

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

Graduation Issue, 1932

20 Cents a Copy



Appearances of faculty members are featured FORTISSIMO in these columns

A MESSAGE FROM THE DEAN

To all teachers, students and members of the administration staff of the Institute of Musical Art my heartiest greetings. It has been a particularly hard time of trial to me not to be able to be with you for the final examinations, but I was chained to my bed, unable to be with you. I am glad to say that I am now on the road to recovery, but fear that I shall not be strong enough to hear *Così Fan Tutte* or to preside at the Commencement Exercises; but our President, Dr. John Erskine, with the assistance of Mr. Oscar Wagner, will kindly undertake to conduct the exercises.

So, my good wishes go out to those graduates and post-graduates who leave us, well equipped in the art to which they have devoted their lives.

I look forward to seeing all my friends, teachers and students, in the fall for an uninterrupted year of hard work.

FRANK DAMROSCH.

BEFORE THE PUBLIC

Paul Kochanski, who teaches violin at the Graduate School, gave a recital at the Juilliard Auditorium on April 20th.

W. J. Henderson, Dean of Music Critics in America, who gives a course at the Institute on the Development of Vocal Art, took part in lecture recitals at the La Forge-Berumen Studios on May 2nd and 9th. He spoke about the songs of Robert Schumann, Johannes Brahms, and Franz Schubert, some of which were then sung by Margaret Matzenauer and Richard Crooks, accompanied by Frank La Forge.

Katherine Bacon, an Artist Graduate of the Institute who will teach at the Juilliard Summer School, was piano soloist with the New York Little Symphony at Town Hall on May 10th.

Louis J. Bostelmann, of the Institute's violin Faculty, recently conducted the symphony orchestra of Plainfield, N. J., in its last concert of the season.

Charles L. Seeger, Jr., who gives several lecture courses at the Institute, took part in a symposium on "Problems of the Music Student" at the New School of Social Research on May 25th.

The Juilliard Graduate School was represented at the season's final concert of the Beethoven Association by a small string orchestra of fellowship-holders.

TO BATON READERS

This issue constitutes the May and June numbers. We should like to call the attention of our subscribers to the fact that this completes the *Baton's* normal output of one hundred and sixty pages for the season of eight issues, twenty pages to an issue. The November and December issues were combined into a forty-four-page form in an attempt to celebrate the dedication of the new Juilliard building and the work of the enlarged school. The January edition consisted of twenty-eight pages to cover the height of the musical season's interesting activities; the February, March and April numbers returned to the normal limit of twenty pages. This left twenty-eight pages of the year's one hundred and sixty to devote to the May and June issues, which made it seem simpler to bind them within one cover.

LETTERS FROM SUBSCRIBERS

Responses to the questionnaire circulated among the *Baton's* subscribers have been most gratifying. The editors are sincerely appreciative of the interest and kindness manifested. We are sorry that space permits the publication of only a few of the letters received. The consensus of opinion regarding the type of material preferred was as follows: the feature interviews were

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Published Monthly

120 CLAREMONT AVENUE, NEW YORK

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THE INSTITUTE OF MUSICAL ART
of the

JUILLIARD SCHOOL OF MUSIC

Vol. XI May & June, 1932 Nos. 7 & 8

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Subscription for Season
November through June
\$1.00 in the Building
\$1.25 by Mail

Louis Persinger

A Biographical Sketch

By Elizabeth Stutsman

"MEANWHILE," said Louis Persinger, about three-quarters of the way through a modest and humorous narrative of his life, "I had a few exciting pupils." In his studio at the Roerich Museum in New York City, he held a suitcase full of pictures and letters on his lap. From time to time he picked up one of these souvenirs of his busy career as virtuoso and teacher, and commented on the person, the place, the occasion it brought to mind. He held out a picture of Yehudi Menuhin, his most famous pupil. "Do you know how I met Yehudi?" he asked. "Cantor Rubin Rinder often told me when I was in San Francisco about an extremely interesting family by the name of Menuhin, and asked me to hear the little boy play. I kept putting it off, thinking it was another of those cases of a mediocre talent being forced by parental ambition. But the Cantor cornered me in the bank one day, and practically made me give him an appointment. At the stated time Mrs. Menuhin came with Yehudi. He was a chubby little fellow of six, intensely serious, with an owl's expression. He played a small fiddle, and was furious when I stopped him in the middle of a piece! I was impressed by his seriousness and by his fine rhythmic sense and excellent ear, and we began to work together immediately."

Since the sensational success of this exceptionally gifted boy, Persinger has been besieged by the parents of youthful candidates for fame. He finds, however, that a family of such common sense and wisdom as the Menuhins, is as rare as a great talent. "Usually 'box office' is written all over the faces of the relatives," he says. "People as a rule don't realize what has to go with a gift for music in order to make an artist."

And so Mr. Persinger describes vividly all the obstacles he can see in the path, in order to discourage the family. He has a genuine pity for youngsters who are forced by their parents to develop a talent into a means of bread and butter. He is convinced that a professional musician must lead an abnormal life, one of many sacrifices which are worth while only to those who could not be happy doing anything else, and he thinks that most people get more out of music as amateurs—they have all its pleasures, and none of the gruelling demands of competition. "Intense enthusiasm for performance does not indicate talent or even ability—and it's a good thing! Otherwise we would all be performers instead of listeners. Audiences are made up of people who would like to play and who appreciate what the artist does, but can't do it themselves."

If, back in the 90's, there had been a counterpart of the mature Louis Persinger, no doubt he would

have accepted the responsibility of guiding the little boy Louis in the intricacies of playing the violin, and the world would have been amazed, as in recent years, by the precocious artistry of another *wunderkind*. But the Indian Territory—now known as Oklahoma—where Mr. Persinger Sr.'s interests as a railroad man were centered, was not a locality to which musicians, either teachers or performers, were attracted. Consequently, during the first ten years of his life the youngster heard practically no music but his mother's piano playing and the tunes of a cowboy known as "Crazy Short," who used to per-



Louis Persinger as a youth on his arrival in Winnipeg.

form enthusiastically upon a home-made fiddle. When he was six, Louis's mother began to give him piano lessons, but he did not take up the fiddle until five years later.

At that time the family headquarters were at Cripple Creek Mining Camp in Colorado. On his eleventh birthday, equipped with a twelve-dollar outfit including violin, case, and instruction-book, and secure in the knowledge that his teacher had been paid ten dollars in advance, Louis went proudly to his first lesson. After several days' zealous practicing he returned eagerly for his second lesson, to discover that the lure of the Klondyke and a princely stake of ten dollars had induced his teacher to skip

town. (Mr. Persinger, reminiscing, hopes that this was not a reflection on his talent!)

After studying for a short time in Colorado Springs, Louis considered himself quite a violinist. One day he casually dropped in to see W. S. Stratton, the wealthiest man in town, and asked if he could play in his home some time. "Mr. Stratton probably thought I was a nervy little brat," said Mr. Persinger, "but he let me come." This was the beginning of a staunch friendship between the gentleman and the boy, who from that time came frequently to play in the Stratton home. Sometimes he and his mother gave joint concerts there.

Meanwhile Louis was making such remarkable progress that his teacher decided he was unusually talented, and should study in Europe. When Mr. Stratton heard this, he sat down at his desk, took up a pen, and wrote a large check. "Here," he said, handing it to Louis, "this will help you to get started." It did! But the boy was doubly fortunate; later a wealthy woman, Mrs. W. Kennon Jewett, also became interested in him and began to raise a fund for him among her friends. Soon she decided she would like to give the whole amount herself, so she sent back all the contributions she had received, and, as Mr. Persinger says, "played the rôle of fairy godmother."

Mrs. Persinger and Louis went immediately to Leipzig where the boy entered the Conservatory and his mother had the opportunity to study piano. Louis had read some German in school, but he confesses that it did him little good! When he got to Leipzig he had to learn everything in a new language. Hard as this was, he says it was nevertheless a trifle compared to the anguish of a dawning conception of just what it meant to be truly an artist. "After I had been in Leipzig six months, I pulled in my tail and never again boasted about being a violinist!"

Until he went abroad, Louis had never heard a virtuoso performance. The first great artist he heard in Europe was Sarasate. Hanging over the railing of the topmost gallery, he listened to this master enthralled, until a young man standing next to him sneered disdainfully at some slight error. Louis, inexperienced and impressionable, left the concert firmly convinced that Sarasate was "terrible." Disillusioned, he went home and looked Sarasate up in a dictionary of musicians to find out just how bad he really was. To his amazement, the article compared the tone of Ysaye (who had always been Louis's ideal) to that of Sarasate. If Ysaye was compared to Sarasate, reasoned Louis, then Sarasate must be the better of the two. Accordingly, he reversed his decision about the concert, and restored Sarasate to a place of honor in his gallery of heroes!

When he was sixteen, Louis was graduated from the Leipzig Conservatory with highest honors. Arthur Nikisch wrote a letter to Mrs. Persinger in praise of her son, acclaiming him as one of the greatest artists ever to study at the Conservatory,

and he sent to the boy an autographed photograph which now stands on the piano in Mr. Persinger's studio. "I was terribly proud," says Mr. Persinger—"I nearly exploded!"

The young artist then spent a year giving concerts in the larger cities of Europe and the United States, earning money for further study. When he had saved enough, he went to Brussels to work with Ysaye, who was still, to him, *the* violinist. He remained in Brussels three years, during which time he was solo violinist with the orchestra of the Royal Opera. He was interested to find in his scores the markings of Ysaye and Thompson, who had occupied the same position years before.

After a year as concertmaster of what is now the Berlin Symphony, he "jumped across the ocean to Winnipeg, Canada, for his first big experience in teaching"—at a music school. He arrived with a group of musicians who had been engaged to teach at the same Conservatory (most of whom could not speak English) and was given charge of a sum of money to pay the expenses of a concert trip which was included in their teaching contract. But the money did not last, and before the tour was over, Mr. Persinger and his confrères were going in the back doors of restaurants for crackers and milk!

The first day in Winnipeg was a disastrous one for the new teacher. In high spirits he started to walk to the postoffice, enjoying the crisp, tingling sunshine of a snowy winter day. On the way, a passing stranger called to him, "Look out for your ears, mister!" Persinger thought the man was making fun of him, and walked on as if he had not heard. But on entering the warm postoffice, he discovered what the warning had meant. His ears were frozen!

He taught for one year in Winnipeg and then returned to Berlin, where he met a charming young girl who was studying piano with Josef Lhevinne. She admits that she had heard him play, and had even collected pictures of him before they met. Afterward—"Well," she says (still looking like a charming young girl), "the next two years were romantic enough for any girl of about eighteen!" At the end of the two years, the young musicians were married. Persinger was engaged by Martin Hanson for a long tour of America, which he and his bride enjoyed thoroughly. Mrs. Persinger relates proudly that she used to play accompaniments for him at that time, "sometimes even professionally!" Her husband's American début was with the Philadelphia Orchestra, and shortly afterward, on November 9th, 1912, he gave the first violin recital to be heard in Aeolian Hall in New York City. Samuel Chotzinoff was his accompanist.

As concertmaster of the Berlin Philharmonic under Nikisch, Persinger was soloist forty times during the next season. He and Mrs. Persinger stayed in Berlin until after the war broke out, and then left for San Francisco, where Mr. Persinger was to be concertmaster and assistant conductor of the San Francisco Orchestra. They had three trunks full

of music and manuscripts which caused them much annoyance and trouble until Mr. Grew, a friend of theirs, first attaché at the American Embassy in Berlin (who has recently been appointed American Ambassador to Japan), sent word ahead to the border that the trunks did not belong to spies and really did not need to be inspected!

In 1916 Mr. Elias Hecht asked Persinger to lead the Chamber Music Society of San Francisco, an ensemble which quickly became nationally famous. It was such a success that he later devoted all his time to it. Mrs. Elizabeth Sprague Coolidge engaged it for its first eastern appearance at a Pittsfield Festival in 1922 or 1923, where it made such an impression, overshadowing another quartet which had been brought there as the *pièce de résistance*, that Mr. Persinger was nervous about appearing elsewhere, lest it should not live up to its reputation!



Louis Persinger with (left to right) his fiancée, his mother, and a friend in the Persinger's home in Berlin, 1912.

Later the Community Arts Association of Santa Barbara, California, invited the ensemble, then known as the Persinger String Quartet, to make its headquarters in Santa Barbara. They accepted, giving concerts there and in other cities along the coast. This organization disbanded in 1928 after a farewell concert at the Beethoven Association in New York City.

After the death of Leopold Auer, Mr. Persinger was asked to fill his position on the Faculty of the Juilliard School, with which he has been associated ever since. In 1928, he also taught at the Cleveland Institute of Music, commuting from New York!

