivery." M. C.

Of this same artist, W. J. Henderson wrote in *The Sun* of March 5th, "Edward Johnson's admirable and most triumphant attack of a rôle exceedingly difficult to make vital, should be accorded first place in Rimsky-Korsakov's *Sadko* production. He sang excellently and brought again to the rôle the skill in character composition and the grace of pose, and gesture which, with his singing, have made him eminent among contemporaneous tenors."

"*La Sonnambula,* after a sixteen-year repose unbroken even by dreams, to say nothing of sleepwalking, came back to the Metropolitan on March 16th. . . . To hear this opera again is to have brought home to one with renewed force how pellucid and rare was Bellini's genius. Miss Pons, a slight and lovely figure, gave charming visual grace to the rôle of Amina, and her singing was sometimes exquisitely pure and true, tracing Bellini's lyric patterns with the utmost fidelity. . . ."—*N. Y. Times.*

Deems Taylor, who has been explaining to radio listeners the broadcasts from the Metropolitan Opera House, had the unique privilege of acting as narrator for his own work, *Peter Ibbetson,* last Saturday afternoon. The editor, happening to be in Atlantic City, tells of listening to the performance at the spacious R. C. A. Shop on the boardwalk, where, through the courtesy of Mr. Titus, an exceptionally fine Radiola was placed at the disposal of herself, her mother and Mr. Talley, of our Faculty, who chanced to be there. The orchestration seemed to gain in impressiveness, the off-stage choruses seemed more transcendent in effect and the artists,—Miss Bori, Messrs. Johnson and Tibbet and others,—gave a really inspired performance. Mr. Taylor was exceedingly modest in his remarks and particularly happy in his comments and descriptions.

New noteworthy compositions which had New York premières in the past month included Daniel Gregory Mason's *Second Symphony,* played by the Philharmonic-Symphony. The work, on the whole, is "impressive, done with a sure hand, every inch of it the work of a musician of erudition and mastery. Mr. Mason has shown a great advance harmonically in this symphony, and his melodic material is rich and expressive." Bernard Wagenaar's *Divertimento,* played by the National Orchestra Association, was said to have a "pleasing" style, and its "rather impressionistic material was scored with great competence." Ottorno Respighi's *Maria Egiziaca,* an opera in concert form, was played by the Philharmonic-Symphony with the composer wielding the baton.

"The vocal writing is fluent, arresting, attractive. . . . Respighi has succeeded in fashioning a moving and eloquent message, and a form of creation which suggests interesting possibilities to relieve audiences from the regular concert routine."

In Chicago, the Chicago Symphony played Ernest Bloch's *Helvetia.* This was one of the five compositions which divided the $25,000 prize offered by the R. C. A. Victor Company in 1929. It is patterned after *America,* but is said to "lack the emotional appeal" of this work. "The material is assembled with skill and the work is masterfully

orchestrated." In Freiburg, Germany, the opera, *Tragedy in Arezzo,* by the American composer Richard Hageman, was given its world première. The work was extraordinarily well received.

Sir Thomas Beecham arrived to conduct the Philharmonic Symphony, and his place was taken, after two weeks, by Ottorino Respighi, Italian composer-conductor, who directed the orchestra for two weeks in his own compositions.

An impression of Respighi's recent performance of "Maria Egiziaca."
(Sketched by Roberta Shulman)

The Philadelphia Orchestra gave concerts under the leadership of Bernardino Molinari during the absence, in Mexico, of Leopold Stokowski, who recently returned to his directorship of the orchestra.

Ethel Leginska, pianist and conductor, led the National Woman's Symphony in a notable début performance.

There were two important and impressive débuts by singers well-known in other cities: Lotte Lehmann, and Conchita Supervia.

The Chorus School of the Metropolitan Opera gave its first public concert under the direction of Edoardo Petri, at one time instructor in Italian at the Institute.

Ossip Gabrilowitsch, Walter Gieseking, Rudolph Ganz, Josef Lhevinne, Vladimir Horowitz, and Myra Hess gave piano recitals, Efrem Zimbalist gave his last violin concert of the season, and Paul Robeson and Beniamino Gigli gave song recitals. La Argentina danced for Manhattan audiences for the last time until 1933.

MARIONETTES

(Continued from Page 7)

they were discussing the inevitable failure of the coming show. We who stood below could imagine the motion that would be felt on the bridge above us, and the sensations that the two members would experience.

The audience of enthusiastic children were calling for their favorite announcer, "Jerry," when the two puppeteers staggered in. Their doleful glances at the dizzy height to which they must climb, their disdainful regard of the water and dry crackers offered by sympathetic stewards, were pathetic to see, but the hour had arrived.

Summoning superb courage, they ascended. The overture came to a close, and Jerry announced the opening scene. Only those who witnessed the performance from above or behind the curtain, realized the achievement that afternoon entertainment really was. Never again would they be apt to see the puppeteer lying on the bridge between acts; nor would Peter's groans ever be more convincing as he found himself entangled in the gooseberry net. Last, but not least, the pianiste, kneeling beneath the stage in order to pull Mother Rabbit through the rabbit hole! What indescribable mental anguish she suffered as she pinned on the hat and jacket necessary to Mother Rabbit's trip to market. However, the duties of the musician are so varied that he can be relied upon for anything from blowing whistles, beating tom-toms, and doing props, to being electrician.

