

ADVENTURE
IN MUSIC

A Reminiscence

Manhattan School of Music
1918-1960



JANET D. SCHENCK

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FOREWORD

It seems hard to believe that the institute known today as Manhattan School of Music was begun scarcely 40 years ago by Janet D. Schenck, teaching piano to a handful of pupils.

We all felt that this moving life-story of such an indomitable music educator should be told and we finally persuaded Dr. Schenck to write it.

Modestly entitled "Adventure in Music," it is truly an adventure in the grand style because from its inception, when she strove for, and provided opportunities in music instruction, unavailable at the time, for talented youth, she built on solid foundations with those inborn yet intangible qualities of courage and foresight. Then through the years, with her ability to attract the kind of dedicated people, eager and willing to share this vision, she has brought into being a college of music, internationally known and today attended by students from 39 states and 27 foreign countries.

A few years ago, when Janet D. Schenck was awarded her second honorary degree, that of Doctor of Music, the following citation was read:

"Music will not have served its greatest function in democracy until its ministry, its usefulness and its qualifying training is available to all of the people. The unique task of reaching the people with the finest privileges of musical training has been your mission. Your skilled devotion to that task and your superb ability have resulted in the great development of the school which you now direct, and the establishment of others over America under your inspiration and advice. For this service and leadership we extend the recognition of Lafayette College."

As a member of the Faculty of the School for the past eight years, and as our eminent Founder's privileged successor as Director, I invite all lovers of music to vicariously re-live this adventure with one of America's most outstanding educators and humanitarians, who has meant so much to so many.

JOHN BROWNLEE



Janet D. Schenck
Founder, Director Emeritus

Manhattan School of Music
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1918 – 1960

In the fall of 1958 the distinguished 'cellist, Pablo Casals, came to the United States in order to give an official performance before the United Nations. It was a moment never to be forgotten by those fortunate enough to have received an invitation — the entire audience of many nations in the great Assembly Hall rising to do touching honor to that unique musician.

Mr. Casals had been one of the original Auxiliary Board of Artists who had been interested and had helped in many ways when Manhattan School of Music was first established. Now he was to make his even more important gesture of goodwill toward us. To quote from the New York Times:

“During his crowded week in New York, his first stay here in thirty years, the 'cellist found time to go to Manhattan School of Music, where a host of students were gathered to greet him. He spoke briefly and extemporaneously, but these young people will long remember the small, dedicated figure telling them how proud a thing it is to be a musician and that nothing less than the utmost simplicity and sincerity are required to serve the art truly. A day later his eyes shone as he recalled the eagerness of the boys and girls.”

And from one of our own students writing to us of her appreciation:

“He spoke so eloquently, and with increasing vigor and conviction, of the dedication of music, the happiness it brings, and the courage to follow one's own beliefs. Perhaps his 'You must not be afraid' was one of the guiding forces of the beginning of this School. In any case, it will long remain an inspiring motivation to the people who heard this moving testimonial — from a man who has never been afraid himself 'to follow his own soul'.”

A few months before Mr. Casal's visit, the material for a new catalogue lay on the table. As the staff of all schools and colleges will bear witness, the issuance of this document is a fearsome experience which in no wise diminishes as the years roll by. Even typographical mistakes can go unnoticed and cause grief, as when the Director of a distinguished music school pointed out to me that in his recent publication it had headed one section with “Department of Bubble Bass”!

As we were working on this new edition of our catalogue, it was suggested that a small history of the School written in 1938 and called “The Twenty Year

Retrospect” should be brought up to date. And then the second suggestion came, that as I had prepared the first account, it would be good if I would now write a more complete history — but this time from an entirely personal standpoint. Why had I started the School and why had I kept on in the face of disturbing obstacles? This seemed to me a rather alarming idea. No one knows better than I do that our School, or any school, is more than the efforts of any one person — it grows from the devotion and vision and hard work of a group of dedicated people — some contributing much and some little, but each leaving upon it the touch of his personality. I thought a great deal about this and finally I came to the conclusion that because Manhattan School of Music had had an unusual beginning and that I seemed to be the only person available who could include both that and its later life in just such an informal account, I should agree to make the effort. I thought gloomily of what Harold Bauer had once said of me to a friend, “You know, she is the sort of person who always rings a doorbell three times!” With this rather startling introduction, I hope you will not be too prejudiced against its author to read patiently this short history, and, if possible before you have finished, to feel a kinship with Manhattan School of Music.

GENESIS

A small girl moved slowly around her play-room in a suburb of Chicago. A canary flew in and out of the open cage door. In a semi-circle stood eight small empty chairs. The little girl took her stand by the other piece of furniture — a blackboard — and turned to open the discussion with her class. This picture remains in my mind as one of the clearest recollections of a lively and happy childhood. For of course I was that child.

As I grew older and went through public schools, boarding schools and college courses, I continued to regard with the utmost interest the person who faced the class as I had faced my imaginary pupils. Was he as excited as I had been? Was he wondering if those chairs, now occupied, held students sure to “make their way” and accomplish their desires? Or were there some chairs holding restless, uncooperative young people waiting to appraise him? And if the latter, how then could he reach those students, how establish a basis for discussion? This was, to me, a matter of the utmost importance.

My family on my mother’s side had included lawyers and college professors of some distinction. When quite young I had my first Latin lessons perched on the arm of my uncle’s chair — he was professor of Latin at Hamilton College. I promptly forgot my Latin but never the charm of the instruction. In my father’s family there were doctors, medical missionaries, bankers, business men, and even a distinguished scientist. But there were no musicians.

When I was twelve years old my family decided that it would be worth the expense to see if the constant keyboard activity in which I was indulging could by any chance be improved. Lessons began, and happily it became evident that at least this much of a result could be attained.

In boarding school in New York I was thrown for the first time with other music students, and suddenly I became aware of a contagion in art. We played for each other; we discussed what we liked to call the relation of art to life. My mind was made up. My principal basis of communication with my fellow creatures would be the most beautiful, the most flexible, the most embracing of the arts — I would be a musician.

Now this decision was not so easy to carry out as might at first have been imagined. For, as my aunt said, “You know you are the only girl in our entire family who has not gone to Bryn Mawr.” This deplorable situation my many relatives for some time continued to stress, hoping to remedy this defect.

After boarding school I entered one of the best of the New York music schools and took additional courses at Columbia University. All these details are of no importance except for one incident. The head of the music school at which I had studied was an amazing spiritual and musical personality. She was Miss Kate

Chittenden of the American Institute of Applied Music. She had a profound influence on my thinking and the following episode made her association with my life of peculiar importance.

Shortly after graduating, I went abroad for the summer with my sister and cousin. On arrival in Paris we rang the bell at an address we had found in our Baedeker and where we hoped to secure rooms. At that same moment the door opened and, out of all the population of Paris, there stood this remarkable woman, who was on her own tour of Europe. With her help it was finally arranged that we should stay at the pension. That night at dinner she tossed a card over to me, and to my astonished eyes it read, "To Harold Bauer, introducing my young friend, Janet Daniels." And this indomitable woman added, "I want you to stay and study piano with him if he will accept you, and I am writing to your father to ask if you can do so."

And so started my friendship with that great artist, Harold Bauer, (for I was accepted as his pupil) which was to have such an important bearing not only on my own life but on the development of Manhattan School of Music.

I was left alone in Paris and it was arranged that I should live with friends of Mr. Bauer's. The three Chaigneau sisters were a well-known concert trio and three or four young American musicians were staying with them in the attractive little house set in a garden which you entered from the Avenue Victor Hugo. Among them was Wynne Pyle, the beautiful and gifted young American concert pianist who was later to become Mrs. Harold Bauer. After her return to New York she took a continuing interest in our School, often coaching some of the gifted students, as well as sending other pupils to Mr. Bauer's Master Classes held at the School.

When Mr. Bauer was away on tour I would study piano and ensemble with the Chaigneaus — how well I remember the terrifying experience of those first ensemble classes when, often as not, one of their artist friends would drop in to hear us play. But the important point for me was the impression made by coming in personal touch with so many of the great artists and other distinguished men and women who came to the Chaigneau home. The music I heard there became the motivating experience of my life. I shall never forget the evenings when the incomparable artistry of Pablo Casals in that intimate setting brought to me an assurance of things hoped for, which I had only dimly envisioned. And then there was General Piquart — his magnificent championship of Dreyfus in one of the most famous of French trials had made him a hero in my eyes. The scrapbooks my older cousin had compiled on the subject when she had been studying previously at the Sorbonne, still remained fresh in my mind. I further remember an episode most embarrassing, I felt, for a young American girl. Knowing my admiration for the General, I was laughingly admonished by the Chaigneaus not to flirt with him when he came to dinner, to which I tartly replied, "Of course not — I'd as soon think of flirting with the Archangel Gabriel!" And so it came about

that for many years on the wall of my Manhattan School office hung the picture of a strikingly attractive man signed “Gabriel” — to the mystification of all who saw. For of course my youthful remark had been at once passed on to the person most concerned.

But among all the musicians, writers and artists who held our admiration, there was Harold Bauer, who in addition to his music, had a conversational gift, a wit, and a contagious intellectual curiosity I have never seen equaled.

Many years later he told me that after my last Paris lesson with him when I was preparing to return to New York, he asked me what I wanted to do, and I replied that I wanted to start a school — I do not remember this, but he said it was so.

And in the fall of 1917, the dream was coming true. I had returned to New York, and I had acquired a certain number of students from wealthy families so that my stay in the city seemed assured. But also I had developed an enormous interest in communities, the lives they encompassed, in different racial groups, their problems and their adjustments to our country.

Because of this interest I had taken time to graduate from the New York School of Social Work (now a graduate department of Columbia University) and so had widened my knowledge along many lines. Was better housing the answer? Were more playgrounds the solution? Was woman suffrage the important point? I certainly tired myself out marching in the parades. Surely the difficulties with which my inner spirit was concerned faced both rich and poor alike. Instinctively I knew that one could serve only through a medium vital to one's self, and for me that medium was music. One point was very clear to me. I would not insist on any one expression in this field of music; I would work when and where and in what way opportunity came to me. I determined to investigate. Why should children of means have music and not all young people? I knew of no place where one could find in those days a mixed racial community with musical heritage except at a social settlement, so I went to Union Settlement on East 104th Street. I took my meals at the Settlement, but I lived with a friend in one of the old brownstone houses on East 105th Street.

There I found that at the last census there were 222,899 people living in that small district between 96th Street and 116th Street, and from Fifth Avenue to the East River. More than half of this number were foreign born, and 94.1 percent were of foreign origin. Italians, Poles and Russians were taking the place of Irish and Germans in that dramatic and kaleidoscopic shifting of national groups which has always made the East Side of New York so colorful and interesting.

But in all that district there was no place where a musically gifted child, off-spring of those foreign races so deeply imbued with music, was able to secure really good instruction and, through music, realize a more complete development.

There were no radios in those days and no concerts to which they could gain admission.

I asked those in charge at Union Settlement if I might be allowed to give some music lessons. I persuaded some of the Junior League girls who were on the Auxiliary Board of the Settlement to help. The lessons started at ten cents each, and it was a milestone when the price rose to a quarter. Each week I met with the delightful and gifted young “faculty” so that its members might keep at least one lesson ahead of the pupils.

But the war had come and was absorbing the nation. The families of our students were profoundly concerned with the fate of their relatives in the Old World and were touching in their appreciation of the strength and comfort received from their renewed contact with the music which we offered them, and which in their own countries had formerly been such a part of their lives. Of course, music still flourished for those who could afford to pay to hear it. The Philharmonic, the Opera, the great solo recitals in Carnegie Hall — but on East 104th Street it was the ten cent lesson to which the families seemed to cling, and the Community Sings, sometimes of a thousand people, on the streets in the evening. And behind all this, as the hard times increased, the long line of three or four hundred applicants waiting for distribution of sacks of coal at the Settlement.

Gradually my helpers on the junior Auxiliary were drawn into war work. They presented me with one hundred dollars and exhorted me not to let the School die.

I found myself with over one hundred eager waiting students, a small and devoted group of teachers who needed work — and no funds. And then came the decision on the part of the Settlement that it could no longer give me free rooms for the lessons. It seemed as if this were destined to be the end, but in later years when almost insurmountable difficulties confronted us, my memory went back to these early years, and I realized that each situation can be met effectively only on its own ground. For just because of all the difficulties with which we were faced, the unifying and enriching effects of the music seemed increasingly apparent. And as the devotion of the parents and students grew, I became ever more convinced that there must be in the cities of modern America, schools of music for students of all financial backgrounds, where people of all ages could come together with their burdens and desires, and gain, through their contact with music, a reappraisal of values in living.

It was a large order, but friends became interested — and it was at this moment that the future Manhattan School of Music was born.

One of my friends, Mary Dows Herter, who had been persuaded to teach violin to some of our young students, later (as Mrs. William Warder Norton) assisted in the ensemble classes, and is still (as Mrs. Daniel Crena de longh) a warm

supporter of the School, knew of my difficulties and took me to see her mother, Mrs. Henry D. Dakin, and Miss Lizzie P. Bliss. Mrs. Dakin (formerly Mrs. Christian A. Herter) had been prominent in New York life for many years and her home had been a center for music. Miss Bliss, herself a highly accomplished pianist, was also vitally concerned both with music and art. Her musical evenings where, for example, all the Brahms chamber music works would be played by leading ensemble groups, will always linger in my memory. Her interest in art brought about her participation in the establishment of the Museum of Modern Art which now houses many of the famous pictures of her collection. Both of these important individuals had given me earlier encouragement and although Miss Bliss would never serve as a Board member, she and Mrs. Dakin not only guaranteed the first year's effort financially but were very helpful in gathering together the first Board of Trustees.

A year before this I had married and moved from 105th Street to our apartment not far away. I am afraid that I carried the School with me — but be that as it may, my husband's interest in the students and their development never failed. Without this interest my role, as described in the following pages, would never have taken place.

1918 – 1928

“Faith is a conviction upon which one acts.”
INDIAN DELEGATE
TO THE UNITED NATIONS

In 1917–18 the School was formed with the assistance of a self-perpetuating Board of Trustees* and with myself appointed as Director.