Mr. Persinger owns and plays several fine violins. He has a Montagnana, a modern American instrument by Frederick Rowe of Minneapolis (which he says everyone thinks is old Italian), a modern German one by Ernst Heinrich Roth, and a modern French one by Pierre Hel. For the last three years he has had the opportunity of using a fine Stradi-

varius which Mr. Frank Frost of Washington has generously loaned to him. Mr. Persinger also has a collection of valuable bows which he shows to interested friends. At his studio he explained that a fine bow is necessary to produce good tone. "If the bow is stiff and unyielding, you will get a hard quality," he said, and picking up one of the models, he bent it to demonstrate its remarkable flexibility. Among these bows is one by Tourte which formerly belonged to Wieniawski, another by James Tubbs who, as he became old, made only one bow a year and dated it. This is the last one fashioned by the famous craftsman, and is inscribed, "Made by James Tubbs in his 85th year." Perhaps the oddest of all is one which has an amethyst-colored stone about an eighth of an inch in diameter in the handle. One holds it up to the light, looks through it, and is astonished to see a man's picture inside. Mr. Persinger explains that the bow was made by Vuillaume for his son-in-law, the celebrated French violinist Alard, and that the picture is of Alard. This bow used to be in the Wanamaker collection. There is also an old French bow by Vigneron, another by Lamy, one by Voirin, by Peccatte (old French, which belonged at one time to Petschnikoff), and one by Sartory, which Yehudi had made for him.

Mr. and Mrs. Persinger devote much time and energy to the pleasure of being wise parents to two young sons. Mr. Persinger says he "has not had the heart" to make virtuosi of them, though they are talented children. They had no lessons in music at all until they were six or seven years old, and were not sent to school until several years later than that. Mrs. Persinger asserts that she is no fanatic about schooling, but that at the time the boys should have entered school they were living in California and she felt it would be better for them to spend their days out of doors. Louis, the elder, attended school for about two weeks. Mrs. Persinger and Rolf, the younger, used to walk hand-in-hand round the building, thinking of Louis shut up inside, and were so miserable that Mrs. Persinger finally took him out and devised her own scheme of education, which, in addition to learning to read and write, was mainly to do and make things—the acquisition of muscular control. The boys were given all kinds of material—paints, crayons, bricks, cement, sand, boards, clay—and were turned loose in the back yard to build things to their hearts' content.

While they were in Santa Barbara Rolf, sitting out on the porch with his nose pressed against the screen door, listened every day to the rehearsals of his father's quartet which took place inside. Both boys became acquainted with a great deal of chamber music, absorbing it unconsciously, and would go about humming tunes from the quartets they had heard. One year, when their father was in New York for a time with Yehudi, Mrs. Persinger decided to give the children piano lessons. She devised an amusing way of learning to read music: she drew a staff on the sidewalk and the boys played a game of hopscotch, jumping from one note to another! The three of them loved this. Both boys

now play the piano—an accomplishment which their father considers invaluable to players of string instruments. Rolf studies violin with his father, and Louis, whose hands are rather large for the violin, studies 'cello with Mr. Salmond. He has also worked with Miss Kronin of the Marianne Kneisel Quartet.

Mr. Persinger believes that supervised practice is necessary for all beginners, no matter how talented. He keeps a record of every minute Rolf practices, for future reference. "Yesterday he practiced fifty minutes alone and fifteen with me," he said. "The day before, nothing at all!—Well, it was Sunday," he added in explanation. Yehudi had two lessons a week when he started, and was to practice about an hour and a half a day. But Mr. Persinger says that he loved it so much it was impossible to keep him from doing more than that. Later his lessons were more frequent, and on tours Mr. Persinger worked with him every day.



Yehudi Menuhin and Rolf Persinger as they played together several years ago.

In the Persinger's lovely apartment on Riverside Drive, overlooking the Hudson—and especially in Mr. Persinger's studio, are many autographed portraits of celebrated musicians, of pupils, and of his family. One, which Mr. Persinger exhibits laughingly, is inscribed by Rolf, "To my father, in memory of our battles in music!"

This summer the Persingers will go to Woods Hole in Massachusetts for their vacation months. The boys lead a most satisfactory existence there, fishing, crabbing, and sailing. Rolf boasts that Louis (the only member of the family who was not interviewed!) was crew on a sailboat last summer, and had to manipulate the sails. Mr. Persinger, having spent much of his life commuting, will continue to do so, coming in to the city for his Master Classes at the Juilliard Summer School. Here many fortunate students will share not only excellent instruction and interesting ideas, but a certain radiance, a combination of friendliness, humor, intelligence and sincerity which characterizes this teacher, one of America's finest musicians.

LETTERS FROM SUBSCRIBERS

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unanimously approved; news of current musical activities in the city, the celebrities' corner, and comment on other arts were the favorite topics to be stressed in the future. Instructive articles and articles for entertainment only were heartily endorsed as subject matter, with various selections as to preference. Biographical sketches of Faculty members aroused considerable interest, whereas student news was wanted only by students.

**From Mrs. Carlton R. MacCarthy,
Patchogue, Long Island.**

I have been so thoroughly delighted with each and every copy of the *Baton* that I should deplore its loss greatly, and, for one, urge its continuance. I consider it a most useful organ for promoting and fostering interest in the present-day activities of the Institute, and as a periodical it is one which any thinking person would be proud to have grace his library. I'm thrilled to have my friends pick up and comment on the *Baton* when they glance through my different magazines; I have been questioned about it many times and have been pleased to quote from its articles.

**From Clarence Cable,
Norwalk, Conn.**

If the *Baton* is discontinued next year I shall never forgive those responsible for it. In the early fall I begin to think of it and watch for the first issue. And then I dread to think of it stopping during the summer. I save all copies, and I treasure every one of them!

The special features about the celebrities are always particularly attractive. I truly cannot think of anything which I should wish to have changed. If necessary, why not increase the subscription, say, to \$1.25, \$1.50, or \$2.00? Who would not willingly pay that much for so much valuable information about the dear old Institute and outside people? Please continue the *Baton* next year, and for many years to come. If there is anything I can do to help to keep it alive, just let me know.

**From Helena B. Masselos,
New York City.**

We have had the *Baton* for three years, and think a great deal about this "musical message," as we call it. We would regret having it discontinue. The work must be tremendous and the thinking part not little either, but it pays, for its readers enjoy its crisp news, national and international information about people interesting in the world of music whether in the Juilliard School and Institute or out of it. We, as a matter of fact, think so much of it, that we mail several copies every month, or those months that the *Baton* is of especial interest, to our family in Europe who are very much interested in what is going on in our institutions. We send them to Belgium, Switzerland, Holland, East India.

**From Katherine Seely Wallace,
Washington, D. C.**

I should be desolate to have the *Baton* die. I have enjoyed every number, here in the United States, and for the last three years out in China. Of especial interest are the interviews with celebrities, news of recent musical happenings, reviews of musical books. Do keep the *Baton* waving!

**From Anne Charch,
Dayton, Ohio.**

I hope my opinion is not too late to influence you to retain the *Baton* for ever and ever, or something similar to that. I always enjoyed it while I was a student, but now that I am far away from all Institute activities I cannot tell you what it means to me. It is a source of inspiration continually. It is the only way in which an alumnus learns what the Institute is doing.

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Theoretic Study

Applied to Singing

By George A. Wedge*

AT the beginning it is necessary to define what is meant by theoretic study. The term "Theoretic Study" is forbidding, especially to those who think that music is purely a language of the emotions, and that you either have or have not the power of expression through this medium. Many singing students, particularly, feel that if you have a voice, the rest is a question of "feeling."

You who are teachers of singing know that the voice, musical feeling, and "singing sense" are essential; but you realize now, more than ever before, that without definite musical understanding and a fair amount of general culture, a singer cannot go far. You have also doubtless found that the student of today has come to realize this, and you are consequently confronted with the necessity of either adapting your teaching methods to meet these new demands or of losing your pupils.

For an intelligent singer, theoretic study develops the following: ability to hear sounds separately and in combination as represented on the printed page; ability to keep "time" or an even pulse; ability to execute various rhythmic combinations within this pulse; ability to appreciate the subtleties of rhythmic phrasing and to understand the methods of representing these on paper. In addition the singer must understand the meaning and use of the various musical forms. Besides these things which deal with the mechanics of music, one must have some knowledge of music history, of versification in all languages, and of dramatic expression.

All human beings possess in a varying degree the same natural equipment in pitch or sound. You prove this fact every day in the vocalises which you give your students. Note the ease with which a student sings a major chord in arpeggio form. These sounds are the prominent overtones in all musical sounds, and form the natural physical equipment in pitch. Starting from this factor as a basis, pitch development is simply a question of application. The major scale consists of passing tones filling in the spaces between the tones of the arpeggio; single skips are heard in relation to these tones, and consecutive skips are parts of chords which have the same structure as the major 1 3 5 8, or which are a modified development of the same.

Ability to keep time is inherent in most people. We cannot resist grouping reiterated sounds. From earliest childhood we demonstrate a fondness for making noises at regular intervals; e.g., beating a drum; early attempts at piano-playing, etc. And to the pulse in music and poetry we respond with physical movement. For example, the child reading a nursery rhyme, such as, "Hark, hark, the dogs do

bark," will always utter the long syllables in time. In making his own poems with repetition of words and sounds, the child does not always convey sense, but he will have a definite pulse feeling. Our instinctive walking in time to a march, or the movement of our heads, hands, or feet in time with musical sounds, all prove our natural urge for pulse. Even the monotonous ticking of the clock is forced into a definite rhythmic pattern. Having this innate feeling of pulse, anyone can comprehend and learn the simple mathematical ratio of the division and addition of pulses.

Musical form is quite as simple and natural as pitch and rhythm. In all things which depend upon the aural sense for comprehension, the brain can accept only a limited number of actual points of contact or stress, and normally these must occur within a given time if the content is to be intelligible. This time is controlled by our breathing. For example, analyze the following couplets:

"To Thy temple I repair,
Lord, I love to worship there."

"Hark the herald angels sing
Glory to the new-born King."

The poetic scansion of each is the same. The first couplet contains two thoughts, the second only one. If they are read in exactly the same manner, the listener will have the feeling of two thoughts in the second couplet. To convey the thought of this couplet, every other long syllable only should be stressed; i.e., herald, sing, to, King. If each long syllable is stressed throughout the poem, the listener will have to work twice as hard as he should, and will consequently become exhausted, lose interest in, and fail to comprehend what is being expressed.

Music is exactly the same. Just as the singer must take breath, so the brain, at more or less regular intervals, must breathe and have an opportunity to set in order what has been heard, and in this way comprehend its meaning. There are a few set fundamental musical forms which are punctuated by pauses called cadences. These forms give the framework or background for musical expression, and from these one can easily comprehend all developments and modifications in form.

The study of versification is as essential as the study of music for the singer. The prose and poetic forms—meter and rhythm—are parallel to those in music, and are inseparable. For example, sing Mendelssohn's "How lovely are the messengers" in the usual manner of the amateur choir, stressing every long syllable of the text. You have changed the musical meter from six-pulse to three-pulse; you have given the effect of two phrases or two thoughts, and you have destroyed the meaning and character

* Talk given before the N. Y. Singing Teachers' Association.

of the composition—and, therefore, the interest in it. The same with “Way down upon the Swanee River,” stressing “Way,” “down,” “Swan—” “Riv—” and taking a full breath after “river.” This also illustrates the use of “catch breath” and “full breath” in conveying sense in music. A full breath after “river” allows the audience to relax while a catch breath will carry them on to the end of the thought. From these examples it is apparent that dramatic declamation is essential. How can one expect to sing a song well if he cannot give an appreciative or dramatic reading of the text?

Music may be a universal language of all times and all nations, but the music of each period and nation is sure to reflect the thought and conditions of the time in which it was written. Some comprehension of music history combined with political and economic history is therefore absolutely essential.

Should this musical background be given by a specialist, or can the singing teacher give it, and if so, how is he to find time when there is so much to be done with tone and technique? If the singing student knew at the age of eight that he was to have a voice, and could acquire the technical background of musical expression gradually until the age of 16 or 18, it would be simple. This is seldom the case. When most people discover they have a voice or decide to sing, they are well along in adolescence when it is difficult to go back and begin something from its alphabet. But this background can be acquired if the approach is not from the dull printed page, but through the ear. Every phase of tone and technique is the expression of conscious effort. The sound must first be heard in the mind before it can be produced. The student must learn to think sounds without the use of the piano. The piano should be used for testing only. The thinking of sound should be coupled with visualization of its representation upon paper.

Rhythmic difficulties result from carelessness, indifference, and lack of insistence upon the part of the student and teacher. This, the most important phase in musical expression, is treated with the greatest indifference not only by singers, but by teachers in all branches of music.

Musical form should be taught in every phrase of a song which is studied. If there is time and means, a specialist is invaluable in this work, but what he has to give is of little value unless the voice teacher makes use of it in all his teaching. Most of these points touched upon could be done by the voice teacher without taking time from the voice work and without taxing the mentality of the student.

The student of today accepts little on faith. In most cases he thinks and is serious and honest. He cannot be driven. He is interested only in proportion to what you have to give, and he must be treated as a confrère with whom you are exchanging ideas and giving the advantages of your wider experience. The depression is not entirely to blame for the present conditions in the teaching profession. We have a new problem which teachers must face, and exert every effort to meet.