Amusing as the show seemed to the company on the following days, when shows were mere incidentals in the lives of good sailing puppeteers, it remained the crowning achievement of our cruise, for the show *must* go on—even a puppet show on the high seas.

This incident, I am sure, must have given you a fairly comprehensive idea of the practical opportunities offered by my position. I became quite amateurishly proficient as electrician and property man, and, as well, I obtained a real insight into the art of the marionette. It is truly an art, and I assure you, in accordance with artistic form, that the finished puppet performance is achieved only as a result of thorough training, steady work, and an appreciable amount of creativeness.

The Thanksgiving cruise was genuinely delightful, and I anticipated quite excitedly the Christmas trip. This time we went on the Scythia to Bermuda, and only you who have been there and experienced the beautiful peacefulness of this sunny isle can know the exhilaration which I feel again in writing about it. We gave only evening performances on the ship—one of our specialties being *Hänsel and Gretel,* based on the Humperdinck opera. There were lazy hours spent lolling in deck chairs and chatting with chance acquaintances, trips ashore crammed with new things to do and see, and always the enjoyable work with the marionettes.

I only hope that I have been able to transplant a bit of my enthusiasm for "puppeteering" into these lines. I have had two unforgettable trips with the toy actors, and they have completely conquered my heart and my esteem.

Behind the Scenes

Operatic Personalities

By Elizabeth Stutsman

WHEN the great golden curtains slowly obliterate the last scene of an opera at the Metropolitan Opera House and the artists come forth to bow and smile, how many of those who press toward the footlights in order to watch them at close range, give a single thought to the man upon whom the responsibility for the whole production rests? Virtually none! The singers are overwhelmed with applause, and the conductor receives a measure of acclaim. They are the visible creators of a beautiful experience, and are quite naturally the ones to whom the thanks of the public are expressed.

But—who has seen this play with his inner eye, who has assembled and shaped and polished the materials from which this vision is realized? "Why, yes," one thinks with surprise, "there must be someone who plans and supervises an opera . . . we have forgotten all about the stage director."

That important being is the king of his little theatrical world; yet when all the activities involved in the making of an opera are considered, the little theatrical world seems suddenly to expand into a whole universe, whose immense population occupies itself continually in the service of its lord. The stage manager, Prime Minister of the realm, is the director's right-hand man; his cabinet is composed of the Master of Scenic Production, the Director of the Orchestra, the Master of the Chorus, and the Director of the Ballet, each of whom is responsible for carrying out the king's orders in his own particular domain. And then there are the performers, and the teachers who have trained them, and the hosts behind scenes who are responsible for all the material details of the production. As a property man once observed, "A singer can make a dozen mistakes and no one knows it—if I make one, it stops the show!"

The stage director must not only be an artist, but must also be adept at managing human beings. Kenneth Macgowan, who has made a study of stagecraft both here and abroad, says, "The director is ordinarily a man sensitive enough to understand human emotion deeply and to be able to recognize it, summon it, and guide it in actors. But he must also be callous enough to meet the contacts of direction—often very difficult contacts—and to organize not only the performance of the players, but also a great deal of bothersome detail involving men and women who must be managed and cajoled, commanded and worn down, and generally treated as no artist cares to treat others, or to treat himself in the process of treating others. The director must be an executive, and this implies a cold ability to dominate other human beings, which the artist does not ordinarily have because he is essentially a lonely worker. He is not gregarious in his labor."

Provided that he does have artistic sensibility, and that his subjects are talented, all that the king needs further is to be able to create a bond of good will and cooperation among these subjects, to criticize without giving offense, and to teach without arousing ill feeling! Mr. Alexander Sanine and Dr. Hans Niedecken-Gebhard, who came to New York last fall, to begin their services as stage directors

—*Courtesy of the Musical Courier*

Left to right: Carl Friedberg, of our Faculty; Artur Bodanzky, Metropolitan Opera conductor; Mrs. Fritz Kreisler; Hans Niedecken-Gebhard, Metropolitan stage director; and Fritz Kreisler—a notable gathering.

for the Metropolitan Opera Company, have no easy task!