The incredible budget of \$3,000 was approved for 1918–19. There were 120 students registered, a faculty of 23 engaged, and the fee charged was fifty cents a lesson, or twenty-five cents with two students in a class. From the beginning the curriculum was the most engaging part of the work and included, both for younger and adult students, not only the private lesson but a class lesson in the theory and composition of music, music history and literature. These additional subjects were so important at that time that we included them in the regular lesson fee, thereby giving the student no chance of escape. Very soon the desire for the well-rounded curriculum grew, and the students flocked to us for the very advantage of this enlarged course of study.

I had been particularly fortunate in that I had known many of the great performing artists of that period, and it seemed wise to invite certain of these distinguished musicians who had become interested in the formation of the School to serve as an Artist Auxiliary Board. Harold Bauer and Pablo Casals became the first members. Although Casals remained in Europe a great deal, from time to time he arranged auditions for advanced students and helped in other ways. Harold Bauer, who lived in New York, became our faithful friend, advisor and ally from that early date until his death in March, 1951. His first act was to audition certain of the students, then to send me his approval together with the gift of a check and our first Library acquisition — fourteen volumes of the Art of Music. In December, 1918, he also started our Endowment Fund by giving a concert at the then popular Aeolian Hall.

It had taken an unusual group of individuals, such as our Trustees, to see the importance of music in the midst of the war years. Had not such groups existed during the period which followed, a whole generation from which was to be expected artistic invention and performance might have been destroyed. Again, the School itself actually might not have survived, had not the nation been swept at this time by the conviction that music was a necessity of life. This was emphasized by the war and by the emotional impact it aroused. Music now began to be used in camps and in hospitals, not only for entertainment but for possible therapeutic value. Our own District Music came into being in answer to the new demands.

“I go every Thursday to the Grand Central Palace, which is now a debarkation hospital, and bring music. We are trying to work out

something in music therapeutics. Ellis Island, again, was not as bad as I had feared. They had just discharged a lot of men, so the wards were not too crowded. Our students played first where the men were nervous cases. They seemed depressed and listless. Then we played in a tuberculosis ward where they were pretty sick—then in a psychopathic ward where they locked the door after us and all the windows were barred. The men were tragic. Beginning next week we are to have charge one day a week at the shell-shock hospital and also one day at the surgical hospital.”

(From the Director’s diary)

So started the effort made by our students and faculty to share, on a broad scale in the greater life of the community, what they themselves had received from the School. The District Music Service grew as the School developed. During one season alone some seventy-eight agencies between 59th and 125th Streets and Central Park and the East River asked for and distributed tickets for our Community Concerts for Young People. Concerts also were given in neighboring libraries, public schools, settlement houses, and wherever requested.

I well remember one special grade school whose gifted principal asked if we could send over some music. It was one of the poorest and one of the most difficult schools in the city. The children were hard to manage and one might well have believed that it would be the last place where serious music would make an impression. The principal said to us that there was little he could really do for the children, but if he could give them two things to take away with them his work would not have been in vain. These two things were a love for good music and a sense of fair sportsmanship. The young man we sent over to play was a bit uncertain of the possibility of doing much with that particular group and departed rather gloomily with his violin tucked under his arm. Two hours later the principal telephoned us in great excitement. The informal concert had been given, the noon hour had come and our young musician was walking down the Street like the Pied Piper of old, followed by a crowd of youngsters demanding to know when he was coming back.

At the end of the First World War there came a lessening of tension but at the same time, fortunately, a crystallization of the importance of the School’s potentialities. As a result the School was incorporated in 1920 as the Neighborhood Music School under the Board of Regents of the University of the State of New York and received its final charter in 1925.

The original dream had materialized and the School was formally started on its career. The Board of Trustees had added to its membership, and now included a remarkable group of prominent New York women who had been most active in the canteen of the Red Cross during the war. Since they were left without the stimulation of the high pressure of this work, they were able to turn their interest toward the School. All were music lovers or musicians themselves and

sympathetic to the desires of our young students. The names italicized in the list of Trustees* below are those from this special and important group who joined the Board at that time. Their love of the School, their affectionate encouragement, and their amused sympathy for the Director, will never be forgotten. In addition, many of their “canteen” friends became loyal subscribers although they did not actually join the Board of Trustees.

*The Board of Trustees in 1922: *Mrs. Donn Barber*, President; Charles Triller, Vice President; *Mrs. Benson Flagg*, Secretary; *Mrs. John S. Ellsworth*, Treasurer; Mrs. Elbridge L. Adams, Mrs. Henry M. Alexander, Joseph S. Auerbach, Mrs. Edward J. de Coppet, *Miss Gertrude Freeman*, Miss Jean G. Hinckle, Mrs. Otto H. Kahn, Dr. Wm. P. Merrill, Miss Gertrude Parsons, *Mrs. Roy A. Rainey*, Mrs. Martin A. Schenck, Mrs. Martha B. Schirmer, Mrs. St. John Smith and J. Frederick Talcott.

In the early days of its organization in 1918, the School had occupied one of the houses owned by Union Settlement on East 104th Street, the use of which had been given us in return for a gift of \$1,000 a year toward the work of the Settlement. It soon became apparent, however, that this space was by no means adequate, and after considerable effort the School, in October of 1922, moved into its first real home around the corner on its present site of 238 East 105th Street. [NB: There is some discrepancy as to whether this data is 1922 or 1921.] Here the trustees, with the aid of a substantial mortgage, had purchased a rather old building from the Jewish Guild for the Blind. Like many such houses, it was in a bad state of repair but seemed the only place available. The students, however, were delighted with their new home and proud when they had raised two hundred and fifty dollars to help decorate the rooms. Trustees, students and staff painted chairs and hung curtains.



This account of the School should include pages of names of faculty and alumni who have contributed so much to its development. It is impossible to name them all but also impossible not to record that in 1922 Hugo Kortschak came to us as head of the string and orchestral departments and continued his distinguished service until his retirement in 1952. He had come from Europe to be in the Chicago Symphony and there he also founded the Kortschak Quartet.

In 1916 Mrs. Elizabeth Sprague Coolidge brought the Quartet to New York, and it became the original Berkshire String Quartet. Mr. Kortschak organized the famous South Mountain Festivals in Pittsfield for Mrs. Coolidge, bringing many distinguished groups from Europe to join with those in our own country, and also commissioning many new works. We shared his services with Yale University where he taught part of the week. One of my first experiences which involved his insight into student problems occurred outside my office door. I heard an irate violin teacher say that a certain boy was not doing good work and would never amount to anything and should be put out of the School. "Well," responded our Mr. Kortschak, "don't you think that is just a little too easy?"

In his earlier years at the School he was known on one occasion to penetrate the cellar where it was rumored that a certain youngster had hidden because he did not wish to play second violin in the orchestra. Needless to say, upon being brushed off, the boy found himself in exactly that undesired position. Later on this same boy became a member of two different well-known quartets, played many solo engagements and held important orchestral positions.

Such informal glimpses endeared this fine teacher to us all, and his musical equipment and human understanding made him an enormous asset to the School.

In 1922 the first Commencement took place and the first diploma was awarded. In 1924 there were 246 students with nearly 200 on the waiting list. Twenty-eight teachers comprised the faculty staff, and the budget rose dizzily to \$19,854! Tuition from the students amounted to \$6,415.

The students showed fine ability. The first concert in a public hall was held in the Heckscher Theatre in May of 1923. I shall not forget my excitement when for the first time a distinguished artist (Ernest Schelling, well known pianist and conductor) singled out one very young pianist saying, "She is ready for concert work now." This was Dora Zaslavsky (Mrs. John Koch) who later graduated from the School, assisted me in much of the experimental work in music education which we carried on over the years, and is now one of our gifted faculty members and a widely known pianist and teacher.

Our first Town Hall concert came in January, 1924. Both of these concerts included orchestras and soloists and were excellently reviewed.



During the fall of 1924 Harold Bauer held his first Master Class in the School. He wrote:

“My own interest in the School has made me feel the value of bringing students from different parts of the country in touch with the work that is being done here. It is for this reason that, having arranged a class for advanced students and teachers this season, I desired to hold it in the School.”

These classes, and later individual private teaching, continued throughout the remainder of his life and drew students from all over the country.

Again in 1938 he wrote to me:

“The class, I thought, was particularly interesting and if I did not already consider that you have a thoroughly admirable school, I would give you a testimonial! All of your students have something to say and many teachers and institutions seem to consider it their business to crush anything like a personal expression.”

The need for an auditorium of our own was keenly felt. This was necessary not only for our orchestras, ensembles and other music events but also because of the growth of our District Music Service and the desire on the part of the community to be allowed to come to the School and listen to the music.

In 1925 an anonymous donor gave us \$5,000 which, together with additional donations from the Trustees, made possible the construction of a small hall seating some two hundred. This anonymous donor was Mrs. Helen Fahnestock Hubbard, who joined the Board of Trustees in 1926 as Mrs. Fahnestock Campbell, who gave us our beautiful main building in 1928, and in 1938 the Hubbard Auditorium in memory of her husband, John Hubbard, and her brother, Dr. Ernest Fahnestock. In 1954 she added the Library building.

The gift of this first \$5,000 was momentous. I was awakened at twelve-thirty at night by the President of our Trustees in order to hear the glad news. So amazing did it seem at the time that I could not sleep again but sat up most of the night watching the lights on the river and realizing that the dream was growing.

This small hall made a remarkable impression on our students. At last they were able to share music in their own School with friends and families and with the community.

But money continued to be hard to raise, and in 1927 we had a budget of only \$29,240 with students' tuition bringing in \$9,592. Three hundred and fifteen students were in attendance with 165 on the waiting list. The effort even to keep the School in being was constant and exhausting, and could only be borne

because of the delightfully cooperative spirit of the students, their interest in the music, and the remarkable aptitude and growth which so many of them showed.

These were the days when, even as in 1960, it seemed easier to raise money to help special individuals than for gifts just to be used in the cause of music itself. A number of our students were given opportunities through the interest of Board members to go to Europe for special study or to take lessons with distinguished artists in this country through classes arranged at the School.



Several young people went to the summer sessions at Fontainebleau. One of these later became the 'cellist of the Manhattan String Quartet, gave many recitals and is at present head of the violoncello department at a large and important university.

Another 'cellist who had the advantage of one of these trips, after completing his work with us, went to the West, where he occupied the solo position in a leading Western orchestra and became a well-known teacher.

“Today I had lunch with Wilhelm Backhaus [sic]. Later I took Mr. and Mrs. E. to see him in order to discuss the possibility of one of our gifted students working with him. It turned out to be somewhat amusing, for Bachaus [sic] never has much to say in the way of small talk and is inclined to whistle softly when a little bored or embarrassed. But with my help and Mr. E's patience we came to a satisfactory arrangement.” (Director's diary)

Thus two of our students were sent abroad in the summer months to work with Wilhelm Bachaus [Backhaus], the distinguished pianist. He sent back

enthusiastic reports of their talents, their preparation and the probability of their success in performance. He himself became a member of our Artist Board.

Then there were many unusual and interesting cases among our other students. A totally blind girl came to us from the Lighthouse for the Blind. In spite of her terrific handicap she completed her full course, including all the associated classes in theory and composition, as well as in piano performance. She finally moved to the Pacific coast where among other activities, she had her own radio program.

A surprising number of our students and graduates gave public recitals and won desirable approval. And those who left kept in touch with us:

“When Friday night comes around, I get so terribly homesick and lonesome for the various activities of the School. It’s strange but I can’t seem to get over being homesick, and I truthfully doubt whether I want to get over it. My imagination runs wild over the many heavenly times I had at ‘our School’ and I doubt whether I shall ever be as happy anywhere as I was when I ‘lived’ at the School. I don’t want ever to forget the fresh and exhilarating times I’ve had there.”

And again:

“The more I think of it the more I realize that there are things to be sought which cannot be had for ten hours of practicing each day. I think they can be found in just such a place as the School.”

By the middle twenties, the applications for admission had shown such indications of continuing growth that it became evident that the building was no longer adequate either in size or in construction.

“I’ve had a busy time today. It seems that under this part of the city there originally ran streams and when the tides rise the water also rises in our cellar! It is lucky that I have been a camper, for today the caretaker and I have been paddling ourselves around on an old door while we endeavored to see whether the water was receding sufficiently to again light the furnace. If it hadn’t been so cold I might have had quite a good time.” (Director’s diary)

In August, 1927, came the amazing proffer of a new building from Mrs. Fahnestock Campbell (later Mrs. John Hubbard). It came about in this way. I had presented our dire situation in some detail to the Trustees and after the meeting I had a telephone call from Mrs. Campbell asking me to come and see her. There I met her lawyer (and future husband), Mr. John Hubbard. He was a handsome, and, it seemed to me, an alarmingly silent man, who continued to gaze at me

with no apparent sign of approval as I explained more fully our needs. And then from Mrs. Campbell, “Can you draw me a floor plan of the sort of building we need and have it here at eleven o’clock in the morning so that I can show it to my architect?” I was thunderstruck. It was four in the afternoon. My husband and I were staying at our summer home in Chappaqua. I caught the train, worked on the measurements and arrangement of the rooms which from past experience I knew we would need. At five in the morning, I roused my long-suffering husband (he was a “week-end” artist) and persuaded him to draw it all in suitably presentable form. Then we hurried for the train — he to his law office and I to the architect. The plans were submitted, accepted, and I was empowered to pass on the wonderful offer of the new building to the Trustees.

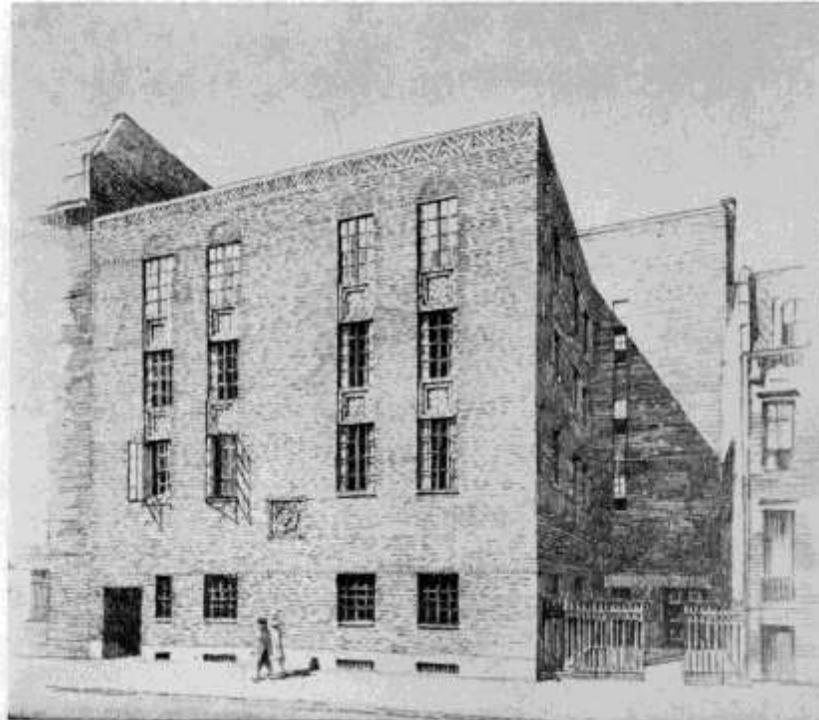
This offer, however, carried three conditions: first, that the \$23,000 mortgage on the old property be paid off; second, that yearly guarantees amounting to a total of \$100,000, be raised to cover the next ten years; and third, that an Endowment Fund be started. These conditions were difficult for so young a school but were finally met.