LETTERS FROM SUBSCRIBERS

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**From Sidonia Froelich,
New York City.**

Responding to your S. O. S., I want to say that children are, as we are often told, an expense, a care, a worry, even a luxury. Nevertheless we want them, and surely we do not want them to die. As to your particular value—you always bring me pleasure whenever you appear. Your condition may be serious, but I do hope it will not be fatal. Although I am not a physician, I dare make the diagnosis that your troubles are really functional and not organic. Proof of my diagnostic contention I see in your threat of suicide, which is a sign of mental conflict. I for one wish that you would stay with us. With best wishes for your recovery, and hopes for a long life—

**From G. H. Morgan,
Watertown, Conn.**

We are cover-to-cover readers of *Time*, *The Readers' Digest*, *Herald-Trib's Books*, the *Baton* and, oh yes, *Lawrence Gilman* (prescribe an occasional glance at the *New Yorker* if you choose). They avoid duplication in obtaining their views of the contemporary scene—and don't miss much. But the discontinuance of any one will induce astigmatism!

**From Louie Weigand Ayre,
Kingston, Pa.**

I do indeed enjoy the *Baton*. It is the one periodical that I find time to read from cover to cover! The intimate glimpses into the lives of outstanding musicians of the day are very refreshing—you are to be congratulated on your success in obtaining them! You might be interested to know that I have the *Baton* of the years 1922-25 bound.

**From Elsa Chandler Fisher,
Elmhurst, Ill.**

I think you are a wonderful child and would feel dreadfully if you should die. I think you are *perfect* just as you are, and look forward eagerly to your visits.

**From H. Scholtens, Bandleader,
Fort Ethan Allen, Vermont.**

This is to inform you that I am a constant reader and subscriber to the *Baton*, and enjoy its contents very much. I wish to assure you that as long as you continue this publication, I will be a subscriber.

**From Marian Noyes,
New York City.**

Sorry I can't offer any constructive criticism other than to re-iterate that the *Baton* is absorbing and wholly stimulating from cover to cover exactly as is. Please go on!

**From Edna Anderson Burns,
Cleveland, Ohio.**

Instead of merely checking items, I am writing to tell you that I have always enjoyed the *Baton* very much, and expect to continue doing so as long as it is in your hands.

**From Wesley Sontag,
New York City.**

Don't think of discontinuing the *Baton*—it's just what we need!

**From Clotilde Pujol,
Havana, Cuba.**

You can't imagine how I enjoy reading the *Baton*—every bit of it. By all means, continue. It is the only contact that graduates living far from New York have with the dear school.

**From Frances Mann,
New York City.**

Perhaps my feeling about the *Baton* will be made clear when I tell you that I have nearly every copy you have ever issued. This, in spite of very decided space limitations!

The Class of 1932

The Graduates on Parade

Reviewed by the Assistant Editor

FELLOW STUDENTS: Do you get that tired feeling, after only eight hours or so of continuous practice? Do you see dotted notes before the eyes, have fainting spells during exams, sing seconds for sevenths, hear major for minor? Alas, poor wretches, if these are your symptoms, and you know well enough that they are, then your condition is precarious. You have a bad case of Graduationitis Institutæ Musical Arte. This malady usually requires three years to reach its crisis, and the after effects are serious. Either an inflation of the ego, or an "I'll say it's spinach" complex is sure to set in. Time alone will heal you of the inflation, and time alone is a master physician, so do not worry. For the spinach complex, however, vigorous treatment is recommended. Read the last two stanzas of Brown-ing's *Epilogue to Asolando* until a lively desire for more musical punishment returns. It will return, too, if you read long enough. Or, better still, read all of *Abt Vogler* (which ought by rights to be a graduation requirement, anyhow). At the end of it you will be inspired, or else expired, and hence no longer a public menace. It is important to arrive at this unmenacing state as soon as possible, for the dear public, of which we have hitherto constituted so critical a portion, is now "our dear public." We have only to sing, play, teach or compose to it, contriving now and then to extract certain sums of money from it. Ours is an interesting prospect, and so hazardous that even the hardiest and most sanguine among us is likely to find a time when he will look back upon the daily grind of the Institute as the Danaides must have thought upon Elysium. When that time of retrospect comes, what will our memories be? Probably a series of unrelated pictures reviewed in that haunted way one has whose inner ear is tortured by the fragments of a half-forgotten melody. So let this last issue of the *Baton* help you to recover

all the lost harmonies of our short symphony of days together.
—By *Albert Kirkpatrick*.

DEPARTMENT OF PIANO

Thelma Chase

studied under a well-known teacher in Bennington, Vermont, directed an orchestra, a chorus and a glee club, and assisted in several musical plays before coming to the Institute. She has accompanied singers and instrumentalists for several years, and has had considerable radio experience, has taught, and directed an ensemble for private entertainments. She hopes to continue work in piano privately, and

later to take a course in teaching. "May the Institute continue to live long and make fine musicians!"

Marjorie Corin

"studied piano more or less while attending public school." She received a B.S. degree in 1929 from Skidmore

College, where she majored in supervising and organ. She studied organ one season with Earl Moore at the University of Michigan, spent the summer of 1929 with Mr. Roeder and his class at Barrington School, Great Barrington, Mass., and then—the Institute! She has had a class of piano pupils for three years and has been on the staff of the Lighthouse Music School of the New York Association for the Blind during the last school year. She says she cannot plan for the future; the future will have to plan for her!

Laurence Dill

has been dodging immigration officials since 1926, but proudly reports that they haven't caught him yet! He was born in Bermuda and stayed there until six years ago when he came to the United States to enter Phillips Academy at Andover, Mass. For the last five years he has been with us at the Institute, first studying with Miss Mayo for three years, and then with Miss Strauss. Every year as



Principal characters in the Institute's production of "Cosi Fan Tutte" by Mozart.

soon as school was out, he has had to skip right back to Bermuda on account of the immigration laws. Now he plans to return to Bermuda anyway, to absorb knowledge gained at the Institute, and to get some experience in teaching. The summer of 1928 Laurence spent in Spain travelling with his sister. They met the King and Queen of Spain and the Infantas. He returned across the Atlantic on his brother-in-law's yacht "Zodiac," which was in King Alfonso's race from Sandy Hook to Santander. (This experience was later described in an article for the *Baton*.) Last summer Laurence was with his family on the Isle of Wight. He says he plans to take up long distance swimming and tennis for recreation in Bermuda.

Harry Dworkin

"I studied piano for merely a year and a half before entering the Preparatory Center at the tender age of twelve! I spent three years there, one year in the Intermediate Course, and the regulation three in the Regular Course. Besides graduating from the Institute, I am completing an Arts course at the College of the City of New York this term, which will afford me the strenuous pleasure of two commencements, three weeks apart. My last three years have been so full that they have left me no time for activities, either at the College or at the Institute, but I feel that it has been worth it. I intend to go on at the Institute, with the aim of teaching eventually."

Marjorie Fairclough

is one of those fortunate persons whose career in music is mapped out for them from early childhood. She "gained the first inklings of the vast subject of piano playing from a local instructor, and eventually, having made considerable progress, was advised to continue study with a certain teacher of greater experience." She worked with this teacher for a few years as a private pupil, and then placed herself under his instruction at the Institute. Her experience in concert has been rather wide, and most enjoyable. "For me," she says, "the Institute has meant a gradual awakening to higher things, and needless to say, I've gained ever so much there."

Elizabeth Gaines

from Columbia, S. C., received an A. B. degree from the University of South Carolina in 1929. She specialized in music and English. She attended master classes at Winthrop College for several summers, and has been at the Institute since 1929 studying with Mr. Newstead. She hopes the depression will begin to inflate right away so she can come back for post-graduate work next year!

Arline Gilbert

was born in Washington, D. C., and went to school there. While in high school she won a prize given by the Washington Pianists' Club. Since then she says she has been taking Dr. Erskine's advice, given at Commencement—trying "to catch up with the mark!" In Washington Miss Gilbert studied with Alice Burbage Hesselbach (a pupil of Teresa Carreño) who gave her

a note written by Mme. Carreño, which she prizes highly. Arline has studied at the Institute with Mr. Stanley and Mr. Sieveking.

Mary Ruth Haig

another of those modest souls who won't hand in their autobiographies until the last exam is safely past and passed! She says she hesitated, being a person of caution, lest an untimely recital of her life should become an occasion for regretful tears. "You see, I learned my psychology at De Pauw University in Indiana, where I entered as a Freshman in 1929. Up to that time, I had studied piano with various teachers in Bloomfield, Indiana, where I was born. My first musical experience took place when I played my own improvisations in a concert at the age of five! My two years at De Pauw were interspersed with work in a Band and Orchestra School at a lake resort in the northern part of the state. While there last summer I sent for a catalog from the Institute, more out of curiosity than in any real hope that I might study there. However, the seemingly impossible sometimes happens, and without really looking, I leaped out of a safe environment into one considerably more precarious—namely, the Institute. But Lady Luck has been most kind to me, and so I am most happy to be one of this class of 1932. Please, everyone, wish me more luck—that is, to be able to come back to it all next year. Auf wiedersehen!"

Adele Hargreaves

was born in Ridgefield Park, New Jersey, and asserts (proudly, or regretfully?) that she has lived at the same address for the past twenty-one years. She began to take piano lessons at the age of eight, but only found out what serious study was on entering the Institute four years ago. She has been under the "careful and patient guidance of Miss Augustin, to whom she is deeply grateful." During her high school days she accompanied the boys' and girls' glee clubs and the orchestra, which left her little time to practice. She has taught a class of pupils for the last four years, and has been saving pennies to go to Europe next summer to study. Miss Hargreaves says she is almost as fond of athletics as of music—she swims, rides horseback, and has been tennis champion of her town for the last five years. (It looks as though you had a monopoly, Adele!) Every year on the twenty-fifth of June Miss Hargreaves gives a joint recital with her pupils, and then leaves immediately for a camp in the New Hampshire hills for a vacation in the outdoors.

Henrietta Holtzman

writes, "Little did I know that when I was graduated from the Institute, I would take with me not only a diploma, but also a husband—a gentleman who is a member of our esteemed Faculty. Mr. Samuel Gardner and I will be married on the fifth of June."

Emil Koehler

winner of the Faculty Scholarship, was born in New York and entered the Institute in 1927 as a pupil

of Miss Strauss. In 1931 he entered the College of the City of New York, just to keep busy! In 1925 and 1926 he won gold medals in piano and ensemble playing in the contests of the New York Music Week Association.

Frances Mellor

says, "I was born ? years ago, in Trenton, N. J. Shortly thereafter the family moved, and continued to do so at intervals—major, minor, augmented—finally diminishing to a complete cadence in New Castle, Pa. Piano lessons began at the age of five, under the supervision of my sister. My general education was received in six different schools throughout N. J., Pa., and W. Va.! I entered the Institute five years ago to study under the capable guidance of Mrs. Bergolio, but the customary 'Three-part Period' was extended to five because a troublesome wrist forced me to discontinue piano study for a year. This time was enjoyably spent, however, pursuing the course outlined for us by the Theory Department. I will cherish happy memories of my sojourn here, and the hope of returning sometime in the near future."

Harriette Merber

of the flaming hair which many an otherwise non-jealous female music student stops to envy, began music lessons at the age of five, but confesses that she did not begin "serious application at the piano" until she was ten years old, when she came under the "very able supervision of Mr. Roeder." Her radio activities commenced with weekly performances on the "Kiddie Klub" program. She also performed for various stations, including WEAf, WMCA and WJZ. During her high school days she was an active member of the student orchestra and glee club. Three years ago she entered the Institute to continue study with Mr. Roeder. She says, "I have not been very active in Institute affairs, much to my sorrow, but I was very proud when I was elected Vice-President of the Senior Class, for it gave me a chance to display my school spirit, of which I really have a great deal!" Harriette has had the responsibility for the class dance which was so thoroughly enjoyed by all of us on May 28th. She says she has not decided definitely whether to work for a Certificate of Maturity or a Teachers' Diploma next year, but she does know she's coming back for more!

Inez Palma

hails from Meadville, Pa., but went to school in New York and was graduated from Wadleigh High School there in 1930. (Ask her to tell you about the year 1922-23, which she spent in Germany, studying in a convent.) Before she entered the Institute she took piano lessons from her father and Edward Rechlin. In 1929 she became a pupil of Mr. Roeder at the I. M. A., and has been working with him ever since. Her most fervent wish at present is to be able to continue with him.

Elwood Priesing

spent the early part of his life in Richmond Hill, Long Island, where he began the study of music.

He was graduated from Erasmus Hall High School in Brooklyn, and from there entered Amherst College. But the lure of music was too strong, so he decided to try his luck at the Institute. And then, he moans—the depression!*

Gertrude Steinman

is at home in New York City. She began to play the piano at the age of ten. After completing her high school course she studied at the New York University School of Music for a year, and then entered the Institute where she has been a pupil of Mr. Roeder. She expects to come back next year for the Teachers' Course.

Thomasina Talley

comes from Nashville, Tennessee, and after studying for two and a half years with Mr. Newstead, received her diploma from the Regular Course. She hopes to take the Certificate of Maturity in Piano and Composition.

DEPARTMENT OF SINGING

Anne Brown

known to all of us as Catherine in the class play and as the soprano soloist at the Commencement Exercises, comes from Baltimore. She studied singing six months before entering the Institute at the age of sixteen, but her first appearance in public took place ten years earlier, when she and her younger sister entertained the soldiers at the War Camp Community House. They sang such pieces as "Rose of No Man's Land," and "A Good Man Is Hard to Find!"

Miss Brown has been singing ever since then, always with the ambition of becoming a real artist. After studying three years at the Institute with Mrs. Dunham she won the Margaret McGill scholarship in singing. Miss Brown is very ambitious—she wants to teach, give concerts, and perhaps some day to sing in opera.