Mr. Sanine, who was born in Moscow, was one of those who, with the famous Stanislavski, founded the Moscow Art Theatre. In his youth he pursued literary studies at the University in Moscow, and disappointed his parents by launching on the career of an actor instead of devoting himself to science. For many years Sanine worked at the Moscow Art Theatre, but after the revolution he left Russia, and on behalf of Prince Zereteli, produced Russian opera at Barcelona and Madrid. He was stage director of the Diaghileff Ballet at the time of its great success in Paris and London, and has also served in South America, at La Scala in Milan, and the Royal Opera in Rome. This season he directed Montemezzi's latest opera, *La Notte di Zoraima,* and Verdi's *Simon Boccanegra,* neither of which had been heard in New York, and supervised revivals of Bellini's *La Sonnambula* and Délibe's *Lakmé.*

Dr. Niedecken-Gebhard was born in Oberingelheim and studied under Max Reger at the University of Leipzig. He also studied at the Universities of Lausanne and Halle, receiving the degree of "Doktor der Musikgeschichte" in 1914. He has been régisseur and intendant in some of Germany's largest opera houses, notably at Frankfurt-am-Main, Hanover, Muenster and Berlin. His staging of Handel's operas in the university city of Göttingen was the beginning of the world-wide renaissance of interest in them.

The director believes that, in this day, when mere good singing is not enough to satisfy lovers of opera, the role of régisseur must not be underestimated. Weinberger's *Schwanda,* which was given for the first time in America on November 7th, was prepared by Mr. Von Wymetal before his resignation last season. Dr. Niedecken-Gebhard was so well satisfied with it that he felt he need contribute very little toward its presentation, but he supervised Von Suppé's light opera, *Donna Juanita,* and *Tannhäuser,* which was re-staged. His chief concern in this opera is the problematical Venusberg scene, because it is difficult to create a sensual conception on the stage without giving offense to many people. Dr. Niedecken-Gebhard is interested in the trend of opera toward the epic and oratorio style as expressed in Stravinsky's *Oedipus Rex* and Janacek's *Aus einem Totenhaus,* and he believes that composers will make further developments in this direction.

INSTITUTE NEWS

(Continued from Page 9)

Representative to Constitutional Committee—Julia Drumm.

The second meeting was used for the actual organization into ensemble groups.

At the third meeting, held March 12th, these groups went to various practice rooms and played music obtained from the Circulating Library. A trio composed of Alvin Blumberg, violin; Frances Yerkes, 'cello; and Roberta Shulman, piano; now rehearsing, will be criticized by Mr. Friskin of our Piano Faculty and will appear later in the season at one of the student concerts.

The complete Student Council is made up of the following representatives:

Third Year (Graduating Class):
David Rattner Seymour Feuer Leah Colker

Second Year:
Frank Webster Alice Oliver

First Year:
Ruth Baylies

Supervisors' Council:
Janes Grimler Johanna Matujewski
Grace Hermann George Sharp
Florence Kramm Frank Webster
Dorothy Westra

The class officers are:

Third Year (Graduating Class):
President .....David Rattner
Secretary .....Grace Hermann
Treasurer .....George Lisitzky
Student Counsul .....Leah Colker
Constitutional Committee .....Janet Crockett

Second Year:
President .....Frank Webster
Secretary .....Dorothy Parr
Student Council .....Alice Oliver
Constitutional Committee .....Julia Drumm

First Year:
President .....Ruth Baylies
Secretary .....Elizabeth Booth
Constitutional Committee .....Edward Karas

Sidney Bernstein, an interested and enthusiastic Institute student in Grade I, voices his gratitude for recent innovations in our school life. He tabulates them thus:

1. With the introduction of Mr. Wedge's Applied Harmony book, the theory classes are a delight!

2. To study counterpoint at this early stage of our careers at the Institute is a blessed privilege. Our heartist thanks to Mr. Wedge.

3. Shortly after the mid-year exams, the First Year Class had a meeting in the Lecture Hall. Aside from the outbursts of social enthusiasm, many helpful and constructive suggestions were presented to the students:

a. Social activities in the form of dances, teas, etc.
b. Athletic teams to represent inter-musical interests.
c. The calling of regular monthly meetings to discuss good and welfare.
d. The suggestion of a Big Brother Society of the Institute for the purpose of helping those students who find difficulty in the theoretical work.
e. The election of Miss Baylies as President of

the class with many other embryo artists appointed by her authority as chairmen of important committees.

Yes, our class has plenty of pep. Just watch us stride into a glorious spring semester!

Jacob Feurring, a former Institute Student, gave a piano recital at the Educational Alliance on February 21st.

Allie Ronka, a graduate of the Institute's department of singing, was soprano soloist in Bach's *Passion of St. Matthew* on March 17th. She sang with the Brahms Chorus of Philadelphia under Lindsay Norden.

Ruby Elzy, a student in the Institute's department of singing, was one of two soloists who sang songs native to Mississippi over WEAF's *Parade of the States* hour on February 29th. The program, which was a tribute to Mississippi, the twentieth commonwealth, was part of a "musical tour of the United States."

Gerald Tracy, a graduate of the Institute's piano department, played at a tea at the Studio Club on March 14th.

Helen Marshall, a student of singing at the Graduate School, was soloist with the Little Symphony Orchestra over WOR on March 19th.

CHILD'S MEDITATION ON SPRING

Today I saw a blue jay,
Perched on our willow tree;
I wonder what that bird would say
If it could speak to me?

"I love the merry sunshine!
I love the morning dew!
I love to be alive—alive . . .
And children, so should you."

—*Florestan.*

(From the Students' Box)

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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.

G. SCHIRMER

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