As I re-read that last paragraph, I am amazed at the somewhat casual way in which I have written it. “The conditions were finally met” hardly describes the wakeful hours during the night or the rush of the day-time efforts. For we realized the urgency of the matter and the obvious necessity of meeting the requirements which would make this splendid gift a reality. But back of all this was something, for me, extremely exciting — and I think for the Trustees as well. Up to now, we had looked at the School year by year; we had raised from the public not more than \$7,000 a year. And here we were embarking on an effort to raise or have pledged approximately \$150,000 and it had to be done immediately. If this were attained it meant there could be no turning back — our School of Music was here to stay. Our ideal during these ten years had been the training in, and creation of, music for the amateur and the professional. And as we never knew just when the one might become the other, we had always insisted on such a complete musical training that if the amateur ever found himself entering the professional field, he would be equipped to carry through. Because we believed so intensely in the spiritual and emotional stabilizing force of music, we could not refuse to exert our utmost efforts to attain this material offering which would, in a way, guarantee the perpetuity of our vision.

In April, 1928, nearly 400 students were placed in private studios while our old building was torn down and the new one erected. In the late fall of 1928, we moved into the present main building. This beautiful gift helped materially in making possible the development of the School, for without suitable equipment, satisfactory results are almost impossible to attain.

The achievement of the School during the twenties found its reflection in various cities all over the country, and communities became more and more aware of the value of music in its effect on the whole nation. Artists gave of their interest and

their art to a great variety of "causes." The National Federation of Settlements organized a Music Division which was partly assisted by a grant from the Carnegie Corporation. I was asked by this organization, and under a grant from a second Foundation, to make a survey of sixty-five departments of music in social settlements as far west as Minneapolis. In the different cities I met with Boards or Music Committees in conference. Faculty discussions and student auditions were held, curricula and financial difficulties were examined.



While visiting Hull House in Chicago I met Jane Addams for the first time. I was enchanted with her vigor, her charm and her humor as she showed me around every inch of the building while keys rattled from her belt and secretaries protested the energy with which she climbed the many stairs involved.

A detailed report of my survey was published in a book entitled, "Music, Youth and Opportunity" and has served, I understand, for many years as a guide for this type of school.

So interested did a number of the artists become at this time that on one occasion in the early twenties Harold Bauer and Ossip Gabrilowitch went down to Washington with us for a national meeting to promote these schools. At another time Ernest Schelling went to Boston for a special conference. On all these occasions the artists not only spoke but played in order to stimulate interest in the spread of music education throughout the country.

I remember when called upon, for one or another of these educational or philanthropic causes, to deliver a speech, Harold Bauer would accept with pleasure and then say confidentially to me, "Of course you'll write it — I haven't time". So I would joyfully set about my collaboration with this great artist only to find the speech torn to pieces and practically demolished when read by H. B. After several of these endeavors I asked somewhat hesitantly why he asked me to do this writing. To which inquiry I remember he responded with the utmost relish, "It's obvious. Nothing infuriates me so much as the things you say, and at once that stirs up my thoughts and I just put down something entirely different and so I do not have to think about it at all!" Our friendship grew!

At about this time, also, I was asked to secure the signatures of a number of the great artists who could be persuaded to sign a testimonial stating that they were interested in schools of this type and in their growth in America. Many of these artists I knew. There was Albert Spalding — in answer to my letter there came a telegram asking me to come and talk it over with him. We sat in front of a pleasant fire while we discussed music education in the United States and his warm cooperation extended for many years after that. The next day I had a long talk with Mme. Marcella Sembrich in a handsome, "feminine" apartment, filled with the most beautiful flowers and with the walls covered with pictures of her artist friends and of herself in her many operatic roles. I had never met Rachmaninoff. I admired him enormously and rarely missed a concert, even thrilling with excitement as his vocal roar almost overshadowed the tremendous crescendo built up on the piano by those steel-like fingers. But he seemed a bit reluctant to see me. I persisted in a gentle way and an interview was arranged. I arrived at his door with my heart pounding and rang the bell. Complete silence — then footsteps. Then one bolt on the door was pulled back, then another. The door opened a crack and this giant's eyes fell slowly until they finally rested on me. Now I am definitely a rather small person but I certainly never felt smaller than at that moment. Then suddenly the door came open and he said, "Are YOU Mrs. Schenck? Well, I guess it will do no harm to let YOU in!" I followed on tip-toe and then began one of the most delightful and inspiring talks I had ever had with an artist. He signed the testimonial and I was jubilant. But as I went out I heard the two bolts slip back in place once more. He was going to take no chances.

During this period of the twenties in New York City the famous Beethoven Association was formed, with Harold Bauer as president — an association of the great musicians and a few music educators and music patrons. A series of concerts given by this group of foremost artists took place each winter at Town Hall and the proceeds were used for philanthropic or musical purposes. The frequent meetings at the club-rooms were occasions never to be forgotten. As I was fortunate enough to be one of the very few in the field of music education to be taken into this Association almost from the beginning of its existence, our School naturally became well-known to the Club members. Many of the artists grew interested, came to the School for our concerts and often played

themselves or gave special auditions and lessons to unusually gifted students. So many things were said in my numerous talks with these men and women which pointed out musical truths and attitudes of mind useful both to the young performer or to the teacher, that I shall always be grateful for them.

I remember one day I went to the Beethoven Association for lunch. Harold Bauer and Mischa Elman were at a near-by table, invited me to join them and then suggested that I go with them to hear Wilhelm Bachaus in concert that afternoon. We sat in a box listening to that flawless playing and I could see that Elman was becoming more and more excited. He could hardly wait for the intermission to say to Bauer, "What is the difference between this man and Paderewski? Why, when they each play so perfectly, is their effect on their audience so different?" And Bauer replied, "Both men are, of course, great, but it seems to me that Bachaus experiences his emotions in his inner spirit, while Paderewski takes his listener with him, through sorrow or joy, every step of the way." Which of these approaches, I pondered, made the greater interpretative artist?

Another experience at this famous Club. We had all come over to the club-rooms after a concert where Georges Enesco had been soloist. The assembled artists were obviously much impressed and suddenly Bauer called to Enesco suggesting that they play the César Franck sonata together. Someone turned off the lights and with only the candles which had been lit on the tables, this pair of artists played, without any notes, that great sonata while the rest of us hardly breathed, so tremendous was the experience.

On a number of other occasions the School was permitted to use the club for receptions or gatherings after a student made his debut in nearby Town Hall — privileges which were greatly appreciated.

"This week I gave a tea at the Beethoven Association Club for our Trustees, Faculty and Advisory Board. Many of the artists were there and it was delightful. A considerable amount of time was spent in attempting to do sleight-of-hand tricks!"

"Ernest Schelling has just given a party for Mengelberg at his lovely apartment. Bauer, Schelling and Hutcheson dressed up as youngsters and each played the first piece he had ever learned. I only remember the 'Happy Farmer' with a B instead of a B flat. There was also a small orchestra including Heifetz and Kochanski which performed a 'rhythmic creation'. This included typewriters, sauce-pans and at the end a smashing of a dozen or so china plates into a barrel!" (Director's diary)

Meanwhile Dame Myra Hess, Ernest Schelling and Felix Salmond, 'cellist, had joined our Artist Board. Guiomar Novaes, Brazilian pianist, came to the School

many times. I remember that at one of our early Town Hall concerts she came backstage to see me while it was going on.

She seemed especially interested in one young pianist, stood at the stage door greeting her with a “bravo” as she came off and pushed her on to the stage again and again to receive her applause. Carl Friedberg, Olga Samaroff and the Lhevinnes came both to the student concerts and at other times to play themselves. Mischa Elman had also been our guest and now, as I write, has for a number of years engaged one of our gifted graduates as his accompanist and has also used him in making his sonata and other recordings.

Many other interesting situations were always developing which claimed my participation apart from the rather strenuous work at the School. For example, during the twenties I was asked by the Trustees of the Juilliard Foundation to serve on a committee of five (including Richard Aldrich, music critic of the New York Times, and Ernest Schelling) to make a thorough study of what was then its rather small school limited to especially gifted students. This was some time before the consolidation with the Institute of Musical Art. It turned out to be a great responsibility, eventually involving considerable publicity and some rather drastic changes. A short time later Ernest Hutcheson, prominent pianist and teacher, was appointed Dean of the Juilliard. Then for many years, at his request, I served on various committees there, such as the Scholarship Aid and the Bureau of Concerts and Employment. The work involved in the organization and supervision of our own School, the growing necessity for raising funds, combined with the outside activities and committees on which I served, made the final years of the twenties stand out in my memory as a period of special significance.

Certainly the interest on the part of the great artists brought us much encouragement and served well to attract attention to the unusual features which they felt reflected the quality and marked the progress of our particular School.

One of our warmest friends has been Dame Myra Hess. She has come to the School many times dating back to its early years, and has both played for the students and met them informally. Her remarkable work later during the Second World War made a deep impression on us all and her good wishes over the years have meant a great deal.

From Dame Myra Hess:

“I hope you will not thank me for coming to the School on Friday. I only wish I could tell you what a refreshing experience it was. Undoubtedly you must run up against disappointing elements, but the ideal with which you are inspiring hundreds of young people is evident, and the immeasurable value of your work must give you supreme satisfaction. What struck me so forcefully was not only

the musical education but the spirit of fine human relationship not easily achieved in such a cosmopolitan community. Thank you again for the experience.”

And a few years later:

“I am so glad I was able to come to the School and it was a comforting and inspiring experience to play to that audience. I have the deepest admiration for the wonderful work you have done and are doing. The far-reaching influence of music in the lives of all these young people cannot be calculated and the fact that you are enabling them to sustain a sense of beauty in the midst of the hard conditions of life today should give you a deep and rare satisfaction. Again I am thankful that I had the privilege of playing for you and them.”

From Pablo Casals:

“I shall hear with great pleasure your young ’cellist on my return to New York. I wish very much to see your new building and I congratulate you on the wonderful progress of the School.”

And so the first ten years passed. The curriculum of the School had expanded and carried not only the instrument lesson but music history, rhythmic dancing, experiments in the first approach to music for the child, special classes for adults, orchestras, ensembles and choruses. The classes in music theory and composition, sight-singing, eartraining and keyboard harmony were developed with the idea of as extensive correlation between these subjects and the individual lesson as possible. For those of you who are not musicians but who still may be good enough to read these pages, may I explain that these are courses which develop the student’s own skills in the grammar of musical structures through the study of reading, writing, hearing, playing and analyzing music of different periods and different composers. The outlines of the class schedule were sent each semester to the members of the faculty associated with the private instrument lessons, indicating what material would be covered each week. The instrument teacher was thus able to find parallel material in the many compositions the student was studying at the time, and so performance and the associated subjects became more closely oriented in the student’s mind.

From the beginning of his association with the School, Harold Bauer was much interested in the flexibility and usefulness of the theoretic work. Unfortunately for many of the students from far and near who came to his classes, he was unable to understand why everyone could not modulate or improvise at will. I remember one brilliant young pianist from the West. When she finished an extremely difficult composition, Mr. Bauer looked at her in an almost perplexed way and said, “Can you tell me what a scale is?” Somewhat taken aback the girl began to describe

the succession of whole and half steps — whereupon Mr. Bauer replied, “Yes, that was what I heard. But to me a scale is a succession of notes which go in an orderly direction on into eternity — until something amazing stops it and turns it into another channel. This extraordinary occurrence we call a modulation. This is so of any theme and it is so in any life.” It can readily be understood what an effect this type of teaching had on the many young people who came under his influence.

In all the departments there was a great deal of discussion at regular intervals between faculty members and the Director as to the best means of making the outlines exciting and yet well oriented to a required curriculum.

And to sum up from a practical point of view, in equipment the School had grown from six rooms to a beautiful five-story building completely equipped with new pianos and furnishings, a cafeteria and a small recital hall. In finance it had, through benefits, an increasing number of donors, subscribers and the tuition fees from the students, enlarged the budget of \$3,000 to some \$34,000. Nearly 400 students were enrolled and, as always, a long waiting list of applicants desired admission. The faculty had reached approximately fifty members. The original plan of the Trustees encompassed a low tuition fee and this policy had, as far as possible, been maintained.

We believed that, as 1928 arrived and we moved into our new and lovely home, the music to which our students were exposed became for them an important and satisfying experience and the results merited the concentrated efforts of us all as the School continued toward its goal.



Hugo Kortschak in a Senior Orchestra Rehearsal

1928 – 1938

“It is not enough to teach a man a specialty. Through it he may become a kind of useful machine, but not a harmoniously developed personality. It is essential that the student acquire an understanding of and a lively feeling for values. He must acquire a vivid sense of the beautiful and of the morally good.”

ALBERT EINSTEIN
NEW YORK TIMES, 1952

And so 1928 arrived — and so, we liked to think, had the School. A number of new and interested friends had become Trustees,* and were seriously involved along with the older members, in the progress the School had made and in its future development.

It must be clearly understood that the *School had no initial legacy or endowment with which to build and to put into operation the interesting curriculum, nor was it part of a larger organization which had the resources to help us, as in the case of the music departments in colleges or universities.* The groups of trustees, faculties and students who had come together ten years before for the sole purpose of making music now found themselves with a fully developed and effective organization and still with a Director** determined that this School with its excellent musical attainments, its fine spirit, and its potential usefulness should carry these qualities into the future and, if possible, the School itself into the front rank of music institutions. And so we faced the next ten years with the incredibly small security of \$10,000 a year pledged for ten years and an endowment Fund started in the amount of \$18,600.