Winifred Crotsley

has a short but tuneful lyric to sing about her life. She was born in New Jersey, was graduated from East Orange High School in 1928 with highest honors in music, and immediately came to the Institute to study singing with Miss Soudant. She hopes to take the Teachers' Course next year.

Marjorie Dedrick Davis

commuted from Port Jervis, New York, while she was a Junior in high school, to take singing lessons at the Institute with Mrs. Stewart. She came at the advice of David Mendoza, conductor of the Capitol Orchestra, and was so enthusiastic about the singing that she worked very hard and was graduated from high school that year. "After my first year at the Institute Dr. Damrosch kindly granted me a scholarship which was renewed two years. At the end of the third year I met my 'fate' at the Society of the Friends of Music, conducted by Arturo Bodanzky, married him that fall (not Mr. Bodanzky!) and left the Institute to practice domestic science and lullabies. At the advice of my daughter, who was born the following summer, I decided

to return to the Institute to finish my course. My main ambition now is to return for post-graduate work so that in time I can afford a maid to relieve my husband from doing the dishes!"

Ruby Elzy

carolled blithely for the first few years of her life in Pontotoc, Miss. She attended the High School of Rust College, and also took Freshman college work there. Dr. C. C. McCracken, now President of Connecticut Agricultural College, sent her to Ohio State University for the remaining three years of college work which she finished in 1930. She received a B. S. degree in education with public school music as a major. While there she took singing lessons from Dr. Royal D. Hughes. In 1930 she won a Rosenwald Fellowship to study at the Institute where she has been for two years. She expects to finish the Teachers' Course—she is a pupil of Mrs. Dunham and "*hopes to be for some years to come!*"

Evelyn Schiff

the charming Leonora in *Così Fan Tutte*, began her studies in music as a violinist. She was graduated from Hunter College High School, where she played in the orchestra, and then received a degree from New York University. She was a member of the honorary society there. Miss Schiff did not study singing until after her college days. She was at the David Mannes School for one year, and then came to the Institute with a Juilliard scholarship to study with Madame Walther. She was soloist in the Bruch Cantata conducted by Dr. Frank Damrosch during her first year at the Institute, and has been soloist twice under Mr. Willeke's baton. In private life she is the wife of Dr. F. Philip Lowenfish of Columbia University.

Carmen Shepperd

came to New York from Jamaica, British West Indies, at the age of five. She started piano lessons the next year, and has continued them up to the present time. Even when she was a child she loved to sing. She first sang in public at the age of eleven, and took her first lesson, at Carnegie Hall, two years later. The following two years she entered the Music Week Contests in the Junior Vocal Department, and each time won two medals. In 1928 she again sang in the contests, and upon the invaluable advice of the judges of the New York Music Week Association, of which Miss Isabel Lowden is President, she decided to make a serious study of music. Accordingly, she came to the Institute for work with Mrs. Dunham. During her course at the Institute she was graduated from Wadleigh High School and completed part of the work towards a B. S. degree at Columbia University. "To my voice teacher and the New York Music Week Association, I feel the deepest gratitude—also to my other teachers, for the training I have received. I plan to return next year for further study."

Myrtle Van Pelt

has probably seen the Statue of Liberty oftener and in more diverse kinds of weather than any other

student in the graduating class. She neglected to state whether she was accustomed to serenade the lady with vocalises from the deck of the ferry as she went to and fro from Tottenville, her home in Staten Island, to the Institute. Myrtle studied singing during her last year in high school, and was soloist at the Commencement Exercises in 1927. She continued to study for two more years while doing Public Library work, and then entered the Institute in 1929. She has been a pupil of Mme. Sang-Collins. (Editor's Query: Is Tottenville the lair of Mr. Brockway's famous Intelligent Hottentot? Or would it have to be Hottentottenville?)

DEPARTMENT OF VIOLIN

Sidney Brecher

has studied violin with Mr. Held since 1925, and has played first violin with the orchestra since 1929. He says he has enjoyed the privilege of spending two summers at Pittsfield with Mr. Willeke & Co. "Since this is a musical biography there is nothing more to be said. Concerning my activities in school outside of the realm of music, I will mention only one, that one being my début as a ham actor in Shaw's *The Great Catherine!*"

Arnold Clair

has described with a few straight pencil lines the elation he feels, knowing that a diploma is soon to be his. We wish we could reproduce the rays of joy which emanate from the word "graduate" in his autobiography! He asserts that he has studied fiddle "a little bit of everywhere," first in the neighborhood of Moline, Illinois. He received a Teachers' Certificate from the Reardon School in Youngstown, Ohio, in 1929, and taught violin there and in Sharon, Pa., for two years. He studied one summer at the Cleveland Institute, and then came to the I. M. A. He played with the Tri-City Symphony and the Youngstown Symphony, and was one year with the Brooklyn Orchestra. "Incidentally," he says, he had one year of work at Knox College.

Frances Fletcher

recalls having lived in Des Moines, Iowa, between sessions at the Institute! She has had "four wonderful years here, and hates to say good-bye!"

Robert Gross

asserts that it is a positive fact that he was born on April 1st, 1920, at Leavenworth. "At the age of six months I caught the measles, though, and broke out. Then followed a long vaudeville run with John Barrymore, John Drew, John Booth, John Brahms, Long John Silver, and Sarah Bernhardt. After three months of intensive violin study, I appeared as soloist with the Berlin Philharmonic, playing the Brahms, Beethoven and Tchaikovsky Concertos. This first appearance, which was followed immediately by a fourth and fifth, scored a sensation in police court circles, and was followed by complete retirement. In 1894, at the age of eight, I wrote the Beethoven 5th Symphony. In 1890, just fifteen, I wrote 'Hamlet,' 'Paradise Lost,' and 'Macbeth.' In 1900, I founded the Institute of Musical Art. In 1928 I entered the In-

stitute of Musical Art. In 1896, I became the grandfather of twins, who later became Abraham Lincoln and John Smith (not to be confused with Adam Smith, a first cousin). In 1932 was graduated from the Institute of Musical Art. Died in 1814 at the Battle of Bunker Hill." The end of a perfect fib.

Joseph Hawthorne

from Provincetown, Mass., attended Friends School in New York City, and was graduated from Princeton in 1930. He studied at Fontainebleau, having won a Walter Damrosch prize, during the summer of 1927. While he was at Princeton he directed the



Elizabeth Stutsman
Assistant Editor of the *BATON*, recipient
of the Teachers' Diploma in Singing.

University Orchestra and the Triangle Orchestra for two years. He studied with Edouard Dethier for a year and a half privately before coming to work with him at the Institute.

Alice Lyman

was born in a tiny college town in Alabama. She began a versatile career in music by singing at the age of thirteen months, and gradually learned to play the piano, violin, and pipe organ! She was organist in her church at the age of twelve, and three years later had an audition with Max Rosen, playing De Beriot's Concerto No. 7. She received the degree of Bachelor of Music from Alabama College in 1929, and that summer toured nine countries in Europe. In the fall she entered the Institute, where she had only three lessons with Professor Leopold Auer before his death. She has sung in the Madrigal Choir, been a member of the Institute's Orchestra, and of Ethel Leginska's Women's Symphony this spring. She has had considerable experience playing in theatres and hotels, and accompanying in studios at the Institute.

Maurice Polloch

is a native New Yorker. He played first violin in the Thomas Jefferson High School Orchestra, was concertmaster with Pioneer Youth under Mr. Hermann Epstein, and when fifteen years old was soloist with the Easton, Pa., Orchestra. He is now playing first violin with the National Orchestra.

Susan Ripley

the busy lady who has been rushing around the halls lately with pencil and pad, trying to figure out how many people were coming to the class dinner, and where to put them when they did! Her home is in Andover, Massachusetts. She was graduated from Abbot Academy with a special music certificate in 1928, and has been at the Institute for the last two and a half years. She anticipates completing work for a B. A. degree, majoring in music, at Carlton College, Minnesota. This will keep her busy for the next two or three years, and then she hopes to teach violin at some college.

Helen Rozek

says that she began a strange and interesting life in Berlin, N. H. She confesses or professes to be a rebel and a seeker after adventure—which is why she is studying music! "Music includes life and all that is in it. As for the rest, that remains to be seen, but I shall always be roaming."

Esther Schure

is from London, Ontario. She began to study music when she was five, and made her first public appearance the same year. When she was nine she won various medals, including the All-Canada Violin Championship. She has studied in Hamilton, Toronto, the Eastman School of Music, and the Institute of Musical Art—and hopes to continue!

Norman Schroer

comes from Minnesota—Duluth, to be specific—where he says the summers are at least livable. (He does not mention the winters!) "I was not born with a fiddle in my hand," he says. "During the customary twelve years of public schooling I managed to absorb the A B C's of music. In fact, I found myself spending hours practicing it! I had a scholarship with Max Fischel at the Chicago Musical College, and then roamed east to join Gotham's violin colony. Edouard Dethier, my highly respected instructor, has never committed himself as to whether I should continue irritating a violin or should turn to the manufacture of collapsible pretzels instead." He suspects that he will eventually become a school music teacher.

Bessie Simon

who played so beautifully for us at the Commencement Exercises, says that she was born at a very early age, and became a fiddler by inspiration. We agree!

DEPARTMENT OF VIOLONCELLO

Margaret Christy

who hails from Minnesota as a graduate of its State University, was surprised to find herself suddenly transplanted to the heart of Manhattan two years ago. It all happened within three days—the opportunity to drive to the awe-inspiring New York and to make her home with friends. Of course, she followed the inevitable trail which leads to that mecca for would-be 'cellists, Mr. Willeke's class at 120 Claremont. She, too, joins the chorus expressing

(Continued on Page 16)

THE closing weeks of school were ones of great festivity. After exams were over, teachers and students enjoyed the events which are here described.

ALUMNI ASSOCIATION

Annual Concert and Reception

Wednesday Evening, May Fourth

1. Brandenburg Concerto No. 5.....J. S. Bach
For Solo Flute, Violin, Piano—with String
Accompaniment
Allegro Affetuoso Allegro
Arthur LoraFlute
William KrollViolin
Katherine BaconPiano
Samuel GardnerConductor
2. Nocturne in E major.....Chopin
GavotteProkofieff
Suggestions DiaboliqueProkofieff
La CampanellaPaganini-Liszt
SASCHA GORODNITZKI
3. Four Russian Folksongs with trio accompaniment ar-
ranged by A. Ghedicke
MME. MARIA WINETZKAJA
William KrollViolin
Mary HillCello
Jacqueline de Moor.....Piano
4. Music for the Dance.....Nathan Novick, '17
For Three Pianos and Two Percussions.
Dirge—"Follow the bier of the dead cold year".....Shelley
Desirata Defiance
Sergius KargenPiano
Milton KayePiano
Vahan ZorianPiano
Morris GoldenbergPercussion
Benjamin SilverPercussion

JUNIOR ORCHESTRA CONCERT

Saturday afternoon, May 7th, at two o'clock

- Overture, Iphigenia in Aulis.....Gluck
Concerto, E flat major.....Mozart
Allegro moderato
CAROL GLENN
Prelude and Fugue, C sharp major.....Bach
Rhapsodie, Opus 119, No. 4.....Brahms
BERNARD KIRSHBAUM
Symphony, C major, No. 1.....Beethoven
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto, Allegro molto e vivace
Adagio—Allegro molto e vivace

COMPOSITION RECITAL

Saturday afternoon, May 14th, at two o'clock

- French SuiteGrade IV
AllemandeCecile Cohn
CouranteEmil Koehler
SarabandeIsabel Lehmer
GavotteHarold Weiss
PolonaiseEmil Koehler
BourréeIsabel Lehmer
MinuetCecile Cohn
GigueEthel Mincoff
BERNHARD WEISER
Short SongsPreparatory Center
The Bronx Park Zoo.....Maro Ajemian
Moral SongBilly Masselos
Chinese SongWalter Diehl
The WindMaro Ajemian
Mary AnnPatricia Robinson
A DreamBarbara Holmquist
PREPARATORY CENTER CHILDREN
Small FormsGrade I
Extended PeriodIrma Silverstein
Double PeriodHelen Dike
Three Part Period.....Lloyd Outland
ESTELLE BEST

The Year

The Season's Closing



A scene from Mozart's opera, "Così fan tutte"

Songs

- Pease Porridge Hot (Grade I).....Elaine Dahl
Hobby Horse (Grade II).....Frances Yerkes
At the Feet of Jesus (Grade III).....Blanche Thomas
CHARLOTTE MURRAY

Small Forms

- Grade II
PrestoLucy Boyan
ModeratoFrances Yerkes
BarcarolleRobert Shulman
AndanteRichard Brown
Tempo rubatoStanford King
Intermezzo in the style of Schumann.....John Bainbridge
ESTHER OSTROFF

Homophonic Forms

- Grade III
Moderato for Flute and Piano.....Gertrude Steinman
Semitic Chant for Flute, Clarinet, Viola, Cello,
George Lisitzky
RALPH OXMAN
GERTRUDE STEINMAN NORMAN SCHROER
JOSEPH PAISNER

Polyphonic Forms

- Grade IV
Three voice Invention in C major.....Irene Botts
Three voice Invention in C minor.....Laurence Dill

r ' s E n d

sing Festivities



presented by the Institute of Musical Art.