*The Board of Trustees in 1928: Mrs. Donn Barber, President; Mrs. Otto H. Kahn, Vice President; Mrs. John S. Ellsworth, Secretary; Charles Triller, Treasurer; Miss Gertrude Freeman, Assistant Treasurer; Mrs. Elbridge L. Adams, Mrs. Henry M. Alexander, Joseph S. Auerbach, Mrs. Bertram H. Borden, Prentiss L. Coonley, Samuel L. Fuller, Miss Jean G. Hinkle, Mrs. John Hubbard, Mrs. Albert F. Jaeckel, Adrian H. Larkin, Mrs. Winslow M. Lovejoy, Mrs. James H. Perkins, Miss Ann Rainey, Mrs. Roy A. Rainey, Mrs. Martin A. Schenck, Mrs. Martha B. Schirmer, Mrs. St. John Smith, Mrs. Louis E. Stoddard, J. Frederick Talcott.

**For the record, may I say that shortly before this I had offered my resignation to the Trustees, thinking that my tenure as Director had been long enough for the good of the School. All the Trustees at the meeting at once resigned. I remained as Director. On several later occasions my resignation was very seriously submitted and received with the same result.

In looking back, the needs of the School and community seemed so engrossing that our national life with its new attitude toward Latin America, our recognition of the Soviet Union, Mussolini's invasion of Ethiopia, the establishment of Franco in Spain, the Berlin-Tokyo-Italy agreements, all actually seemed very far away. It was impossible that war should again overtake us who had just fought the war "to end all wars".

Then the depression engulfed us and struck rich and poor alike. Even so, *human beings wanted music*. It would seem as if the recent development of the School with its new equipment must have been preordained and destined to fill an unusual need, for these years brought suffering and privation and despondency to the students in a way never experienced before.

A tall, good-looking young man stood in the doorway of my office." May I see you, please? I don't want to bother you but is there the slightest hope of my receiving a scholarship? I have filled out the papers but I want you to know how much it would mean — in fact, music is about the only thing that keeps me going". "How many are there in your family and how are you meeting expenses? What size apartment have you?" A slight embarrassment showed on his face as he answered, "We have only one very small room for the three of us — my father, mother and myself."

The School became the central point of interest for young people who had been deprived, not only of many of the bare necessities of life, but also of that enlargement of vision which constitutes for all of us the essential of real living. For those who listen to the forces which shape our lives it has always been known that music exists not only for itself alone, but carries with it such elements of comfort, of vision, of release from sheer tension, that eventually these attributes must win recognition.

In the spring of 1928, I had attended a concert at another school. I found myself seated next to an exceedingly good-looking young woman, and we began to talk. I discovered that she had studied music both in Europe and at home, that she had taught piano in a well-known school near Philadelphia. In her present state of mind she had decided that she did not want to teach any more but did want to associate herself in some other capacity with a school of music. Now during our crisis with the new building fate had deprived us of the excellent services of our Registrar. Nothing, I thought, could look better than this young lady behind a desk. And if heaven only permitted her to add, subtract, maintain discipline and exercise her musical knowledge in accordance with her promising appearance, all would be well. I thus engaged Miss Dorothy Joline who served as Registrar from 1928 until the College Department was opened. After that it became necessary to divide the upper and lower schools, and she took over the office of Registrar of the Preparatory Department. She has remained in charge of that

delightful section of the School until her resignation in June, 1960. But, in addition, her activities spread throughout the School — in the library, in the care of our fine instrument collection, in a talent for proof reading (in which we all rejoiced), and in general human relations. We have all loved her, and the School has been a better place because of her presence.

During these years and following our policies in the earlier years, special studies were undertaken in an effort to ascertain how the curriculum might be made increasingly vital for both the students and the teachers.

One of the most important of these studies was concerned with the adult student — the beginner and the more advanced. A survey was made and then experimental courses were put into operation. There were definite difficulties to be met and the first of these was the limited amount of time such a student could give to his work. The second was the great variety of types of students who made application: teachers from the public schools securing “alertness credits”, mothers and fathers who sometimes had children already in the School or, not having that incentive, were reviving an earlier training which had been abandoned.

Twenty-four students who registered in the fall were enrolled for the experiment. Nothing was known about these applicants until we received the special questionnaires which they were asked to fill out. The occupations of the group appeared as follows:

6 public school teachers	2 on Federal relief
4 secretaries	1 journalist
3 college students	1 draughtsman
2 chemists	1 interior decorator
2 housewives	1 printer
1 clerk	

Under “educational background” we were surprised to find that:

- 14 were college graduates or held higher degrees
- 3 still were in liberal arts colleges
- 2 were high school graduates
- 4 had attended some college courses
- 1 was a grammar school graduate

The work was arranged so that the students came to the School only on one night a week thereby leaving the other evenings free for practice. Each student was given an individual instrument lesson. The group then divided into three sections, according to ability and advancement, with the students of string instruments meeting separately for special fingerboard work (*See p. 36 [upcoming passage]). Each of these groups had an hour’s lesson in theory and

composition, including discussion of how to listen to music, the playing of records, analysis of form, etc. Finally the class and individual lessons were so arranged that they finished by eight-thirty, thus permitting the entire group to meet a special faculty member for one of the discussion groups known as the Origin of Artistic Expression.

The purpose of the plan was to attempt to lead pupils to discover the principles at work in the art of music and the common source of such principles operative in analogous arts. The general plan followed endeavored to ascertain:

1. What ideas and emotions the student had associated with sounds and music.
2. What ideas and emotions may naturally be associated with sounds and music.
3. How the enjoyment and performance of music may be enriched by additional associations.
4. How this may be linked with and have its effect on action and behavior.

At the close of the first year the results were most interesting. Every student was doing at least second year work according to our regular curriculum, whereas those who had some training when they entered were well into the third year. We kept this work in the curriculum and from it developed many new points of view in the planning of future courses.

“It was such a happy experience to be received and considered in such a cordial manner that I shall never forget it. To meet one’s needs — to satisfy one’s desires and to encourage me at a time when everything was topsy-turvy in my life, is worthy of the highest praise.”

“It has been wonderful to study in such an atmosphere, and in saying this I am sure I voice the feelings of hundreds of students. I should consider it a privilege if I were ever able to render any service to the School or in some measure reflect credit on it, for the splendid teaching and spiritual light I received there.”

In the Preparatory Department, studies were made with the pre-school groups and with Junior Theory classes. The Junior Theory in the string department took on a special character through the creative introduction of “finger-board” theory. As one report said: “Believing that actual playing is the interest center of the young student, we have approached all theoretical material through its relationship to his own violin or ’cello work. For example, the staff becomes

interesting to the beginner when related to his first exercises on the open strings. Similarly, the sounds do and sol, or I and V, are more easily remembered when their importance in tuning the violin is stressed. Rhythmic patterns have been more vividly experienced by dividing the class into groups, each group playing a different rhythm. Simple folk songs, arranged as duets, have also been used for this purpose. Even the beginners pluck open string accompaniments while a folk song is played on the piano. Chord connections have been played by groups of four students, each one following the progression of his voice through a series of chords. Finding a bass for a simple melody and then playing both melody and bass as a duet has proven an enjoyable way of developing harmonic sense. As far as possible the student's violin or 'cello material has been used for sight-singing, dictation, transposition and the study of form. The result hoped for is a more complete integration of intellectual understanding and musical instruction — therefore a more complete artistic gratification in all music that the pupil hears or plays." Piano classes were organized after somewhat the same pattern.

The general results achieved in these early classes influenced our approach toward theory and composition outlines in the older groups and has always allowed for unusual flexibility in the study of these important subjects.

One of our earliest friends had been George A. Wedge, who for a number of years acted as advisor to our theory and composition departments. One of the most gifted teachers I have ever known, his experience and his interest were of the greatest help. Howard A. Murphy had come to us at the same time, has given his valuable services ever since and at present is head of the college Theory Department Committee.

In the thirties two distinguished men were in turn to take charge of the composition courses — Quincy Porter and Roger Sessions. Also, at two different periods, Wallingford Riegger was our teacher of composition. Later, at the end of this ten year period, we had the good fortune to secure Vittorio Giannini, whose great ability both as a composer and as a teacher cannot be overestimated. In addition to this, his remarkable personality has made him beloved by all.

The curriculum year by year was strengthened along constructive lines of thought in the presentation of both theory and composition, in particular making the study of music from the great masters as well as modern scores the means for developing knowledge and technic [sic].

The Chorus, Madrigals, Choral Conducting and later, History of Music and Diction, had been under the fine direction of Hugh Ross, who, happily for us, is still in charge of these subjects and also has conducted certain of the opera productions.

During this period, also, a special research project was carried on along experimental lines, of some forty especially gifted children by the distinguished psychiatrist, Dr. John A. P. Millet. To quote Dr. Millet's report:

"The purpose of this study was to determine, first, what factors of interest and of value both to the pupil and to the faculty could be arrived at by this type of investigation; second, what points of importance or interest might be developed in regard to the personality trends, intellectual level, and social adjustments of a group of musically gifted children. With a view of determining these points, the psychological study was made to include, first, an investigation of racial background; second, a study of the past social environment including family, school, camp or other units; a study of the individual's personality, including trends observed during development, and the level of native intelligence as shown by the Stanford Revision of the Binet-Simon Test. This test showed that all the pupils had either normal or superior intelligence; 2 had intelligence quotients ranging between 110 and 120; 19 of the pupils, however, showed intelligence quotients ranging all the way from 120 to 180, showing at least in this small group that the level of intelligence associated with musical gifts was unusually high. From the psychologist's viewpoint, the work of the School has evidently been of great help in releasing manifest or latent creative ability in the musical field and, through this achievement, in releasing emotional energies and facilitating the development of the individual toward an integrated plane."

It would take too much space in this short report to give a detailed account of the findings of this project; suffice it to say that all concerned found it of great interest and of real benefit to parents, students and teachers.

Many of the youngsters in this survey stayed in the School for years and made a success of their careers in music. There was one small boy who had first appeared with his parents when he was only four years old. He was trailing a toy train and seemed completely uninterested in a piano which was waiting for his small fingers. After some time spent endeavoring to attract his interest, and to no avail, I had an idea. A few doors away I knew a string quartet was rehearsing. I went down the hall and opened the door so that he could hear the music. He had never heard a string instrument before. He stood still for a moment, then down the hall he went and into the room. There he watched and listened in apparent amazement, never stirring. When the music finally stopped the young people had no difficulty in persuading him to go to the piano and play. That boy is now a young man, with our college degree behind him. He has given many successful concerts and is currently on the faculties of two well-known colleges.

In April of 1931, Mrs. John Hubbard further increased the usefulness of the building by adding a library room on the site of the former entrance court and an elevator for the use of the faculty. These two additions added greatly to the convenience of our staff and faculty, and again we were deeply grateful for her generosity.

In the fall of 1931 a certain young person joined our staff. I have great difficulty in describing her. Her originality, her fundamental affection for and belief in other human beings, her remarkably retentive memory, her apparent flexibility always ending with a firmness of decision — all these seem only part of a rather complicated personality. I speak of Josephine Culver (now Mrs. Harold Whitford) who came as assistant registrar. But as it has always been practically impossible ever to find her in her office, so, in those days of her early association with the School, she might be seen back of the office switchboard, attending to the registration, sending out our concert notices. Her early letters written at various times when I was away would contain certain pages of School news such as:

“It turns out that the — — (a very important organization) is in a desperate way and Mr. Kortschak has promised them as much of the orchestra as will agree to go and be in their show. He will not conduct himself; a Mr. R. who is very nice and who, bless his heart, hasn’t even written the music yet, will do that.”

“Mr. K. finds the orchestral part of the Shostakovich is not too hard and will do it with L. if we can get the music. The chorus is going to sing simply everything at the Friday concert. You will love it. H.C. (a student) has returned from the west to reenter and will take the top four notes and if he can’t catch them, Mr. Ross will bring a friend at no expense to do it.”

“The party Wednesday was a great success. The best thing about these meetings is that people have a chance to hear music — they seem to hunger and thirst after it. The trio never played better though L. did leave a page of the Scherzo at home. The tea table looked wonderful; everything twinkled. A great deal of time was spent by the NYA (National Youth Administration) boys in polishing the samovar and we had daffodils and a good time was had by all.”

As time passed she continued her courses at Columbia University taking her Bachelor degree in the History of Art and is at present completing her graduate work. For many years she has been responsible for the interesting art exhibits held in the School’s entrance gallery. Later, with the opening of the College Department, so seriously important had she become in the life of the School, that she was made Dean. The delightful bulletins she has issued over many years, her intimate acquaintance with every phase of the School, her wide knowledge of

curriculum, made her invaluable. In his recent book, "Academic Procession," Dr. Henry Wriston, President Emeritus of Brown University, speaks of the "wisecrack that the duty of the Dean is to make the college what the president has long asserted it already is." Nothing could describe Dean Whitford's role at Manhattan School of Music more clearly, and we are increasingly grateful for her remarkable and continuing contribution.

During this ten year period from 1928 to 1938 it seemed wise that the Director serve on such Boards and Committees as the National Music League, a most important organization for launching young musicians; the Scholarship Committee of the Juilliard School of Music; as Chairman of one of the important sub-committees of the Mayor's Art Committee of One Hundred; as lecturer both at the Juilliard Summer School and at the winter session of the New York School of Social Work. She was appointed by Mr. Frederick Keppel of the Carnegie Corporation to the Arts section of the Hoover Study on Social Trends, served with Harold Bauer on the Fosdick Hearings on Leisure Time, acted as Chairman of one of the Committees of the East Harlem Council and was on the Music Advisory Board of the Adjustment Service. All these activities helped to shape our feeling as to the fundamental and essential value of music and the arts in American civilization and to further implement our point of view in planning new courses in our expanding curriculum.

One of the most difficult tasks of any school of music is to avoid that excessive emphasis of individuality which follows from isolating an interest in order to intensify it. The young musician must be so guided that through this medium so important to him he finds an enlarged contact with the world about him. It should serve as a natural outlet for him, and, as he matures, furnish a vehicle for opportunities of artistic adventure.

Our District Music Service had made us aware of endless possibilities in the field of creating audiences as well as training our young people in the field of performance. In 1933 we started weekly concerts at the Museum of the City of New York where we still regularly send musicians for recitals and chamber music concerts.