- Double Fugue (Grade V)Frederic Daly
Two voice Invention in a modern idiom....Harold Barnett
GERALD TRACY
- Sonata in G flat major for Clarinet in A, and Piano,Grade VI
Arthur Christmann
ARTHUR CHRISTMANN and ANTHONY LOUDIS
- Homophonic FormsGrade III
Allegro con brioCharlotte Murray
Vivace a la scherzandoEtta Fischbach
AllegroCharity Bailey
ModeratoMary Ruth Haig
EtudeAlba Nardone
GERALD TRACY
- Songs
The Quest (Grade III).....Miriam Le Mon
Fickle Youth (Grade III).....Dorothy Stewart
Berceuse (Grade IV).....Julia Smith
RUTH DIEHL
- Polyphonic FormsGrade V
Fugue in F minor for String Quartet..Dorothy McLemore
Introduction and Allegro for String Quartet,
David Sackson

SAMUEL CARMELL
DAVID SACKSON

RALPH OXMAN
SIDNEY BRECHER

Scherzo on a Theme of a Jazz Mood....Thomasina Talley
THOMASINA TALLEY

Improvisation for Flute alone.....Grade VII
Henry Brant
Suite for Flute and Piano.....Henry Brant
Minuet Sarabande

FRANCES BLAISDELL and HENRY BRANT

Sonata Allegro for Piano.....Grade VI
Milton Katz
MILTON KATZ

Così fan tutte, Mozart's charming comic opera, was given by the Institute on May 24th and 25th. These performances were the first to be heard in New York for several years; the opera was last presented here by the Metropolitan Opera Company. Several hundred people were turned away each evening. The cast included

Leonora } Sisters, Ladies of Ferrara..... Evelyn Schiff
Dorabella } Agnes Skillin
Despina, Their Waiting Maid..... { Caroline Urbanek
Ethel Driggs

Ferrando, an Officer in Love with Dorabella, Richardson Irwin
Graziano, an Officer in Love with Leonora.....Leon Sahatjian
Don Alfonso, a Philosopher.....Joseph Posner
Soldiers, Servants, Musicians, Guests.

The orchestra and chorus were from the Institute. Caroline Urbanek sang the part of Despina on Tuesday, and Ethel Driggs on Wednesday.

Alfredo Valenti, of the Graduate School's Faculty, was stage director, and Willem Willeke, leader of the Institute's Orchestra, conducted the performances.

The Graduating Class presented G. B. Shaw's play, *The Great Catherine*, original skits, and orchestra selections on May 27th and 28th in the Juilliard Auditorium. Principal rôles in the play were taken by Guy Snell, Beatrice Glass, Wallace Magnani, Sydney Brecher, Anne Brown, Laurence Dill, Beatrice Blass, and Mary Allison.

After the first performance the members of the class and their teachers had supper in the cafeteria; the second was followed by a gala but all too brief dance in room 610.

The climax, Commencement, was reached on May 31st, and afforded pleasure to a large audience in addition to those who received diplomas.

PROGRAM

- Overture, "Le Roi d'Ys".....Lalo
ORCHESTRA OF THE INSTITUTE
Willem Willeke, Conductor
- Concerto for Violin, D major, Op. 35.....Tchaikowsky
Allegro moderato
BESSIE SIMON
- La Captive, Op. 12.....Berlioz
Rêverie for Voice and Orchestra
ANNE BROWN
- Variations Symphoniques.....César Franck
(For Piano and Orchestra)
BERNHARD WEISER
- Concerto for Violin, D major, Op. 77.....Brahms
Allegro non troppo
JOSEPH KNITZER

(Continued on Page 18)

GRADUATES

(Continued from Page 13)

most sincere appreciation for the excellent training she has received there.

Norman Hollander

pondered long and seriously over this biography, so it ought to be good. He says that he started out in life as a pianist. While still young he was taken to Dr. Damrosch to see what kind of a pianist he would make. The latter gentleman advised him to take up the 'cello immediately. He left Dr. Damrosch's office in a very skeptical state of mind. Curtain. Seven years later he returned in the same frame of mind, bearing a 'cello under his arm. This time, however, Dr. Damrosch was not there to hear him. Norman considers this very fortunate, as he might have been told to return to the piano! As it was, Mr. Willeke, "with the spirit of a martyr, consented to try to make him play the 'cello like a 'cellist!" Mr. Willeke has been at that task for two years. "Apparently, the task is not finished, for Mr. Hollander is coming back next year to help complete the metamorphosis!"

Geraldine Widmer

left Seattle, Washington, as a swimmer and landed in New York as a 'cellist!—and she is no magician, either. Thus runs the tale: she gave exhibition swims through Canada from Vancouver to Toronto, where she competed in the Wrigley Marathon, and came to New York on her prize money! It took her little time to find her way to Mr. Willeke's group of pupils at the Institute. "Swimmer or 'cellist?" she asks.

DEPARTMENT OF PUBLIC SCHOOL
MUSIC**Harry Aleshinsky**

"I started singing rote songs in the cradle." Editor's Query: Do all supervisors give evidence of their ability in the cradle? "My family was disgusted, so I decided to become a violinist." Harry is a graduate of the Malkin Conservatory. He also took music courses at New York University before coming to the Institute to receive a diploma in violin under the instruction of Edouard Dethier and to take the Supervisors' Course and a B. M. E.: "My hopes? Just phone Du 2-0399."

Grace Hermann

"My musical talent was discovered when I wailed quarter tones in the cradle. As time passed, love of Czerny and Hanon exercises drove me to hours of practice until the public school music profession won me with visions of once again singing rote songs in quarter tones." Miss Hermann was treasurer of the supervisors' organization during her second year, president her third year, and president of the student council her fourth year. She was alto soloist with the Madrigal Choir this spring, and says she feels greatly indebted to all members of the Faculty. She hopes to continue studying and teaching.

Johanna Matuszewski

one of the four cap-and-gowners, attended the Pas-saic High School, and then, feeling a great call, en-

tered the Supervisors' Course at the Institute. "Plans?" she says. "Farming!"

Ralph Starke

attended Richmond High School, where he made the pleasant discovery that all teachers were not as bad as he had thought they were. At the same time he also discovered that music might be more than scales and arpeggios, so he decided that the Institute would be the best place to confirm that point. "Result—entered the Supervisors' Course. Plans? Merely—???"

POST GRADUATES
DEPARTMENT OF PIANO
*Teachers' Course***Mildred Cohn**

from New York, was graduated from George Washington High School. While at the Institute she has studied with Miss Mayo and Miss Augustin, and is deeply indebted to them. At present she is teaching at the Bronx House Music School.

Bernard Kirshbaum

is a rare specimen—a person from California who never brags about it. In fact, we never knew he had even been there until he disclosed in his autobiography the fact that he was born in San Diego. His musical education began when he was nine years old, and has continued, with increasing enthusiasm on his part, ever since. He says that he has played in the orchestra of every school he has attended; not content with that, he joined the American Orchestral Society shortly after coming to New York. No pianist was needed, so he specialized in playing the triangle! Bernard gave his first piano recital on his fourteenth birthday. Later he was admitted to Sigismond Stojowski's Master Class in Los Angeles and San Francisco. At the age of seventeen he came to New York for further study with Mr. Stojowski. Four years ago, desiring a general education in music, he entered the Institute.

Norman Plotkin

"It takes little insight to realize that the life histories of music students are substantially the same. The saga reflects over and over again the intolerable conditions of study and the banal commercialism and decay of musical life. I am glad to see that we students are beginning to discover these conditions that affect us all so fundamentally, and that we are ready to organize to combat them. Students, join us!" Whom are we to fight, Norman? When, where and what for?

Miriam Shields

complains that she hates to write even a letter, not to mention an autobiography!—but she is kind enough to supply the following information about herself: she comes from Denver, having been graduated from the University there at the age of eighteen (and she majored in science and mathematics!) Followed a year at the Curtis Institute, and then—our Institute, where she has studied with Miss Epstein and Mr. Sieveking. She feels that she has not been here long enough, and hopes to return for more.

Thyra Sundberg

(1066-1776-1932) asserts that she was graduated in 1930 from the Regular Course, Miss Adler doing all the hard work! At that time she commuted twice a week from New Rochelle, but found the travelling too strenuous and moved to the neighborhood of the Institute in time to give expert advice and criticism on the new building. This was a wise move, as the time saved enabled her to take a course in running the elevator. She never managed to get out at the fourth floor, but at least knowing how to manipulate the elevator has proved useful to her at home, which is a walk-up after twelve P. M.! Miss Sundberg's hobbies are dogs, boats, Brazil, books, coffee, anathema, biographies and sleeping! (Ask her sometime if she can play any hymn tunes.)

DEPARTMENT OF SINGING*Teachers' Course***Carl Diton**

was born in Philadelphia, attended high school there, and had two years at the University of Pennsylvania.

"Musical interests: General Musicianship, including knowledge of the voice, instruments and composition, because of its utility in contributing culturally to the average community.

"Aim: To make that General Musicianship as fine as possible.

"Views: The greatest possible contribution that the present outgoing generation of musicians can make is to help rid the musical profession of poor and insincere musicianship. This can be accomplished if we combine at all times courses of study of recognized standard with our professional activity."

Richardson Irwin

President of the Class of 1930, was given a return engagement in 1932! He says: "I arrived on this terrestrial globe on the 13th of September of a certain year. As I was a healthy baby, I was not born in a hospital! I started out to be a six-footer, judging from my weight at birth, but must have laid down on the job." "Rich," with a fine musical heritage, early displayed a weakness for music. He started singing when he was three, has never stopped, and never intends to. He was born in Newcastle-on-Tyne, near the border of Scotland, of English-Scottish blood. At seven, his family migrated to Western Canada. He studied piano as a boy, and has been soloist in all sections of a choir—soprano, alto, baritone, and tenor! To enumerate all of "Rich's" activities would take several volumes of the *Baton*. He has specialized in winning prizes, soloing, teaching, studying, and has even made a name for himself in other fields than music. For some years he was in the piano business with Steinway & Sons, and for eight years he was associated with the largest western Canadian newspaper in a managerial capacity. In addition to studying with many of the foremost British and American vocal teachers—Dr. Ralph Horner, Herbert Witherspoon, Mrs. Theodore Toedt, Dudley Buck and Rhys

Thomas—Mr. Irwin has a degree from the Royal Academy of Music in London, and received highest awards in voice, teaching and repertoire from Columbia University. He says, "I expect to go on studying until the Archangel Gabriel blows his horn in my ear, notifying me that his crowd is in need of another tenor. Meanwhile I will continue as I have since I came to New York, singing and teaching, for this is now my home."

Anna Ruziak

believes in being brief and to the point. She tells us only that she was graduated from the Regular Course in singing in 1930, having studied with Miss Soudant, and that she expects to go on studying indefinitely.

Elizabeth Stutsman

It happened in this wise. A small white placard on the Institute Bulletin Board, penned in the *Baton's* best editorial handwriting, offered an opportunity to join the magazine's staff if certain requirements were fulfilled. Many students applied but the letter which conveyed the most favorable impression came from a new pupil named Elizabeth Stutsman. When sent for, she faced the Editor with big brown earnest eyes and decided shyness but with a manner that bespoke dependability, capability and calm efficiency. She could do all the versatile things necessary at editorial headquarters and so—after a due period of probation, she was appointed Assistant Editor of one of the world's best magazines!

After four years of hard labor her ardor for the *Baton* and all its work (s) is undaunted. Be it known that our "Eliza" has never disappointed or failed in any respect whatsoever. Her loyalty, cooperation, and splendid intelligence have been an inspiration to all those who have had the pleasure of working with her in the *Baton* Office. We hope there are enough courses of study at the Institute to keep her returning for more, year after year, until the *Baton* is hoary with age!

As for what went before: She hails from Burlington, Iowa. The Institute's fame was known even there, so hither she came and, to put it in her own words, "I have been studying voice with Miss Soudant, interviewing with Miss Crowthers, and how to enjoy life with the Institute in general!"

She admits that to change from a quiet unobtrusive life to the nervous existence of an interviewer of the great takes courage, but she appreciates the fact that anxious moments bring opportunities to meet interesting celebrities. Her feature stories have covered Alexander Glazounow, Fritz Kreisler, Vladimir Horowitz, Albert Spalding, Mischa Levitzki, Willem Willeke, Jascha Heifetz, Efrem Zimbalist, "Roxy," and Louis Persinger.

—The Editor.

DEPARTMENT OF VIOLONCELLO*Teachers' Course***Sara Lou Howland**

from Columbus, Ohio, heard Mr. Willeke play over the radio one day, and promptly packed her trunk and came to New York to study with him. For the

last three summers she has been at the Berkshire Music Colony.

DEPARTMENT OF PIANO

Certificate of Maturity

Esther Ostroff

"I feel as if I have lived at least a century, having witnessed so many important changes in the history of my native land, Russia. I was born in Odessa in 1909 and lived in Russia during the reign of Nicholas the Second, through the breathtaking revolution of 1917, the short-lived Kerensky régime, and countless coup d'états lasting a few months each, accompanied by a state of anarchy from the time of the evacuation of the defeated government to the installation of the new. Bloody fighting in the streets of the city, bombardment of the municipal buildings with aim so true that a wall in the house we lived in was shattered, days of starvation, of hiding in cellars, of fearing to walk out into the street lest we never come back—these are the outstanding memories of my childhood. I took piano lessons to the accompaniment of the dull sound of bursting shells, followed by crashes of glass windows, cries of women, screams of children, and curses and prayers of men.