"I wish to express the appreciation of the Museum of the City of New York for the monthly concerts given by the School. Since the inauguration of these concerts arranged by Manhattan School of Music, interest has grown steadily in this most popular activity. The pleasure derived from these concerts may be measured by the large attendance and the many favorable comments received. It is hoped that the Museum visitors will be enabled to continue to receive this splendid contribution."

Hardinge Schollé, Director
Museum of the City of New York

“Sometimes it is difficult to say the things one wants to say, particularly when one wishes to commend warmly a person or an institution which has rendered fine service. Therefore, I find myself without the exact words in which to express my appreciation for what Manhattan School of Music has done for our community. I remember with keen pleasure the meeting of the Benjamin Franklin High School faculty in the Music School last year. It enabled us to gain a clearer understanding of the fine work done by your teachers and it stimulated in us a greater interest in the question of music education for the community. The Music School has contributed largely to our community through its effort to provide a musical education for those of our people who have talent and a desire to express it. I am glad we have been able to work together and I hope for fine results in the future.”

Leonard Covello, Principal
Benjamin Franklin High School
Author, “The Heart is the Teacher”



A section of the audience featuring a very young soloist during a “Community Concert for Children”

About this time Ossip Gabrilowitsch, the distinguished pianist and conductor of the Detroit Symphony, was asked by Olin Downes, music critic of the New York Times, to take part in the series of lecture-recitals given by Mr. Downes at the Brooklyn Academy of Music. The idea in some way developed that our senior orchestra should play and Mr. Gabrilowitsch would both play and conduct. The first part of the program consisted of the Third Brandenburg Concerto with Mr. Gabrilowitsch at the piano. Next, Mr. Downes, Gabrilowitsch and Antonia Brico were to play the Bach Triple Concerto with our Mr. Kortschak conducting. Then

came the startling realization that Mr. Downes had left his music at home. Consternation reigned. He finally played using the orchestra score, while Mr. Kortschak conducted without one. This was one of the first occasions when the orchestra played outside the School for another organization and both Downes and Gabrilowitsch were most complimentary.

One interesting adventure was our presentation of Hindemith's "Let's Build a Town" with some thirty of our young children and with the skilled help of Mrs. Carl Friedberg. So far as we could ascertain, this was the first time it had been given in New York as Hindemith intended, with the action spontaneously interpreted by the children.

All this time we were deeply involved in raising money to keep the School even in existence during those difficult days. Many theatre and opera benefits were given during this and later periods, the receipts from which went primarily for our much needed scholarship fund: *Tristan and Isolde*, *Tosca*, *Don Giovanni* at the Metropolitan; *Design for Living*, *Point Verlaine*, *Lady in the Dark* and *Call Me Mister* (whose gifted composer, Harold Rome, had at one time studied at the School). The Trustees* again brought new members on the Board, replacing several former associates who had had to resign because of absence from the city or illness.

*The Board of Trustees in 1935: Mrs. Donn Barber, Honorary President; Mrs. Otto H. Kahn, President; Charles Triller, Mrs. Roy A. Rainey, Bertram H. Borden, Vice Presidents; Mrs. John S. Ellsworth, Secretary; Miss Gertrude A. Freeman, Treasurer; Mrs. Henry M. Alexander, Joseph S. Auerbach, Mrs. T. Whitney Blake, Prentiss L. Coonley, Dr. Ernest Fahnestock, Samuel L. Fuller, Mrs. John Hubbard, Mrs. William R. Kirkland, Jr., Miss Abbey T. Kissel, Mrs. John Adams Mayer, Dr. John A. P. Millet, Mrs. Thomas J. Mumford, Mrs. James Perkins, Mrs. Martin A. Schenck, Mrs. Louis E. Stoddard, J. Frederick Talcott, Mrs. Lorenzo E. Woodhouse.

In 1931 the death of Miss Lizzie Bliss had brought to an end one of our earliest friendships — for it was Miss Bliss who, together with Mrs. Henry D. Dakin, underwrote the first year of the School's existence. We were grateful to receive from Miss Bliss's estate her remarkably fine music collection — an important gift to our rapidly expanding library.

In 1933 the School suffered a great loss in the death of Mr. John Hubbard, a warm friend, and husband of Mrs. Helen Fahnestock Hubbard who had given us the building. From his estate came the John Hubbard Medical Fund, the income from which has meant so much to many students and faculty members over the years.

Although the avocational student originally had loomed large in the enrollment, nevertheless so much talent always found its way into the School that many of

the students went into the professional field. It is impossible at this time to give a complete list of the activities of the students during this period, so varied were their experiences. At least three fine quartets beside the Manhattan Quartet were developed. A number of graduates secured positions on college faculties; others taught in private schools. One pupil did interesting work in music therapy. A number won competitions, both in performance and in composition. Our string and wind students at this time were playing in some ten of the leading orchestras throughout the country, including the New York Philharmonic, the Cleveland Symphony and the N.B.C. Orchestra. Soloists appeared on radio and in concert, one at the Metropolitan Opera and several held conducting positions of some prominence.

During these years it was satisfying to see many of the younger students develop into fine talents and a goodly number of them achieve full professional recognition. Through private gifts we were again able to send several to Europe on special extension scholarships for a summer season. Debut recitals were given by an ever increasing number of our young artists. Possibly the most distinguished professional recognition at this particular time was accorded the Manhattan String Quartet,* composed of four young men who had grown up in the School. Their official debut made at Town Hall was in the fall of 1932 and brought such criticisms from the New York press as:

“This was quartet playing in which the juice and vigor of adolescence were singularly joined with musicianship and technical competence. They played with splendid warmth and arousing verve, and with depth of real feeling, but without affectation or mannerisms. They interpreted the quartet in terms of vivid musical speech, with virility and even passion, but without rant. There was an uncommon audience — one which included many musicians well known in New York. These artists expressed their pleasure in hearty applause and the rest of the large assembly was quite as demonstrative.” *New York Sun*

“Few performances merit the adjective ‘thrilling’ but the one yesterday afternoon emphatically did. The music sang with the living qualities of freshness, suppleness and inevitability only heard when player and subject are fused ... the tender loveliness of the Debussy andantino, the precision and delicacy of the Haydn presto, which seemed at times to be sounding straight out of Haydn’s pages, so faultless was the ensemble warmth of disciplined emotion which permeates it ... one has never heard the Debussy ‘Anirn ’ so stirringly created. The audience, which included many notables, evidently knew it was experiencing the unusual.” *New York Times*

This quartet toured the United States many times, including an appearance at the White House, made two European tours and one of Russia at the request of, and

with all expenses paid by, the Russian government. After a number of very successful years the quartet separated, three members joining the Roth Quartet and the fourth member going into teaching and conducting. All of these young men have continued, even after leaving the Roth Quartet, to make solo and other professional appearances; three are still on the faculty of the School.

*The members of the Manhattan String Quartet were Rachmael Weinstock, Harris Danziger, violins, Julius Shaier, viola; Oliver Edel, 'cello. The quartet studied with Hugo Kortschak, head of our String Department and performed their programs without music.

Our artist friends of the twenties continued to be interested in the policies of the School and in individual students. Roy Harris and other composers spoke at forums, José Iturbi spent several hours one day at a piano in School, surrounded by students eagerly asking questions. Robert Casadesus, with whom some of our students had studied at Fontainebleau, the English Singers — all had visited the School. Hendrik Van Loon proposed a unique plan for helping many of the students who had special difficulty in paying for their lessons. He himself loved to play the violin so he organized a small orchestra "*for my own benefit*" and paid some twenty students to play with him once a week. I used to receive telegrams from him from time to time asking me to meet him for lunch. They always came too late to reply except either by going or by staying away. At first, knowing how kind-hearted and eccentric he was, I would rush down, thinking he had come up with some other plan for the School. But invariably I would find a small group of people clustered around him, engaged in gay and often interesting conversation. Nothing whatever would be said about the School — it was just his way of giving a party!

And then came the Government's plan for helping to meet the unemployment of the depression. The famous letter names indicated the different groups organized during the Roosevelt administration which were devised to relieve this unemployment and lack of opportunities. The School appeared to be the obvious professional unit to take over the organization of our district under the W.P.A. We thus arranged and sent out young musicians into hundreds of concerts, choruses and ensembles. One of our quartets alone played 60 concerts. We auditioned, recommended and reported on these many events, in which also some of our own financially poor students were involved. I served on the Federal Music Project Board.

Although for many years we had been concerned in somewhat the same sort of activity, the magnitude of the additional work was fairly exhausting for we had no extra staff to cope with the details.

In 1935–36 there were 435 students in attendance at the School, many of whom were advanced young musicians with obvious professional potentialities. Twenty-five per cent were under twelve years of age, thirty-six percent were between

twelve and eighteen, and thirty-nine percent were over eighteen. This division is interesting because it forced us to deal with the increased seriousness of the older student who wanted professional training and wished to make a career in music. It so emphasized this trend that the developments which took place in the next ten year period came about as a natural result.

With so many new developments taking place during these years there also came about a change in the background of the students. Originally the largest part of the registration had been from the adjacent neighborhoods, but gradually the School had so enlarged the scope of its work and had become so well known that it now enrolled members from the entire area of Greater New York and the nearby states.

The expansion thus brought about in the School over the years made a further adjustment seem advisable at this time. Acting upon the petition filed by our Trustees, the Board of Regents of the University of the State of New York amended our Charter and, in 1938, the name of the School was changed from Neighborhood Music School to *Manhattan School of Music*.

In 1938 five hundred students were enrolled from five to fifty years of age; approximately one hundred and fifty additional registrants were unable to gain admission.

The faculty members formed an extraordinary group, gifted and alive to the excitement of carrying out the curriculum which was being constantly studied in order that it should be of the highest possible caliber.

New members had joined the Board of Trustees* and were to give devoted and effective service to the School for many years to come. And so this ten year period came to an end and 1939 saw us looking ahead, mercifully spared the knowledge of the enormous impact the forties would have on this School for which we all felt such a deep affection.

Nor were we yet aware how and along what paths the concern for the future of our students would direct us in the stormy period of the next ten years.

Friends would give of their time and money but we all knew that without an initial endowment of substantial size the way would be hard.

“One of the most admirable education institutions in the field of art in this city — the Manhattan School of Music.”

Olin Downes,
New York Times, December 22, 1939

*In 1939 the Trustees were as follows: Mrs. John Hubbard, Honorary President; Charles Triller, President; Mrs. Alfred H. Schoellkopf, Mrs. Roy A. Rainey,

Bertram H. Borden, Vice Presidents; Mrs. John S. Ellsworth, Secretary; Miss Gertrude A. Freeman, Treasurer; Joseph S. Auerbach, Miss Martha A. Burke, John C. Borden, Mrs. Otto H. Kahn, Mrs. Wm. R. Kirkland, Jr., Mrs. Joseph B. Long, George MacDonald, Mrs. John Adams Mayer, Dr. John A. P. Millet, Mrs. Thomas J. Mumford, Sir Samuel A. Salvage, Mrs. Robert A. Sands, Mrs. Martin A. Schenck, Mrs. Louis E. Stoddard, J. Frederick Talcott.

Harold Bauer, Artist Advisor; Pablo Casals, Dame Myra Hess, José Iturbi, Wilhelm Bachaus, Fritz Kreisler, Felix Salniond, Ernest Schelling and Henry Hadley, Artist Auxiliary.

1938 – 1948

“What else is Wisdom? What of man’s endeavor
Or God’s high grace so lovely and so great?
To stand from fear set free, to breathe and wait;
To hold a hand uplifted over Hate;
And shall not Loveliness be loved forever?”

EURIPIDES — THE BACHAE

Early in 1938 Hitler invaded Austria and later that year seized most of Czechoslovakia. But in September Neville Chamberlain had made his famous “appeasement” visit to Hitler and came away believing that war had for a time been averted. In August, 1939, Hitler and Stalin concluded their non-aggression pact. In September Hitler attacked Poland without fear of Russian reprisals.

France and England, bound by their guarantees to Poland, declared war on Germany and World War II had begun. In April, 1940, Hitler overran Denmark and the ports of Norway and Sweden were immobilized. The Netherlands came next and Belgium before the end of May. In England Chamberlain had been succeeded by Winston Churchill, one of whose first tasks was the magnificent evacuation of some 340,000 British troops from Dunkirk. But on June 17, 1940, France fell and the battle of Britain was under way. Now we knew that in all probability we could not remain neutral; our national defenses were stepped up and in September, Congress ordered the first peace-time draft in our history.

In June, 1941, Hitler turned against Russia. Then followed the historic meeting which brought about the Atlantic Charter in the fall. And suddenly in December came the fateful attack on Pearl Harbor, followed immediately by our declaration of war on Japan, and a few days later we were at war with Germany and our total involvement in World War II had taken place.

From then until the unconditional surrender of Germany in May, 1945, the waging of the Japanese war and the final surrender of Japan on September second, the youth of the United States were thrown into a struggle destined to leave its mark forever on their lives and those of their children.

But this is not a reminder of that dreadful struggle, only a backward look at the history of one small unit in our land which came into existence during World War I, had found that it was needed, and so had carried on through the twenties, the depression and apprehensions of the thirties, and now into the years of the Second World War.

Our older students enlisted or were drafted. We sent hundreds of letters abroad to them and received in return those poignant responses which meant so much to us.

From somewhere in England:

“You may be sure that with the knowledge that the School is going on and growing, my heart and the hearts of all of us in the services, who have had the privilege of being part of so wonderful an institution, are stronger — and the will to see the war through to its victorious conclusion is more determined than ever. If someone were to tell me the School would not be there for me when I get back, I would be a broken-hearted individual. It has become symbolic of the things for which I, personally, am fighting and to which I wish to return.”



Students playing at a Canteen

From the invasion:

“During the time we are not in combat, the music we make has actually played a great role in diplomatic relations as far as winning a conquered population is concerned.”

From the Pacific:

“Thanks for your news. The School is something not only to look back to but to look forward to with anticipation if, and when, I return.”

From a Navy ship plying the Atlantic:

Here's a big 'thank-you' to you who have contributed so much to my musical education. It is a priceless treasure. Enclosed you will find a small token of my immense appreciation of what you have done for me. Use it for someone less fortunate than I am." (ten dollars was enclosed)

Our District Music Service, started during the First World War, carried, from 1941 to 1946, some 530 music programs to hospitals, canteens, service clubs, museums, libraries, settlement houses, public schools and churches. This, exclusive of the many regular School concerts to which the public were invited.

"Tonight we had our Christmas concert. The hall was crowded and there was real excitement when we found that John H. was there, back on crutches and wearing the Purple Heart. He had volunteered as first scout in a patrol unit which penetrated behind the German lines at Aachen. We made him stand up and I think everyone was moved that he should have made the effort to come to us so quickly." (Director's diary)

We further extended our program so that special concerts were given for grade and high school young people. Over sixty social and educational agencies sent for tickets for these events.

By 1942 we were in the ninth year of the concerts which we had started at the Museum of the City of New York. In this same year the Metropolitan Museum of Art asked us to arrange the concerts for children which they wished to inaugurate. This we did and continued to give them at the Museum once a month during the entire season.

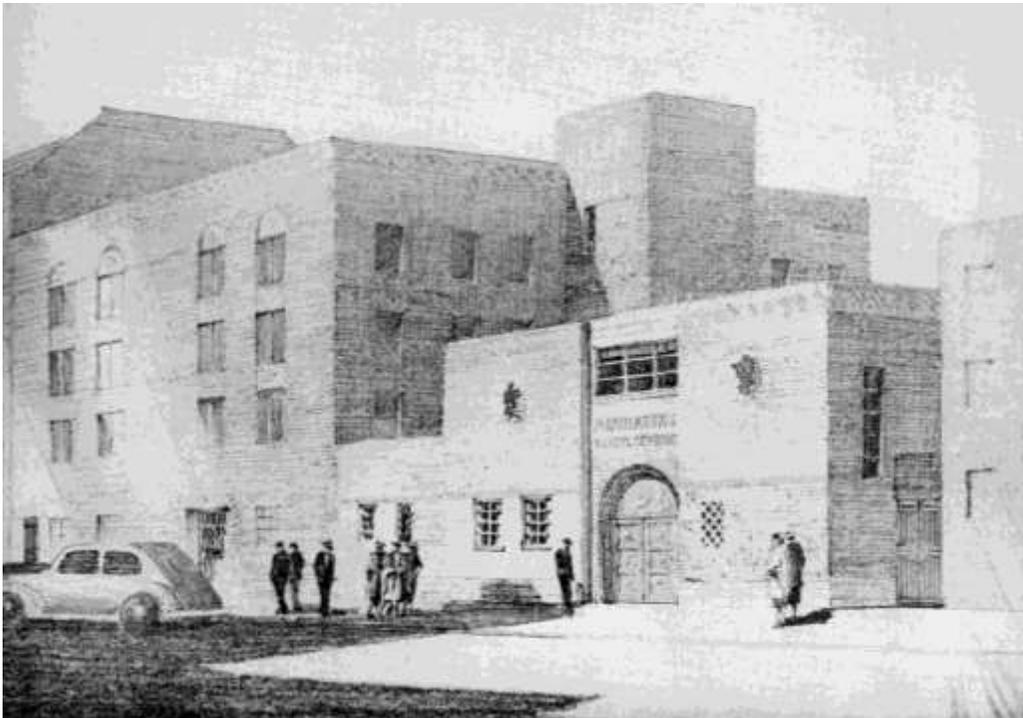
But to go back to 1938 and the inner life of the School before we were actually involved with the many urgent calls made on us by the country's active participation in the war. In spite of administrative and teaching pressures there were many other calls to which I felt I ought to respond:

"These days are crowded — conferences of the Committee for the World's Fair Music, continued meetings with the Mayor on the Municipal Art Committee, the organization of the National Guild of Community Music Schools of which I apparently have to serve for the moment as chairman." (Director's diary)

During the next few years I also found myself called upon to speak for the cause of music in our national life before such audiences as those at the Griffith Foundation, the New York Times Panel, the Brooklyn Museum Teachers' Guild, the New York Piano Teachers' Congress, the National Music Council, at

churches, other schools of music, and at various conventions. Articles were written for *Progressive Education*, for *Who's Who in Music*, for *Musical Courier*.

I enjoyed these various occasions though my participation did not always work out to the satisfaction of the group which had extended the invitation to me. I remember one such discussion which had been set up as a panel. The chairman said over the phone that they would like to have me because I enjoyed discussion and might help to make things a bit lively. I was flattered. But the morning of the meeting I woke up for the first and only time in my life with a crippling headache. It seemed impossible to go, so I phoned my doctor and said I felt pretty sick but forgot to mention the fact that I was supposed to be at a meeting. He immediately sent up some medicine. Before long I began to recover and struggled down to my panel discussion. By the time it opened I had never felt better — all the world seemed good and kind and absolutely everything that was said on either side seemed so entirely right to me that I felt it would be practically dishonest to take exception to any part of it. I think I remember making a few pertinent (or so they seemed to me) remarks, but mainly I was much pleased with the whole affair. Shortly after reaching home the chairman called me up to ask if I were sick. I reassured him, but then decided to phone my doctor again. A groan from him as I told the story of my expedition — of course it turned out that he had given me a heavy sedative, expecting me to sleep all day. Apparently I had lived up to his expectations.



Hubbard Auditorium

In the late thirties also, the School had been facing a very special problem. It had become evident to us all that we were enormously handicapped by the lack of a larger auditorium. The Trustees were concerned and I knew that my own efforts must be directed toward this expansion. I presented our need in as appealing a way as I knew how to the Trustee who had given us our main building in 1928 and, happily, in the fall of 1938 we were able to announce that Mrs. John Hubbard, Honorary President of the Board of Trustees, would present us with additional property adjoining the School, and a new auditorium, seating just under five hundred, to be erected in the spring. This hall was to be given in memory of her husband, John Hubbard, and her brother, Dr. Ernest Fahnestock, who had been a Trustee. Thus Hubbard Auditorium, completed in the fall of 1939, became a meeting place for thousands of students, friends and artists who came to join in making music, in playing contemporary compositions, in staging operas, in presenting orchestra, choral, ensemble and solo performances.

In addition to this new gift, Mrs. Hubbard arranged for the reconstruction of the former small concert hall into two new floors giving additional practice rooms and new administration space.



[Photo not captioned: Hubbard Auditorium, interior]

And just as our physical plant had expanded, so, in the late thirties, we were looking ahead to an important change in the education curriculum of the School. The students now applied not only from the city but from New York and many

other states. In 1938 there were students registered who came from some 28 national backgrounds, including American, Austrian, British West Indian, Canadian, Cuban, Czechoslovakian, Danish, English, French, Galician, German, Hungarian, Irish, Italian, Japanese, Lithuanian, Mexican, Palestinian, Peruvian, Polish, Puerto Rican, Rumanian, Russian, Scottish, Spanish, Swiss, Turkish and Welsh.

And in addition to the many nationalities we had already drawn from our own citizens we now added those who came to us direct from foreign countries.

There were encouraging signs (in spite of the restrictions of the war) that Manhattan School of Music was becoming increasingly recognized for the breadth of its curriculum and for the accomplishment of its students. There were engagements at the Metropolitan Opera. In one four year period eight successful Town Hall debuts and four solo appearances at the Stadium with the New York Philharmonic Orchestra took place. Many instrumentalists went to leading orchestras throughout the country, while others became teachers of unusual ability.

Our own music in the new auditorium drew large audiences and the concert schedule had to be greatly increased in order to take care of all those who wished to attend.

Strange and amusing things were always happening. From time to time friends sent dress-suits to be sold at very moderate prices so that the students would have suitable clothes for performance. On one occasion a gifted boy had bought a suit which had been sent in by Harold Bauer. He was especially proud of its past ownership, hoping that it might bring him good luck, but just before he went on stage I noticed that he was picking away feverishly at the collar. I inquired what was wrong and then noticed a small red thread through the lapel. Without explanation I assisted him in removing the remnants of a Legion d'honneur decoration still clinging to its past glory.

At this time we were able, through the kindness of Mrs. Hubbard, to give the first hearing of the fabulous recordings of the primitive music made in the South Seas by the Fahnstock expedition. Many musicologists were interested, and we had a distinguished audience.

Our Preparatory Department, or Lower School, continued to be overcrowded. The concerts of the students in this section were delightful for many of the youngsters were exceptionally gifted. Programs of their original compositions were always included in the season's schedule. The young beginners continued to come twice a week and still started with rhythmic work and elementary musicianship (theory, ear-training, sight singing and creative work). After four



Pianists



Research



Pre-School Group



months of this introduction the children began their individual instrument lessons which they took once a week while, at the same time, continuing with the group class as their second lesson.

Older students up into high school won many contests and prizes because of their ability and training. These included the competitions of the New York Philharmonic for children, both in performance and in original compositions. Two young pianists, for example, played *Le Carnaval des animaux* of Saint-Saëns with the Philharmonic at the final yearly program of the Children's Concerts Series. The *New York Times* reported: "They played with such sensitivity and poetry that the men in the orchestra were aroused to their best efforts."

As we look back from the present to these young people we see many of them in professional music life, either teaching or playing, composing or conducting, while others continue to come in for the Saturday morning Music Hour — but this time with a child or two of their own entered, in order to continue the family tradition.

Our major concern, however, in the early forties, compelled us to envisage more carefully the needs of the older groups and the problem of meeting the professional requirements of these applicants. It was becoming increasingly apparent that young people taking up the composition or performance or the teaching of music as a profession would, in the future, be required to earn a college degree as a badge of accomplishment and achievement in their art.

Harold Bauer was particularly interested in this as he had served for some time as visiting artist for the Association of American Colleges. These engagements involved stays of several days each at many of the leading colleges and universities, where, in addition to giving a concert, he would spend some time conferring with the faculty members from different departments, visiting classes and discussing with teachers and students the basic precepts of their work. At our School gifted students from all over the country came to his classes and lessons. At one period we formed an open seminar and had in attendance over one hundred musicians eager both for the music study and for those amazing discussions, which Mr. Bauer used to designate so delightfully as "parentheses."

After suitable surveys presented to and considered by the Trustees,* it was agreed that we should endeavor to meet the challenge of the training of the professional musician by applying to the Regents of the University of the State of New York for an amendment to our Charter, authorizing us to enlarge our curriculum in order to grant the college degrees of Bachelor and Master of Music.

*The Trustees in 1941-1942: Mrs. John Hubbard, Honorary President; Bertram H. Borden, President; Mrs. Alfred H. Schoellkopf, Charles Triller, John C. Borden, Vice Presidents; Miss Martha B. Burke, Secretary; Miss Gertrude A. Freeman, Treasurer; Joseph S. Auerbach, Norbert A. Bogden, Mrs. Herbert S. Darlington,

Mrs. John S. Ellsworth, R. Davis Halliwell, Mrs. Otto H. Kahn, Mrs. Joseph B. Long, George MacDonald, Mrs. John Adams Mayer, Dr. John A. P. Millet, Mrs. Thomas J. Mumford, Mrs. Roy A. Rainey, Sir Samuel A. Salvage, Mrs. Robert A. Sands, Mrs. Martin A. Schenck, Mrs. Louis E. Stoddard, J. Frederick Talcott.

A word should perhaps be said at this time as to why our thinking directed us to apply to the Regents in respect to this particular professional degree. The study and performance of music needs exacting attention. It involves not only an intricate skill for which hours of concentrated practice are needed but also a definite awareness of the dignity of the art of music, of its intimate association with human living, and its potential usefulness in the field of human relationship.

We felt that the academic subjects required to be added to the already established music curriculum, in order to make us eligible for the granting of college degrees, would be a stimulating and provocative source of study for the students and prove an incentive for future literary and historical exploration. Thus would be achieved a reasonable guarantee against the isolation of the student in a field so specialized as music.

On the other hand, we felt that these subjects outside the direct range of the music courses should not be of such extent that they prevented the necessary allotment of time for the training in the major subject. Although the total college credits for the Bachelor of Music degree are the same as, for example, the Bachelor of Art or the Bachelor of Science degrees, the Bachelor of Music degree does not demand such a heavy schedule in the academic fields and this allows the music student more time for the music courses and for the practice in his major field at an early period in his life when the acquirement of necessary technic [sic] and musical growth are absolutely essential.

Academic courses including the following subjects now became part of the regular curriculum: two years of English, World Literature, European and American History, History of Western Civilization, Languages (French, Italian and German offered), Psychology and Acoustics. After a number of conferences with the State Department of Education at Albany, the suitable petition for the granting of college degrees was filed. In December, 1943, our Charter was amended, authorizing the Bachelor of Music degree and in March, 1947, the Master of Music degree. We had become a college.

On the graduate level we added the department of Musicology under Gustave Reese and later the Music Education courses under Raymond Le Mieux.

This amendment of our Charter obviously made us one of the youngest of the specialized colleges in the country and throws our growth and recognition since that time into special focus. It had also been indicated to us that the curriculum so carefully devised and in operation as a private conservatory, the financial planning operating over a wide base of subscriptions and donations, the

substantial increase in our Endowed Funds, our instrument collection and our library resources were all taken into account in permitting our admission to college status so quickly. This was, of course, a real satisfaction to us.

Our foresight had permitted us to look ahead as to the coming needs of our students and now we were ready to help in meeting the greatest educational experiment in our national history. In June, 1944, Congress enacted the measure known as the G.I. Bill of Rights. This measure included not only such help as medical care and housing loans, but it made available, for the first time, a college education and professional training to qualified veterans of the armed services of World War II, almost wholly at the expense of the Federal government.

The applicants who now came to us, together with those already registered, were privileged to enroll under some of the most distinguished musicians and cademic teachers of our time. Friedrich Schorr, just retired from twenty years at the Metropolitan Opera and with a great European tradition behind him, had taken



Hugo Kortschak and a class in conducting

over our vocal department and the Opera Workshop. Diran Alexanian had been on our 'cello faculty for a number of years. Hugh Ross headed our choral groups, Vittorio Giannini the composition and Howard Murphy the theory departments.

Harold Bauer continued to give lessons, held classes and exerted the greatest influence throughout the School. Here in a letter he shows his interest in a young artist:

“If he thinks me unkind in wishing to discuss the bad as well as the good features of a performance immediately after it is over, then the only thing for me to do is not to attend any performance! It is part of the training of an artist to pick performances to pieces while they are still hot and living. ‘Tomorrow’ is too late because it is dangerous to artistic integrity to allow applause or easy praise to interfere even for a few hours, with self-criticism and dispassionate appraisal of every detail.”