"We left Russia in 1920. The journey to America, which took us eight and a half months, was full of thrills and exciting experiences. I was fourteen years of age when we could afford a piano to renew music studies. I was very fortunate in being recommended by Mrs. David Mannes to Miss Quin, head of the piano department of the Yorkville Music Settlement. Miss Quin really gave me my musical foundation and prepared me for the Institute. I was graduated under Miss Quin after attending one year of the Regular Course at the Institute. Then Miss Quin handed me over to Mr. Friskin. I was graduated from the Teachers' Course two years later, in 1931, and now feel honored indeed to receive another diploma—at least half of which ought to go to Mr. Friskin for his marvelous instruction.

"In the summer of 1930 I was sent to study at Fontainebleau with Phillippe who has given me a scholarship enabling me to return there this summer."

Bernhard Weiser

says he had previous knowledge of this world and its miseries, and objected to coming into it to live. "But I was born anyway in a beautiful hamlet, Utica, New York (my only compensation). I played the piano, but preferred tennis until the age of fifteen when I came to New York, received a Juilliard scholarship, and have deluded myself up until the present. How long it will continue thus, I don't know! I like everything except New York City, and love too many people!" Bernhard was one of the excellent soloists at the Commencement Exercises.

DEPARTMENT OF VIOLIN

Certificate of Maturity

Harry Needle

one of our busiest fiddlers, has given recitals in

various cities in New York and New Jersey. He is a graduate of City College, and is a member of the Esardy Trio.

DEPARTMENT OF COMPOSITION

Composition Certificate

Henry Brant

apologizes for having offended as follows: "symphony, eleven-flute musics, two-piano sonata, flute suite, etc., etc., and etc.—all, most regrettably, having been dispensed to the public. The same culprit can also offer insulting piano recipes of Schönberg, Stravinsky, Hindemith and Bartok at any time of day or night."

EPILOGUE:

The average Institute graduate is more elusive of our office than the fame that flees before him—so if you don't know where Scidu Owmyl came from, or why—don't blame us. We done our darndest, or even worse!

THE YEAR'S END

(Continued from Page 15)

Address to the Graduates

DR. JOHN ERSKINE

President of the Juilliard School of Music

Conferring of the Degree of Bachelor of Music Education and Presentation of Diplomas

MR. OSCAR WAGNER

Assistant Dean of the Juilliard School of Music

The Merry Wives of Windsor.....Nicolai

ORCHESTRA OF THE INSTITUTE

Willem Willeke, Conductor

Dr. Erskine, in a brief address to the class, said many things in a witty and entertaining way which will bear serious thought. His salient points follow: All graduates may be grouped into two classes—those who got higher marks than they deserved, and those who did not. The education of neither class is complete; those who were marked too high must strive to catch up with their reputations, and those who were marked too low must try to make their reputations catch up with them.

All artists, all geniuses, have to be teachers. They have to educate their audiences so as to bring them within hearing distance. This is true of the leaders in any walk of life. We must be partners in the enterprise of sharing the beauty which we ourselves create.

Mr. Oscar Wagner, Assistant Dean, awarded the diplomas, and the following prizes were announced:

Faculty Scholarship—Emil Koehler.

Isaac Newton Seligman Prize of \$600 for Composition—Henry Brant, \$300; David Sackson, \$150; Dorothy McLemore, \$150.

Alice Breen Memorial Prize in Singing—Evelyn Schiff.

Morris Loeb Prize of \$1,000—Harvey Shapiro.

Goethe

An Intellectual Giant

By Roberta Shulman

ONE HUNDRED years ago, at Weimar, in his small wooden house on the edge of the public park overlooking the river Ilm, Johann Wolfgang von Goethe spent his last days. Today, not only Germany but the entire world celebrates his centennial and does honor to the memory of this great poet.

To understand this light on the horizon of literature, or even to approach the individual, one must first judge of the influences that shaped the youthful Goethe, and the events which formulated one of the most active and vivid lives of history.

He was born August 28th, 1749, in Frankfort, one of the principal cities of the German Empire



(Courtesy of the Beethoven Association)
Beethoven playing for Goethe—from an etching by Marix Bauer

in the circle of Wiesbaden. His early education was irregular, as he attended no school. His father stimulated rather than instructed him. From earliest youth he was constantly in the company of elders. His one youthful companion was his sister Cornelia, who until her death, at twenty-seven, was his most intimate friend.

He experienced his first love affair at the age of fifteen (if we may believe his autobiography). His innamorata was the daughter of an innkeeper at Offenbach. It is on record that he worshipped her even as Dante did Beatrice. She, in turn, treated him much as Miss Chaworth did Byron; as a child.

This was, however, only the first in a long succession of amours, both stormy and tranquil, that prevailed throughout the duration of his life. He would often enlarge on a very small foundation, and would concentrate on one person a tide of feelings normally devoted to several individuals.

His father was a strict and formal man. From

him Goethe derived the steadfastness of character which enabled him to pursue an independent career of self culture and devotion to the arts. His mother was quick and lively and was inspired with no small amount of the genius of her son. Surely he must have been imbued with her spirit and beauty of soul.

The Goethe household was a cultural one, in which art, music and German poetry were held in high esteem. The young Goethe played the 'cello and piano, and was extremely dexterous with his pencils and brushes. He knew French thoroughly, and his first writings were imitations of the French style.

Johann was sent to Leipzig to study law, so that he might return to Frankfort fitted for the usual course of municipal distinction. His father, who held the title of Imperial Councillor, expected his son to take his doctor's degree at the university and become an "advocate"; to make a rich marriage and perhaps one day, to become burgomaster! How little did anyone dream that young Johann instead, would mature into not only a scientist and musician, but also into Germany's greatest poet!

For it was in this period that Goethe determined to devote his life not to law but to letters. The discouraging attitude of several of his professors served only to make him despise what he had already written and to drive him into the distractions of society. But the strongest influence of all was that of Adam Oeser, the director of the Academy of Arts, in Leipzig, with whom Goethe studied drawing and etching. He writes, "his lessons will produce their effects through all the rest of my existence. He taught me that the ideal of beauty is simplicity and repose."

His new Leipzig love affair inspired twenty little songs of an erotic character, set to music by his young friend Breilkopf. The end of his stay was shadowed by serious illness and Goethe left Leipzig, far from well, in his nineteenth year.

After an enforced recuperative stay of a year and one-half in his native town, came perhaps the most important sixteen months of his career in Strassburg. Here he studied alchemy, anatomy and chemistry, and spent much time in philosophical reflection. The outstanding event of the sojourn, however, was the influence which Johann Herder exerted over Goethe's mental development. It was Herder who initiated Goethe into the beauties of the Old Testament, Homer and Shakespeare. His spirit, too, was liberated from its trammels and *Götz*, *Faust* and *Wilhelm Meister* became possible to his mind.

The first sketch of *Götz* was finished in six weeks. Cornelia was consulted at every stage of the work.

Herder, too, gave his approval. It was published in 1773 in its present form.

Goethe was invited by Karl August, Duke of Weimar, to visit him and to become associated with that patrician state. This visit lasted until Goethe's death, nearly sixty years later! From his first arrival at Weimar, Goethe was the inseparable companion of the youthful grand duke. The first months were spent in a roundelay of merriment. After this, however, for the next eight years, Goethe devoted himself with zeal and ardor to the interests of Weimar. He did his best to reconstruct the tiny army, to develop resources, to open mines and to make himself acquainted with every part of his master's territory. These years were used for public service rather than for literary achievements.

In 1784 he was rewarded for his efforts with the title, "President of the Council." Finally the life irritated him, for it starved his artistic expression, so that he sought relief, in 1786, by a sudden departure for Italy. He remained there for two years undergoing a spiritual rebirth and finding his soul. *Iphigenia* and *Tasso* are products of his Italian serenity. His emancipation also found expression in the frankness of the *Roman Elegies*, written in the early days of his liaison with Christiane Vulpius, who later became his wife.

In the stormy years following Schiller's death, while Europe was war-torn and Napoleon surged forward, Goethe, in his retreat at Weimar, kept at his literary work, paying little attention to world politics. At Erfurt, in 1808, Napoleon treated Goethe handsomely and the latter gratefully acquiesced to the régime.

Following this period, Goethe was the director of the theatre at Weimar and presented much that was new in literature and music. As he approached the last years of his life, he hastened to devote his energies to the culmination of his life work, that masterpiece of philosophy, *Faust*. We are grateful to his secretary, Eckermann, who, with the minuteness of a Boswell, left us the poetic and beautiful picture of Goethe's last days.

Goethe's influence on music is one of the most far-reaching of any poet. He furnished material for composers for more than 150 years. Before 1800, composers paid little attention to Goethe. Gluck and Haydn had never used his material and Mozart, only once. He first came to their attention when his earlier lyric poems (those set to music by Breitkopf) created a sensation in German literary circles. Of his friends, Zelter, the founder of the Berlin Singakademie and teacher of Mendelssohn, set to music many of Goethe's songs, which have retained their popularity in Germany to the present day; while Reichardt, one of Schubert's most remarkable predecessors, who was on intimate terms with Goethe, also used his material. Goethe, himself, preferred the settings of Zelter and Reichardt to those of Beethoven and Schubert. The underlying reason for this strange reaction was the fact that the music of the latter and far greater com-

posers did not conform exactly to the text and often overshadowed it, whereas the simpler melodies of the others, set forth the verses to greater advantage and kept strictly to the form. At no time could Goethe, with his arrogance and egotism, see his work become second in importance to that of Beethoven, while the diction, and purity of his verses were to fall on oblivious ears.

Schubert left a wealth of songs owing their literary origin to Goethe, and Mendelssohn contributed a choral ballad, songs, and six quartets for chorus. The boy Mendelssohn was taken, at the age of twelve, by Zelter, to play for Goethe. The latter was greatly pleased with the child's talents and was ever kindly disposed to him.

Mahler's eighth symphony is a *Faust* symphony. Thomas's *Mignon* is founded on *Wilhelm Meister*. Rubinstein, Liszt, Busoni and Spohr; Schumann, Brahms, Hugo Wolf and even Wagner (who at the age of nineteen had composed seven songs from *Faust* and the *Faust Overture* revised [in a later period]) owe much to the sublime poet. As Lawrence Gilman, says, "without Goethe, the art of music would have worn a different face."

The most famous *Faust* music is of course, the popular Gounod opera of that name. Boite (later Verdi's librettist) brought out *Mefistofele*, using the *Faust* material very freely.

Goethe was one of the few geniuses who attained world-wide fame during his lifetime. He had personal intercourse with the most prominent of his contemporaries in the fields of literature, art and science. He was the possessor of one of those rare, versatile minds that probed the depths of philosophy, history, politics, fine arts, music and science. He left a stupendous work on color theory, which, however, is not accepted by present day science. His linguistic abilities included his mother tongue German, English, French, Italian, Latin, Greek and Hebrew.

Goethe was accused during his lifetime of aristocratic tendencies and, of preferring the wealthy to the poor. We must remember the sharp social distinction in Germany at that time and that Goethe once wrote, "I can't compose anything here. My Thoas (the king in *Iphigenia*) must speak as though no weaver in Apolda were hungry."

The two giants, Goethe and Beethoven, met in 1812 at Teplitz, at the ardent urging of Bettina Von Arnim, who was in love with Goethe, but temporarily infatuated with Beethoven. Goethe had for years been Beethoven's ideal, and he read some portion of his works each day. Beethoven's unconventional nature, his dishevelled personal appearance and his disregard for the nobility must surely have revolted the correct Goethe, who was very, very much a fop. Despite this, however, Goethe held him in great respect. He felt for his music admiration and awe, but certainly not love. Mozart was Goethe's ideal in music and Beethoven was still above his conception. Beethoven played for Goethe ("and we know what torrential floods his improvisa-

(Continued on Page 27)

The Faculty

Juilliard Summer School

By Alice Oliver

ACCORDING to the results of a recent questionnaire sent out by the *Baton*, information about our Faculty is of great interest to all readers. Everyone asked for more! And so, with great pleasure we present short biographies of the artists who will teach at the Juilliard Summer School.

DIRECTOR

George A. Wedge

Head of the Juilliard Summer School, is from Danbury, Connecticut. He studied at the Institute with Gaston Dethier, being graduated in organ in 1910, in piano in 1914, and in composition in 1915. He was in charge of the theory department at the Curtis Institute in Philadelphia for two years, and is at present director of the theory department at the Institute, where he has developed his own method of presenting theoretic subjects. Mr. Wedge's text-books, the result of his very successful experimental teaching at the Institute, are invaluable to teachers and students.

Mr. Wedge was organist at the Madison Avenue Church for thirteen years, from 1911 to 1924.

DEPARTMENT OF PIANO

Katherine Bacon

was born in Chesterfield, England. In her early childhood an astonishing ear and musical memory caused the musicians with whom she came in contact to predict an unusually successful career in music for her. Her first public appearance was at the age of seven, and two years later she played the Sonata Pathétique of Beethoven in a recital. Since she was eleven years old she has studied with Mr. Arthur Newstead, to whom she was married when she was nineteen.

In 1920 Miss Bacon made her New York debut. She has since appeared with the New York Philharmonic and many other orchestras and has given concert tours throughout the country. Perhaps the crowning achievement of her career was the performance of all the Beethoven and Schubert Sonatas in their entirety for the respective centenaries of these composers in 1927 and 1928.

James Friskin

was born in Glasgow, Scotland, and received his training at the Royal College of Music in London under Stanford, Dannreuther, and Hartvigson. He is known as a composer, having written an orchestral suite, a piano quintet, a "Phantasy Trio," piano

pieces, and motets on old Psalm tunes.

Mr. Friskin made his New York debut in 1916. Oddly enough, Mr. Friskin is talented in other ways than music: he is distinguished at the Institute for his ability to go upstairs faster than anyone else! This characteristic has been admired before, and is the envy of his students.

Sascha Gorodnitzki

was born in Kiev, Russia, but was brought to this



Lounge in the Juilliard Concert Hall.

country when he was just a few months old. His first lessons were with his mother. Ossip Gabrilowitsch, who heard him play at the age of twelve, encouraged him to become a musician. He came to the Institute where he studied with Edwin Hughes.

Ernst Dohnanyi advised him to appear in public, and he subsequently studied with Josef Lhevinne at the Juilliard Graduate School. He made his debut with the New York Philharmonic, and his first recital was in Carnegie Hall the next year. Since then he has given many recitals and has been soloist with orchestras throughout the country. He has played for President and Mrs. Hoover in Washington. In addition to his work in music, Mr. Gorodnitzki says he is very fond of tennis and horseback riding.

Arthur Newstead

came from England. He studied at the Royal Academy in London with Oscar Beringer, and later with Harold Bauer in Paris. At twenty-one he

was a professor at the Royal Academy where he taught for two years. After making his *début* in London he devoted several years to concertizing before coming to the United States to teach. He made three concert tours through South America, and played extensively through Great Britain, Norway, Sweden, Denmark, Finland, Switzerland and Germany. Of recent years he has been teaching at the Institute of Musical Art.

Sigismund Stojowski

who will conduct master classes in piano, has already been written about in the April issue of the *Baton*.

DEPARTMENT OF VOICE

Fraser Gange

who will be in charge of master classes in singing, was written about in the April issue of the *Baton*.

Belle J. Soudant

comes from a musical family in Connecticut. She isn't just sure when she started piano, but thinks she must have been born playing it! She began singing lessons on her sixteenth birthday in Hartford. Later she came to the Institute, studied under Madame Stone, was graduated, and then travelled through Europe as Madame Stone's accompanist. Returning to the Institute, she studied with Mrs. Toedt and took diplomas in singing and piano in the same year.

Miss Soudant has been a professional accompanist as well as a singer, having played at some time, she says, in every voice studio in the Institute! She was soprano soloist for seven years at the Madison Avenue Church.

Alfred Spouse

was born in England, but came to the United States in childhood. Since 1904 he has specialized in the study of voice; he says from that date he has been a student and a teacher. In addition to work with several private teachers, Mr. Spouse studied at the Eastman School for eight years, and took public school music at the University of Rochester and with Hollis Dann at Cornell.

Mr. Spouse travelled for three seasons as tenor with the "Old Homestead Male Quartet"; he has conducted choirs and choruses, has supervised high school music, specializing in the new technique of teaching vocal fundamentals to groups of students. He has taught for two summers at Cornell University, lectured in different parts of the country, and has written articles for various music magazines. He and Mabelle Glenn have edited vocal material for school and studio. He was chairman of the National Conference subcommittee of voice instruction in senior high schools, and was author of the official bulletin issued by the Conference.

Ruth Harris Stewart

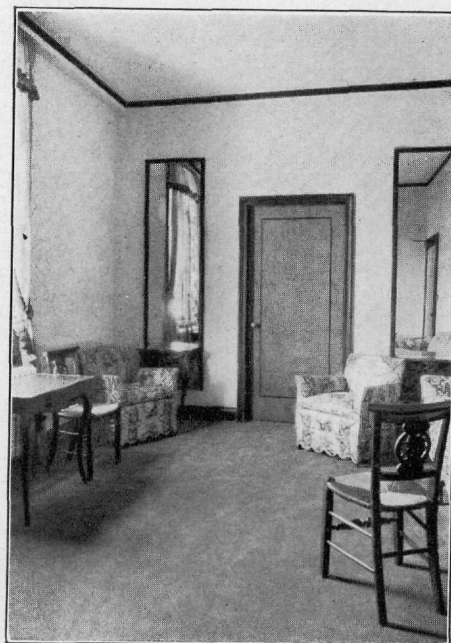
was born in Parkersburg, West Virginia, which was her home until she came to New York to study. She came to the Institute for study with Adrian Freni, was graduated in 1907, and in 1913 took the Artists' Diploma as a pupil of Mrs. Toedt, with

whom she continued study for several years. She then studied for a year with Herbert Witherspoon.

Mrs. Stewart has done a good deal of concert work, and has been a soloist at the Madison Avenue Church. She has been teaching at the Institute since 1922.

Mrs. Theodore Toedt

was born in Vermont of a musical family and came to New York when she was sixteen. She has lived here ever since, and has studied entirely with private teachers. In addition to singing, Mrs. Toedt has always played her students' accompaniments, and has played a good deal of chamber music, though never professionally. She has taught singing at the Institute for the past twenty-seven years



Faculty Lounge

—ever since the school was founded. Her remarkable ability to sing anything at sight is a gift which has been the envy and despair of all who knew her.

DEPARTMENT OF VIOLIN

Louis J. Bostelmann

comes from Brooklyn of musical parents. He began the study of violin at the age of five under his father's instruction. In later years he studied with Lichtenberg, Sevcik, Petri and Kneisel, and was graduated from the Institute in the Teachers' and Artists' courses. He toured as a soloist in 1902 and 1903, and was director of the Corning Conservatory of Music for five years.

Mr. Bostelmann has been teaching violin at the Institute for twenty-one years. He also has classes in pedagogy and orchestral conducting, and in addition directs the Junior and Preparatory Centre Orchestras at the school. Mr. Bostelmann was in former years an assisting member of the Kneisel Quartet.

Samuel Gardner

was born in Russia and studied violin in Boston under Winternitz. Later he came to the Institute, and took the Artists' Diploma while studying with Franz Kneisel. He made his New York debut in 1913. He has since conducted his compositions with the Boston Symphony and has been soloist with the Philadelphia, St. Louis, Los Angeles, and New York Philharmonic Orchestras.

Sascha Jacobsen

was born in Finland, but his parents, who were Russian, returned to their country when he was six months old. He began piano study at five, and violin at eight in St. Petersburg. He later came to the Institute where he studied with Franz Kneisel, and took the Artists' Diploma. His New York debut was in 1915; he now teaches at the Institute, and is organizer and first violinist of the Musical Art Quartet.

Louis Persinger

will conduct master classes in violin. His career is described in the feature article of this issue.

DEPARTMENT OF 'CELLO**Marie Roemaet-Rosanoff**

although a native American, has a Belgian father and a French mother. She studied piano with Lieff Rosanoff and later 'cello with Willem Willeke, receiving the Artists' Diploma and the Loeb prize at the Institute. Afterward she continued her work in Paris and Barcelona with Pablo Casals. Mme. Rosanoff has played with European orchestras, and has given many recitals abroad. She has also toured this country. She has been 'cellist of the Musical Art Quartet since its inception.

DEPARTMENT OF ORGAN**Hugh Porter**

spent his boyhood in Colorado and Indiana, though his birthplace was Heron Lake, Minnesota. In 1915 his family moved to Chicago where he studied organ with Wilhelm Middelschulte, piano and theory. He took a degree of Bachelor of Music at the American Conservatory and a Bachelor of Arts later at Northwestern University. On coming to New York he was granted a Juilliard Fellowship and studied organ for several years with Lynnwood Farnam and theory with Rosario Scalero. He has received a Master's degree in music at Union Seminary, where he is at present a member of the Faculty. Mr. Porter has served as organist in many churches here and in the West.

DEPARTMENT OF PUBLIC SCHOOL MUSIC**Raymond Dvorak**

has been very active in the Middle West for some time. For ten years he was assistant director of the University of Illinois Band. He has been supervisor of music in the Urbana, Ill., public schools, assistant director of the National Music Camp Band, and director of its A Capella choir, director of Glee Clubs at the University of Illinois and instructor in wind instruments there. He organized county music contests and county music festivals in Illinois.

Mabelle Glenn

came from Oneida, Illinois. She was graduated from Monmouth College Conservatory of Music in 1908 and after further study of singing in Chicago and Europe, she became supervisor of music in Bloomington, Illinois. Ten years later Miss Glenn began her work as Director of Music in Kansas City, which has made her nationally known. In 1928 she was elected President of the Music Supervisors' National Conference. Previous to that time she had served on the Board of Directors and on the National Research Council of Musical Education.

Grace Helen Nash

was born in Pasadena, California. Her first teacher was her mother, an organist and pianist of more than usual ability. She studied theoretical subjects and languages at Oberlin Conservatory, and when forced by ill health to leave the Conservatory, she went to Berlin, where she later continued her studies for two years with Alberto Jonás. On returning to California, Miss Nash began her career as a teacher in the high schools of Los Angeles, and in 1919 she undertook her first piano class. Recent years have seen her in the rôle of lecturer on Musical History at the University of Southern California, and as conductor of a popular series of normal classes in piano.

Adolf Schmid

was an Austrian, but he has become a citizen of the United States. He received his musical education at the Vienna Conservatory of Music in 'cello, piano, theory and orchestral conducting. He was conductor of the Boston Opera Company, the Pavlowa Ballet Russe, and the Povley and Oukrainisky Ballet of the Chicago Civic Opera. With the latter he toured the United States, South America and Europe. Before coming to America, he was Musical Director at His Majesty's Theatre in London, and Conductor of the British Symphony Orchestra. He is now the Orchestral Editor of G. Schirmer, Inc., and special Orchestral Arranger of the National Broadcasting Company.

Alfred Spouse

appears under the Department of Singing.

DEPARTMENT OF THEORY**Ada Fisher**

is from Pennsylvania. After taking an A.B. degree at Ursinus College where she studied singing and piano in addition to other subjects, she taught in high schools for several years. She then entered the Curtis Institute at Philadelphia, where she studied voice for two years with Madame Charles Cahier, and later travelled with her on a concert tour of German and Scandinavian countries. Miss Fisher then came to the Institute where she studied singing for two years with Mrs. Toedt. She has been teaching at the Institute for the last five years.

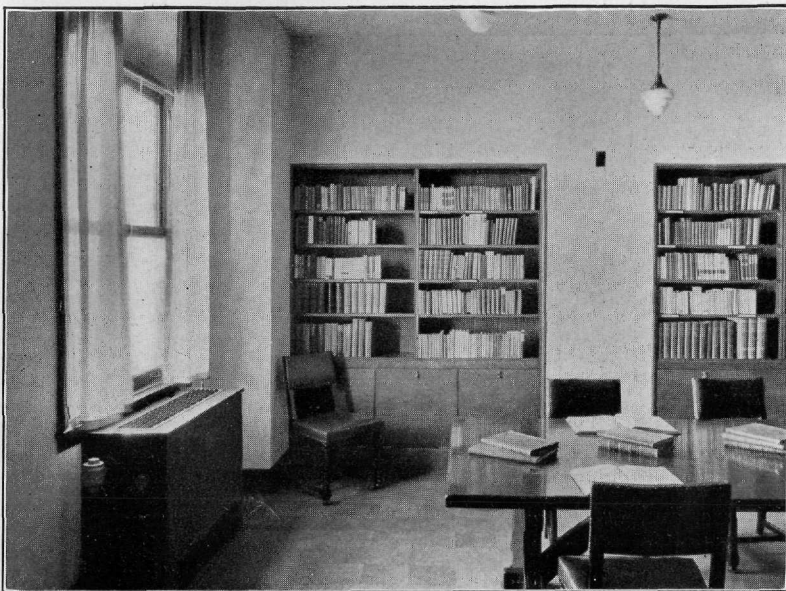
Howard Murphy

was born in Pittsburgh, but began travelling over the United States at an early age. Finally he set-

tled in Illinois, where he spent his high school and college days. He then came to the Institute as an organ student with Mr. Gaston Dethier. Subsequently he acquired the seventh year Theory Diploma, having studied with Dr. Goetschius. He has been teaching at the Institute since 1920, and is also a member of the Faculty of Teachers' College, Columbia, and the Neighborhood Music School.

Dr. A. Madeley Richardson

was born in Southend, England. He was graduated from Keble College, Oxford, and the Royal



A corner in the library.

College of Music in London. He is the possessor of many honorary degrees.

Dr. Richardson was founder of the London Musical Festival. In 1909 he came to the United States to be organist at St. Paul's in Baltimore, and since 1912 has been teaching at the Institute. He has written many books about church music and has composed a good deal—organ pieces, anthems, and part songs.

Adolf Schmid

appears under the Department of Public School Music.