Harold Bauer with advanced pianists

And again:

“I need to deal with the advanced and intelligent students again more than I can tell you and I look forward with inexpressible eagerness to my return this spring to the School. I hope it will be April, for I miss it all indescribably. I even carry the key to the building on my key-ring and I pray to it sometimes — when I feel like it!” (Harold Bauer on tour)

Our academic staff had been secured from distinguished faculty members of Columbia and New York Universities. We were more than fortunate in being able to number among these teachers such well-known men as Dr. Charles W. Cole, Professor of History in the Graduate School of Columbia University, later President of Amherst and now, in 1960, appointed a Vice President of the Rockefeller Foundation. He taught European History for us and his classes were enormously exciting. Then there was Dr. John W. Knedler, Jr., Dean at New York University, who taught English Literature. He is still Advisor-in-Charge of our Academic Department. Dr. Peter Riccio, of Columbia, now Director of the Casa Italiana, taught our Italian classes. All of these men as well as the others engaged in the academic fields, were interested in meeting both the music faculty and the students, and the mutual association became of great value to the School. The following comment came in a letter from a member of the State Board of Regents after visiting in this department; “They (the faculty listed above) are superior to anything we have seen for a long time.”

And from another member of the Regents after reading some of our publications:

“I feel you should be congratulated on the clarity of organization and the description of the offerings of Manhattan college.”

In 1943–44, the enrollment numbered 423, with a sizeable Summer School in addition. Many applicants had to be turned away. Our instrument collection had grown to nearly a hundred pieces, many of which were of considerable value. At this time a renewed effort was made to extend our Endowed Scholarship Fund as an increasing number of appeals for scholarships were being received.

As our general endowments gradually built up, there came in 1944 a wonderful gift from Mr. Bertram Borden, a Trustee,* in memory of his wife who had also been a Trustee. This was given through the Mary Owen Borden Memorial Foundation and was the largest single endowment gift we had received up to this time.

*The Board of Trustees in 1944–1945: Mrs. John Hubbard, Honorary President; Mrs. Alfred H. Schoellkopf, President; John C. Borden, Harold Bauer and Mrs. John A. Mayer, Vice Presidents; Miss Martha A. Burke, Secretary; Miss Gertrude A. Freeman, Treasurer; George L. Bagby, Norbert A. Bogdan, Bertram H.

Borden, Mrs. Herbert S. Darlington, Mrs. John S. Ellsworth, R. Davis Halliwell, Mrs. Otto H. Kahn. George MacDonald, Dr. John A. P. Millet, Mrs. Roy A. Rainey, Sir Samuel A. Salvage, Mrs. Robert A. Sands, Mrs. Martin A. Schenck, Charles Triller.

By now the School was crowded. In 1945 in the piano department alone we heard over one hundred applicants and had room for only nine. We auditioned some two hundred veterans, but by then the enrollment was so full that we could accept only sixty new applicants.

During 1945 Mayor LaGuardia had sent for me a number of times to discuss a plan for the establishment of certain music scholarships for high school students. This plan was undertaken for a limited period, and twenty-five students were assigned to us for study and evaluation. Also he was greatly interested in discussions I had been having with the New York Community Trust for a recreational plan to combat juvenile delinquency. The Mayor was an exciting personality, and I enjoyed those conferences even when a sudden telephone call from his secretary would force me to come in from the country with the thermometer at 95 degrees. I remember one day especially, for the Mayor had just returned from Albany where he had gone on a number of controversial matters. Reporters and photographers were milling around the hail as we emerged from his office. He let out a groan, seized my arm and rushed me down a side corridor. But as we reached that exit, there they were again — and it was pouring outside. “Step aside, lady,” they shouted as the cameras clicked. But even professional photographers were no match for the Mayor as he raced me down the long steps and into his car. He had been quite annoyed and it took him a moment or two to calm down as we headed for my apartment. But just as I thought peace had been restored his radio suddenly blared out that there was a Fire — and in the opposite direction. It was almost too much. He looked at me gloomily. Knowing his tendency in regard to attending fires I wondered if I should ever get home. But finally with full sirens blowing, I was delivered at my door, and he tore away. The speed and his presence were impressive; never before or since has our doorman greeted me with such deference.

One of the Mayor’s great interests was the High School of Music and Art, and I remember one long conference I had with him, the State Supervisor of Music, and the musician who was to help in its organization. Without much success I pleaded for time in the busy high school schedule for a practice hour and for the possibility of certain hours off for lessons. That seemed to me the only effective program.

In 1947 our good friend Mayor LaGuardia died. His interest in the School had been significant. We were sorely to miss his lively and engaging friendship.

During this period Adolf Busch came to this country and formed his Chamber Music orchestra. Since he had no place to rehearse a group of this size we

loaned him our auditorium. Rudolf Serkin came often to play with them and so our acquaintance grew. One day Mr. Busch said he was expecting a visitor. It turned out to be Arturo Toscanini who, let me add, was delighted with the acoustics of the new auditorium. I only insert this because with an orchestra of thirty it was one thing; with our present Manhattan Orchestra of ninety it is quite another! My friend, Dr. Hlubert Howe, was Toscanini's physician and used to make all his batons for him — lovely, slim and perfectly balanced creations. I still have one of the last ones he ever used — broken in half in the excitement of rehearsal.

The National Association of Schools of Music is the most important organization of its kind in the country — at that time even, it was composed of some 220 schools of music and Music Departments of colleges and universities. Membership was strictly controlled and this was the only organization equipped to accredit specialized colleges of music. We knew that we must apply for membership. After suitable inspection, this was granted. In 1947 I was elected Vice President for the Eastern District and later was a member of the Publicity Committee. This drew our School into even closer contact with others on the college level. I represented the National Association in such organizations as the National Music Council, the regional meetings and other group conferences.



Friedrich Schorr and singing pupils

The entrance of the School into the college field was the great change effected during the period from 1938 to 1948. If the rather arbitrary divisions of the history of the School into ten year periods seems a bit artificial to those of you who read this review, may I say that I have done this because it had seemed strangely apparent that always some major event influenced us during each ten years of this cycle.

First, the young School in the twenties — barely making ends meet but developing so much recognized talent that when, in 1928, the offer of a suitable new building was given us — well, it was a wonderful opportunity.

Then came more expansive plans for the future. But even as we envisioned these possible developments the depression of the thirties struck. How the disillusionment and hardships embracing our students, faculty and trustees were borne; and how the definite power of music to sustain, to encourage and to stimulate rose to meet this discouragement, made us aware ever more strongly that we were working in a field of great power and that we must make every effort to see that music assumed its rightful place and was available to all in just such a crisis. It was this continuing reaffirmation of our belief which made these years of such vital importance to us.

So opportunity came to us to participate extensively in the needs of this ten year period of the thirties through the talents of our students and faculty. And, incredibly, our financial resources grew seemingly to match our need and thus we ended this period with the gift of the fine new auditorium which opened up even greater possibilities.

In 1938 we did not know the extent to which we would be needed in the forties, but the new and exciting life of the School as a college was of paramount importance. Arrangement of events, the change in the point of view of educators toward the arts, the sheer necessity of further college expansion in music, all pointed the way. to us in no uncertain terms.

How gratefully we now look back on the decision to make this change of status in the early forties, for it gave us the most important opportunity the School had ever had — the opportunity to become part of the amazing social challenge of the century in education. We were able to join that great assembly which went out to meet this challenge and the part we played in the G.I. Bill of Rights will always be significant for us, not just because a college degree was awarded, but because we were able to share in the artistic reconstruction of hundreds of lives of the young people who came to us.

The national recognition which resulted from our efforts was encouraging to the Trustees* and our membership in the National Association of Schools of Music had been a mark of further satisfaction. As indicated in the preceding pages, our Endowment Funds, our library and instrument collections, and our building space had all been increased.

The professional standing of our students further developed under the added incentive of the college courses. These young musicians received recognition and went out to excellent positions in the teaching field and, in many cases, to acknowledged success in public performance, in composition and in conducting.

But we knew right well that all that had occurred up to 1948 was but an indication of what the next ten years would bring.

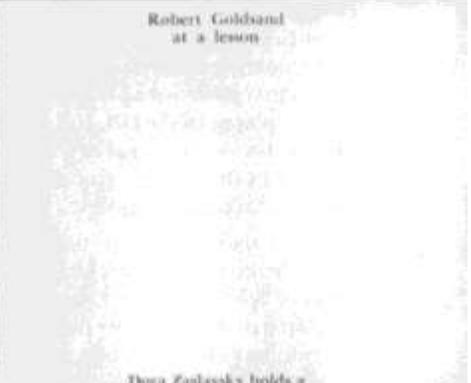
*The Board of Trustees in 1947: Mrs. John Hubbard, Honorary President; John C. Borden, President; Mrs. Alfred H. Schoellkopf, Harold Bauer, Mrs. John Adams Mayer, Vice Presidents; Mrs. Herbert S. Darlington, Secretary; Miss Gertrude A. Freeman, Treasurer; George L. Bagby, Norbert A. Bogdan, Bertram H. Borden, Miss Martha A. Burke, Mrs. John S. Ellsworth, R. Davis Halliwell, Mrs. Otto H. Kahn, W. Thorn Kissel, George MacDonald, Dr. John A. P. Millet, Mrs. Roy A. Rainey, Mrs. Robert A. Sands, Mrs. Martin A. Schenck, Mrs. Hayden N. Smith, Louis E. Stoddard, Charles Triller.



Robert Goldsamt
at a lesson



Dizan Alexanian with a group of students



Dora Zanlavsky holds a
Beethoven Master Class



1948 – 1960

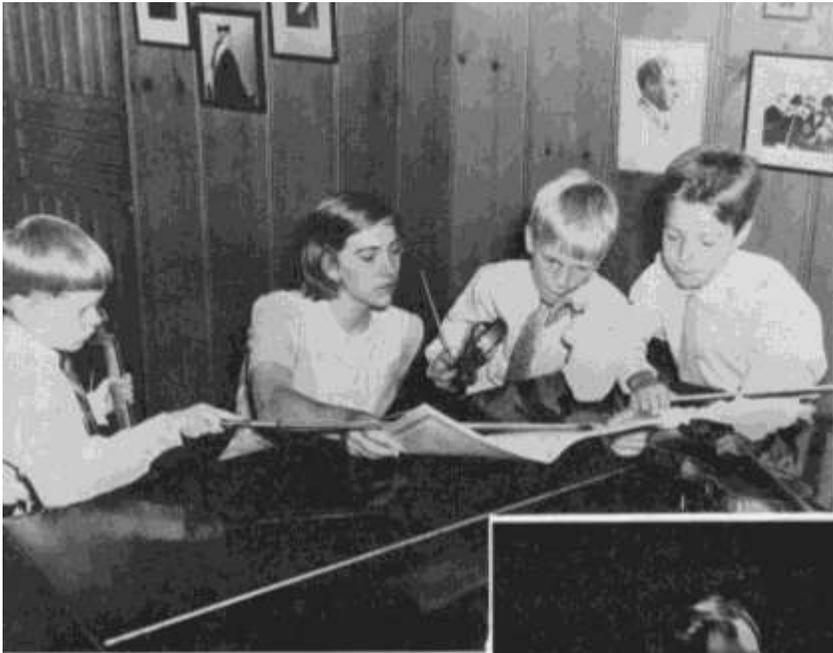
"The great secret of success is to go through life as a man who never gets used up. That is possible for him who never argues and strives with men and facts) but in all experience retires upon himself) and looks for ultimate cause of things in himself."

Albert Schweitzer

In looking back it seems that there never has been a year when something new and exciting did not happen. One plan led to another and these expanding ideas broadened our vision and made our motto, "*Macte Virtute, sic itur ad Astra*," appear increasingly significant. [Virgil, Aeneid 9—641 "Persevere in courage – such is the way to the stars"]

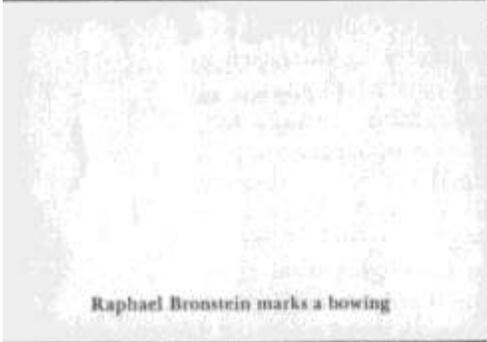
The earlier years of the decade from 1948–58 showed a further strengthening of the Board of Trustees*. In the early organization of the School the Board consisted of a very unusual group of music lovers who could see the necessity for education in music and were interested in pursuing experiments in this field. I am sure they must have looked upon me sometimes with alarm and sometimes, I like to think, with affection, but certainly as a young person who had ideas with which they were in sympathy. As the years went by, the Board broadened its membership, and as it had been a self-perpetuating group, this meant that new members were usually persons who had been briefed in the tradition and fundamental purpose of the School. Early in the organization of the Board of Trustees, the decision had been made that the officers should rotate. This change took place usually every two or three years and it resulted in a wider knowledge of the problems to be dealt with in the life of the School than would otherwise have been possible. Certain members of the Board made a point of knowing personally many of the students as well as the faculty.

* The Board of Trustees in 1950–1951: Mrs. John Hubbard, Honorary President; Mrs. Hayden N. Smith, President; John C. Borden, George L. Bagby, and Mrs. Alfred H. Schoellkopf, Vice Presidents; Mrs. Allen Wardwell, Secretary; Miss Gertrude A. Freeman, Treasurer; Harold Bauer, Norbert A. Bogdan, Miss Martha A. Burke, Mrs. Herbert S. Darlington, Mrs. John S. Ellsworth, N. Thorn Kissel, George MacDonald, Mrs. John A. Mayer, Dr. John A. P. Millet, Mrs. Roy A. Rainey, Andrew Ritchie, Mrs. Martin A. Schenck, Hayden N. Smith, Charles Triller; Bertram H. Borden, Honorary Trustee.



Pupils from Preparatory Department with a college student

Bernard Greenhouse with 'cello students



Raphael Bronstein marks a bowing



Further innovations were made from time to time. For example, each monthly meeting of the Board of Trustees was attended by a leading member of one of the different departments in the School. This faculty or administrative representative spoke to the Trustees, explaining the work of the department with which he was connected and the ground covered in the courses. The Trustees asked questions and the entire curriculum thus became more alive to them.

The next year certain students or alumni came before the Board telling of their training in the School and of their later adventures and experiences. One of these, for instance, was a young Greek who had just signed a contract with the Metropolitan Opera; another was one of our alumni, a singer from New York who was earning an excellent reputation in several of the fine opera houses in Europe. She had taken both degrees with us and then received a Fulbright grant which was later renewed.