Beatrice Haines Schneider

is from Texas. She studied at the University of Texas in Austin, and having had adequate training, was able to enter the Institute in third year work and to receive the Teachers' Diploma in a short time. She has studied piano with only two teachers, her mother and Mr. Arthur Newstead. She taught keyboard harmony and theory in Philadelphia for two years, the last at the Curtis Institute, and seven years ago she came to be with us at the Institute of Musical Art.

Howard Talley

was born in Brooklyn, New York, but at the age of nine went to Ireland where, as he puts it, the

"fascination of the old forts" held him for the next five years. On returning to the United States he finished school in New Jersey. In 1921 he came to the Institute to study piano with Mr. Newstead. After five years of theoretic work with Dr. Goetschius he became a member of the Institute's Faculty. He says he has also been teaching at the Columbia Summer School for the last six (very warm!) summers.

Ruth Van Doren

is from New Jersey. She came to the Institute after being graduated from high school, and studied with Mr. Newstead, taking the Teachers' Diploma and the Certificate of Maturity. She has been at the Institute nine years, the last three as a teacher. For the last five years she has also been teaching piano in Garden City.

Bernard Wagenaar

was born in Arnheim, Holland. He studied violin and piano at Utrecht, and theory with Johann Wagenaar. He played the violin with the New York Philharmonic for three years and made his debut in New York at the Friends of Music Society in 1925. He has taught theory at the Institute for the last seven years. He is also a member of the Graduate School's Faculty.

Mr. Wagenaar has composed a great deal, several of his compositions having been played in recent years by the New York Philharmonic, the Detroit

Symphony, the National Orchestral Society, and other orchestras.

George A. Wedge

has been written about at the beginning of this article.

Helen Whiley

is from Lancaster, Ohio. She is a graduate of Vasar College. She came to the Institute to study violin and theoretic work, but during her second year here, began to teach ear-training. She has taught at the Institute since 1912, and all students feel that she is indispensable!

FOR TEACHERS' COLLEGE

Robert Elwyn

was born in Illinois. He took a B.S. degree at Oklahoma State College in 1914 and received the Artists' Diploma cum laude in singing from the Cincinnati Conservatory three years later. He also became a Bachelor of Music in 1918. After post-graduate study with New York and Chicago teachers, he was tenor soloist with many ensembles, among them the New York Oratorio Society, the Philharmonic Orchestra, the Philadelphia Civic Opera, and the Bach Cantata Club of New York. He was instructor in singing at the Cincinnati Con-

(Continued on Page 27)

Exile

A Study in Temperament

By Estelle Best

MRS. HARDY glared at her friend Carol and turned away. Carol, watching from her armchair, recognized Mrs. Hardy's savage anger as a defense against emotional defeat; she knew that her unlucky friend was fighting despair. Mrs. Hardy needed and wanted sympathy against the injustice done her. Carol decided that it was partly her friend's fault, for she knew that moods and the creative temperament oppose practical success, and that her friend had lacked the self-control necessary to conduct her classes properly. Carol found living less difficult than did Mrs. Hardy, but whether this was due to better judgment or less exalted standards she did not know. Carol felt that Mrs. Hardy lived in the midst of a raging storm, with temporary lulls, and that she herself was an insignificant south wind in the tempest. "No one knows you, not even yourself," she thought, watching Mrs. Hardy pace up and down the studio floor.

Mrs. Hardy stopped abruptly. A ray of mellow summer sun-light passed behind her where she stood and etched an impassioned silhouette of her strong, flexible figure. With her hands rested on her hips, and her head thrown back and carried high with bitter pride, Mrs. Hardy began to talk.

"Do you know what it is to be remote? To fight through your own reserve and diffidence only to discover that nobody cares? To discover aims, codes and values so different from your own that you are at a loss to understand the people possessing them, and to find out by one inconsiderate crudity after another that people don't give a damn whether you understand them or not? To be utterly alone in spirit?"

Carol knew that the questions were rhetorical, and made no move to answer. Her friend was excited because she had lost her job. After all, other people lost their jobs,—they always had and they always would. Carol thought with some impatience that Mrs. Hardy took herself too seriously, and had no sense of humor, and her sympathy began to evaporate before her friend's heat of manner. Carol disliked extremes. She caught a glimpse of her own reflection in a low-hung mirror at the other end of the room, and settled more comfortably in her armchair. "Blue is certainly my color," she thought without conceit; and then admired her orderly appearance.

Mrs. Hardy moved to the studio's end window, and looked out across the East River at the skyline which helps to make New York City famous. The deepening light of late afternoon clung like a golden dusty powder about the stone buildings, our modern Colossi, and veiled their prosaic utility with the radiance of an architect's dream. Rose purple shadows, deeper than wells, outlined the massive

buildings, one from another, or sank into the canyon-like streets between. From the Brooklyn Heights studio, the city looked both blurred and distinct, all played about with golden light and violet shadow,—a place apart and unreal. Mrs. Hardy dropped on the couch by the window, still looking at the city; and then, chin on hands, leaned against the sill and looked out beyond the Narrows toward the sea.

Carol waited to hear Mrs. Hardy murmur, "Glorious!" as she often did, and gazed with slightly more concern at her friend when Mrs. Hardy forbore any remark, ignored the view, and began again to talk as before.

"Defeat stares me in the face. Not in self-support—I'll find another position. I'm glad to get away from petty intriguing teachers and over-ambitious students. They exasperate me; I annoy them. I long for a new school,—so far as I long for any teaching. But discouragement besets me. Pedagogy,—virtuoso performance,—they are not for me. I must compose." She turned to face Carol and smiled wryly.

"If only you were financially independent!" sighed Carol, and she wished silently that Mrs. Hardy would accept her aid, instead of stubbornly refusing it.

The smile vanished from Mrs. Hardy's face and she turned her gaze back toward the river. Down in the train yards along the river's edge, an engine heaved out its steam in a rapid series of explosions. An old four-masted schooner followed its tug-boat silently past Governor's Island and out through the Narrows toward the ocean. Ferries shuttled across the bay from Manhattan to the other islands and back again. A muffled rumble, the roar of a subway train, rose from deep below the street on which the apartment-house stood. The golden light in the sky gathered, grew rose, scarlet, blood-red,—and the sun blazed its unbearably brilliant departure, down behind the distant Jersey shore. Fresh cool air breezed its way from the ocean toward the inner flats of Brooklyn, and breathed like a ghost through the silent room. Carol began to hum softly.

Mrs. Hardy swung the window shut, and sat for a few moments with her elbows on her knees, her chin in her cupped hands. She gazed sombrely at the extravagantly colored Persian rug upon the floor.

"I've not talked so to you before, have I, Carol? I'm glad of it. We've been quite intimate, but you've not been shown my weaknesses before. You'll find me tiresome, unreasonable, extreme,—and lay my deep despondency to the loss of my job on a trumped-up charge. Trumped-up, I say, for my teaching *has* had effect, though the administration pretends not," said Mrs. Hardy wearily, and half-questioningly.

Carol shared the administration's view, but sud-

den impulsive sympathy made her search her memory for remarks that she had heard, and the stories of students whom she had known, that would uphold Mrs. Hardy's opinion. Still she kept silent. She reached to a table near by for her cigarette case and opened it. She looked at Mrs. Hardy who showed not the slightest interest. Carol took a cigarette and snapped the case shut. She wondered to what theatre her fiancé would take her that night, and decided to wear her new blue printed georgette dress. She leaned back in the deep soft upholstered chair, and blew ring after widening ring of opaque smoke into the air. She looked again at Mrs. Hardy who again began to talk.

"Defeat stares me in the face. Ever since earliest childhood I've tried to adapt myself,—take people, conditions, and work as they came. I've tried to meet difficulties squarely,—as we must. I've tried to go more than half way to meet people. I've been a fool, believing that certain people got something out of knowing me. Poor unfortunates! All those hangers-on ever did was to sap me of strength,—sentimentalize me. Children, women, men, they have come and talked intimately to me of their troubles. They lacked the pride and strength to down their misfortunes alone. Any other would have done for them as well as,—better than,—I! Not since my father died, ten years ago, have I had someone to turn to, as now I seem to be turning to you to regain perspective on myself. My mother died when I was seven, my father when I was fifteen. It is not right for a child to be alone. How could I know that intense sympathy for the sufferings of the crippled, of the jobless, and of those whose souls were divided by great vices and virtues, was misplaced? Misplaced, that is, when it led me to give time that I would better have spent seeking the fortunate, who would not forever have asked me to listen to their troubles!" Mrs. Hardy paused. "I never let the hangers-on prevent my composing," she admitted. She smiled mischievously at Carol and added, "Nor let my teaching prevent it, either!" She continued gravely, "I have tried to compose. And my music has only raised new barriers, where I thought it would have broken them down."

Mrs. Hardy's voice, strong and impassioned, stirred Carol.

However, discerning a faint tone of self-pity in her friend's remarks, she determined to rein in Mrs. Hardy's thoughts. "Your music has raised new barriers? What do you mean?" she quizzed with apparent laziness of manner.

Mrs. Hardy looked up at her quickly. Detecting from Carol's cool self-contained manner Carol's opinion that she was over-doing her lament, she grimaced at her. Mrs. Hardy glanced out of the window at the darkened city and at the lights of the New York office buildings across the river. She rose from the couch. She walked quietly over to the wrought-iron standing lamp in front of the fireplace and snapped on the lights.

Carol said, "You know a great many people of ability. Are they not 'the fortunate' whom you have not had time to seek? Many admire you, some are

fond of you, and those who dislike you personally respect your ability to compose,—among musicians, I mean. Can you expect more? The world is too large for you to know many people outside your line of work," she pointed out. "You surely don't hope that the public will like your music,—you surely don't want public recognition?" she asked with some scorn. She lit another cigarette, and dragged on it vigorously, not bothering to make smoke rings. "What barriers do you mean?" she asked again. She thought hard for a few moments and added, "Do you know, I begin to think that you are right,—that the reason you have lost this job is petty intrigue in the school, and not incapacity upon your part to teach. Perhaps you will be able to obtain another position more to your liking, in that Western school, or in some European conservatory." She smiled blandly. "It may all work for the best, you know," she said with teasing banality. "But what barriers do you mean?"

Mrs. Hardy stared, so it seemed to Carol, through and beyond Carol. "You think that I was just 'talking' a few minutes ago," she said slowly. "Perhaps,"—as Carol made a motion of dissent. "Shall I go on? If I begin on music, barriers, and defeat, I shall probably rant. Had I better go on talking?" she queried, as seriously as if her life and whole fate depended upon Carol's reply.

Carol looked at her wrist watch. "Good Gracious Heavens!" she ejaculated. "I don't possibly have time now. I am late. I hate to keep Tom waiting. I really want to hear all about it,—may I come tomorrow? I don't like to leave you like this, but I must. Do you mind?" she asked with unexpected embarrassment.

"No. I'll let you know my plans later. Run along." And Mrs. Hardy helped Carol into her wraps, walked with her to the apartment door, and there kissed her good-bye. As the door swung shut, Mrs. Hardy turned back to the empty living-room. She put out the light and moved slowly over to the couch by the window. Sinking down upon it, she turned and opened the window, resting her hands upon the sill. She drew herself up and thrust her head and shoulders out beyond the window ledge, turning her face toward the sea, toward the remotely dark city, and up toward the stars. Had Carol been there, she would have feared that Mrs. Hardy might fall, so far out of the window did she lean.

Chilled by the night air from the ocean, Mrs. Hardy at last drew back. After a moment she rose and went to her piano. Sitting down, she rested her fingers on the keys. . . . But she found that she had nothing to play.

A QUARTET SOLO!

At a recent concert of compositions by an Institute student, the programs, which had been made by a non-musical typist, announced a String Quartet in four movements thus:

"Allegro"

"Andante"

"Scherzo"

Marcia Funebra

GOETHE

(Continued from Page 20)

tions were") only to be told, most courteously by Goethe, that he had played "most charmingly" ("Er spielte köstlich").

It must be admitted that Goethe's treatment of Beethoven was rather shabby but not one word of reproach was ever heard from the latter, who continued to admire and love Goethe until his death. It was death that prevented Beethoven from composing a *Faust Symphony*—a project he had been seriously considering. The music to Goethe's drama *Egmont* is the most important of the Goethe-Beethoven compositions. Several collections of Beethoven's songs are written to Goethe's poetry; and also the cantata *Meerstille und Glückliche Fahrt*.

Quoting Romain Rolland—"Thus each passed on his way without clear view of the other. Beethoven, whose *love* was the greater, could but wound his friend. Goethe, whose *insight* was the keener, never understood the one who was nearest to him, the great man who alone was his peer, who alone was worthy of his friendship and his love."

THE FACULTY

(Continued from Page 24)

servatory for a year, and was head of the voice department at the Denver College of Music from 1921-1926. He also taught at Teachers College, Columbia University, for three years, and has been soloist at St. Nicholas Collegiate Church and Temple Israel.

Alton Jones

is an American. He was graduated from the Institute in 1921, and later took the Artists' Diploma in piano. Mr. Jones has also studied with several private teachers. His New York debut was in Aeolian Hall in 1925. He has given recitals in various parts of the United States, and has been soloist with the American Orchestral Society. He teaches piano at the Institute, and is a member of Columbia's Faculty in the Department of Musical Education.

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