The various standing committees of the Board and especially the Policy, Finance and Membership committees were most active. Under the guidance of the Finance committee our general Endowment and Endowed Scholarship Funds had materially increased and were being pushed as the need for them, in connection with the college program, became more evident.

In 1950 the Korean War loomed large on the horizon for many of the students. The G.I. Bill had run the major part of its course and the boys who were to come in under the Korean aid received more limited funds from the Government, from which they themselves had to set aside what they could for their education. This brought mounting requests for scholarship assistance and increased effort to build up our scholarship reserves.

As the years passed certain of the Trustees had been compelled to resign or we had lost them because of illness. In the short period from 1951 to 1955 a number of our special and devoted friends had died and we felt their loss in such a personal way and so keenly that the future looked dark without their understanding help. Harold Bauer, our distinguished advisor and friend since the School was founded; then, Miss Gertrude Freeman, Mrs. John Hubbard and Mrs. Roy A. Rainey — all these had served with such unusual understanding, enthusiasm and generosity. From the faculty, Friedrich Schorr and Diran Alexanian had died, and Mr. Kortschak had resigned because of illness.

After Mr. Schorr's resignation in 1953 as head of the vocal and opera departments it became necessary to find someone suitable to fill these positions. The post was offered to John Brownlee, distinguished baritone of the Metropolitan Opera. All who have come in contact with Mr. Brownlee have been aware of his friendliness, his human qualities and, of course, his great career in song and opera in many countries. His appointment was most successful and led to an enlarged opera department which was soon to receive outstanding recognition.



A class of theory majors
with
Dr. Howard Murphy



Vittorio Giannini, head of the composition department of the Manhattan School of Music, going over a Giannini score, heard in New York's American Music Festival and broadcast to Europe over the Voice of America.

Administrative duties were particularly heavy and notes taken at random during one short period show an amazing variety of happenings and run in this way:

“A very good Board meeting — lively! But I did have to tell them that we would really have to have more office help ... Faculty meetings on curriculum all week; Tuesday, piano; Wednesday, theory; Friday, strings Bauer is back and his wonderful classes have begun again This was followed by a tea for the Trustees to hear and meet some of the students ... Went downtown for lunch with — and came away happily, with a sizeable gift for a capital endowed scholarship! Today a faculty party at our apartment with eighty-two here splendid graduating recital to-night. We have had 65 concerts in the last ten weeks ... examinations and auditions are running about seven hours a day ... I went to the Children’s Concert of the Philharmonic because, out of 72 original compositions submitted in the contest, only five were chosen, and our little — was one of the five ... Working with the auditor ... Spent Wednesday inspecting the curriculum and classes at the new High School for the Performing Arts at the request of the Education Department at Albany ... Have been in touch with Dr. Fosdick, Rabbi Wise and Cardinal Spellman for help in selecting new books for the Religious and Ethical shelf in the Library. Giannini and I broadcast today for the Voice of America. Rudolf Serkin is to give a concert for the students in December at the School. He phoned saying he had been thinking so much about our great loss in the death of Harold Bauer and to show his appreciation of that great artist and all he had done for the School, he would like to offer the concert. It really was an extraordinary tribute.”

And again from one day's activities:

“In the morning the Bauer class from ten to one. In the middle of this I was called out to give a lesson, the teacher having been taken ill. My regular teaching from two to four; then a Trustees' meeting. From six-thirty to eight a Playing Class for advanced students. At 8:15 an Auditorium concert.” (Director's diary)

In 1951 we gave a concert of the recordings of the first Casals' Festival in Prades, with the Bourke-White pictures and with one of our 'cello graduates speaking. This young man, at the request of Mr. Casals, had been there at the first two festivals (and a number of later ones) and had taken part in the recordings. This same young man has since appeared with orchestras as soloist, has given many recitals, both as a 'cello soloist and in string ensemble and, in addition to his concert work, is now associate professor in one of the great mid-western universities.



Harold Bauer with advanced pianists

“In looking back at this picture it is interesting to note that, from left to right: 1. is an established faculty member in a Louisiana university; 2 and 4, teachers with private studios; 3. concert artist and teacher; 5. (at the farthest piano) concert artist here and abroad with three Town Hall and three successful Carnegie Hall concerts in his recent career; 6. concert accompanist with Mischa Elman and shares in his recordings; 7. (at near piano) concert accompanist with Anna Russell.”

In this same year we had 361 men students and 150 girls in the college department. The veterans studying under the G.I. Bill of Rights still numbered almost half of our student body. Students that year came from 35 states and 18 foreign countries. From a report by the Dean:

“There is a great variety among these veterans. One comes from a family that has been American for eleven generations; another lost all his family in the fearful reprisals at Lidice. Some are very young-like the fifteen year old boy who falsified his age in order to join the Marines, and was invalided out after participating in a number of spectacular Marine landings. These two also present another contrast — that of educational background. The older man already had his Master's degree when he came to us; the

young Marine must complete his high school courses at night while studying with us in the day time. Some are no longer very young — for example, the insurance salesman who found out after four dangerous years in the service that when it was over he was determined to have the thing he wanted most in life — a chance to know music really well and to participate in it as much as he could. He is now well on his way to becoming a fine violist and has good expectations of securing an orchestra position next season.”

And a story from another monthly report:

"We have an Armenian concert-master, a Persian cashier in our cafeteria, and a boy from South Africa who is perhaps our most gifted conducting student. Tonight, a young pianist from Greece will play her graduating recital. We have a sizeable group from China and these young people are unusually musical. We have a television script writer from Australia, two pianists from Hungary, and a brilliant young man from Norway, whose home in Oslo was a headquarters for the Norwegian underground during the occupation. We have students from Newfoundland, other students from Israel, Korea, the Philippines, Peru, Hawaii, Germany, Holland, Rumania and England. We have a young Pole — a really remarkable violinist, whose story is an unusual one. This Polish lad was twelve years old when the Nazis entered the country in 1939. His mother was burned to death in the Ghetto and his father died soon after of starvation. Several times the boy was left for dead in the mass killings carried out by the Germans, but he always managed somehow to survive and to continue his single-handed struggle for existence. At the end of the war, he chanced to meet a representative of an American commission working with Polish displaced persons. This man, on hearing the boy play the violin, exclaimed, 'What a pity you haven't some relative in America, for if you could only get there you could certainly receive the kind of training you need.' And then the boy recalled that he had a vague memory of his mother mentioning an uncle named Friedman who lived in Brooklyn. When the American returned to New York, he spent many evenings telephoning to all the Friedmans in Brooklyn! Incredible as it may seem, his efforts were successful, the relatives were found and the boy sent for. This fall he entered our School and is now one of our best violinists.”

We have often been asked if students who have studied at the School and then gone in to some other profession have still found their music important. One such alumnus is now a distinguished scientist.

To quote from a resume received from him a short time ago:

“I received my Ph.D. from New York University in 1936; then followed Massachusetts Institute of Technology, 1937–45; State University of Iowa, 1945–50; University of Rochester, 1950–60; University of Chicago, 1960. I am now engaged in research in high energy particle physics, and will be using the large 12.5 billion volt proton accelerator now being constructed at Argonne. I have been seriously interested in composition since I was at Manhattan and have written many songs and five musical comedies. Two were given at M.L.T. and three at University of Rochester. My orchestral score 'Ode to a Nuclear Reactor' was dedicated to the Oak Ridge Symphony Orchestra. It has had five performances including one by the Rochester Philharmonic under Leinsdorf. The same orchestra also played my set of excerpts from the 'Lunar Requiem'. As you see, life is busy — I'm also just finishing learning the second Shostakovich piano concerto.”

Between 1948 and 1955 some fifteen solo recitals were given by our students and recent graduates at Town Hall, Carnegie Hall and other important auditoriums; eight were heard in prominent clubs; a number appeared as soloists in thirteen orchestral concerts including the New York Philharmonic, the Boston, Cincinnati, San Francisco and Chicago Symphonies. Several tours of European countries were in process, young opera singers sang with the Chicago and San Francisco companies and two years later two fine young artists were to be under contract with the Metropolitan Opera. Some graduates were engaged as accompanists and often as co-performers in concerts and recordings with older established artists — three with such soloists as Mischa Elman, Lauritz Melchior, Markova and Dolin.

We were very proud of one young man who at one time had studied at the School. His professional posts have since been Associate Music Director of the Los Angeles Philharmonic, Music Director of the Hollywood Bowl, San Diego Symphony, Phoenix Symphony, and the Japanese-American Philharmonic. He was also Music Director for four years of the Los Angeles Guild Opera Company. At the present time he is Music Director of the National Orchestral Association in New York which position he has held since 1958.

From one of the Director's monthly reports to the Trustees:

“Three students have recently received Fulbright grants from the Government: an internationally established young pianist, doing research in early Italian music, a singer in opera in Italy, a pianist in Paris where she has won the First Prize for Foreign Students at the Paris Conservatoire. Another pianist has won the \$1000 Chopin Prize from the Kosciuszko Foundation and will appear

shortly for the second time as soloist with the Chicago Symphony; a baritone has won the Marion Anderson Award; a pianist has won the Pittsburgh Concert Society prize. In the New York concert of the *Schola Cantorum* last winter at Carnegie Hall thirty-one of our students and graduates took part. The composers are doing well and twelve were heard in performance of their own works on our regular concert series.”

About this time our Dean had been asked to report on a day's happenings in her office. These were the subjects with which she had to deal: foreign students, state scholarships, outside employment of students, use of our Medical Fund income, professional positions held while a student was in school, professional opportunities which might be open to them upon graduation, the draft, news from students serving in the armed forces, communications sent to our service boys, a student giving reasons for withdrawal from the School, discussion of the large February registration, the planning of courses for these students, conference with a faculty member. She further noted that there were each year 850 personalities to be dealt with in the School and that their musical progress and their satisfaction while studying were the chief concern of the Dean's office. She also reported to the Trustees* the following study made of recent graduates of the class of 1955 which showed not only interesting results but, incidentally, the close contact she had with these young musicians.

* The Board of Trustees in 1954–1955: Mrs. John Hubbard, Honorary President; Albert B. Maginnes, President; Mrs. Hayden N. Smith, John C. Borden and George L. Bagby, Vice Presidents; Mrs. James N. Husted, Secretary; Miss Gertrude A. Freeman, Mrs. Henry H. Anderson, Treasurers; Norbert A. Bogdan, Richard G. Croft, Mrs. Henry S. Darlington, Mrs. John S. Ellsworth, W. Thorn Kissel, George MacDonald, Mrs. John Adams Mayer, Dr. John A. P. Millet, Andrew C. Richie, Mrs. Martin A. Schenck, Mrs. Alfred H. Schoellkopf, Hayden N. Smith, Mrs. Allen Wardwell, John A. Warner. The Finance Committee: N. Thorn Kissel, Richard G. Croft, Albert B. Maginnes and John C. Borden.

Of the seventy-six graduates:

- 49 were actively in the performing or music teaching field.
- 5 had entered the armed forces.
- 18 had gone on for further graduate work.
- 4 had not been heard from.

So it seemed that these graduates were successfully using their music as they had hoped and planned.

Our performances of contemporary compositions and opera have been determined and, happily, successful. These have included works by the following composers, many of whose compositions were either first performances or first performances in New York City.

William Bergsma	Vittorio Giannini	Peter Mennin
Bela Bartok	Charles Griffes	Jack McKenzie
Samuel Barber		
Frank Bencriscutto	Roy Harris	Walter Piston
	Paul Hindemith	Vincent Persichetti
Paul Creston	Arthur Honegger	
Henry Cowell	Lou Harrison	Ben Zion Orgad
J. Alden Carpenter	Bernard Hoffer	
Michael Colgrass		Wallingford Riegger
	Cole Iverson	Albert Roussel
Norman Dello Joio	Tadeus Kassern	Carl Ruggles
David Diamond	Zoltan Kodaly	Gardner Read
Torgolf Dahl	Ernest Krenek	
Luigi Dallapiccola	William Kraft	Gunther Schuller
Werner Egk		Igor Stravinsky
	Otto Luening	Dimitri Shostakovitch
Granville English	Keong-Lee	
		Virgil Thomson
Nicholas Flagello	Darius Milhaud	Ludmila Ulehla
Ross Lee Finney	Charles Mills	Ralph Vaughan Williams
Irving Fine	Jan Meyerowitz	Robert Ward
	Malloy Miller	

OPERAS

Blitzstein — The Harpies	Boris Koutzen — The Fatal Oath
Seymour Barab — The Malatroit Door	Bohuslav Martinu — Comedy on the Bridge
Ikuma Dan — Yu-Zuru	Jan Meyerowitz — The Meeting
Norman Dello Joio — The Ruby	Herman Reutter — The Road to Happy Town

In 1956 the National Federation of Music Clubs presented its Award of Merit to the School for its contribution to the "Advance of American Music," and specifically for the program of American music held that spring.



MANHATTAN ORCHESTRA

Eighty-six members rehearse with their conductor,
JONEL PERLEA.





The Festival of American Music held in February featured two compositions by our gifted young graduates and faculty members, Ludmila Ulehla and Nicholas Flagello.

From the Herald Tribune:

“ ... the players gave a dazzling performance. A piano sonata by Ludmila Ulehla ... sombre contrasts ... highly chromatic ... a tonal anchor that preserves a fragile equilibrium with the alternating angular, or poetic texture. Nicholas Flagello's Song Cycle ... poetry and color vividly evoked. Ezio Flagello*, also a student at the School, sang with a bass-baritone voice of outstanding quality and exciting beauty. Both young composers appeared to be unusually gifted musicians.”

A few weeks later the orchestral concert with Jonel Perlea as conductor and the distinguished pianist, Robert Goldsand (of our faculty) as soloist, was held at the Metropolitan Museum of Art — the Grace Rainey Rogers Auditorium.

From the New York Times:

“A well-disciplined orchestra under a first-class conductor ... the orchestra always in tune and, besides playing with accuracy, it performed with warmth and spirit. Clearly Mr. Perlea has good material to work with and he has created an ensemble that meets professional standards.”

In May the Opera Workshop staged "The Fatal Oath" by Boris Koutzen and Cimarosa's "Love Triumphant" at Hunter College Playhouse.

From the New York Times:

“Manhattan School of Music Workshop put together a striking production ... One of the most attractive workshops one has encountered in a long time.”

During these years, in addition to the School schedules, I felt it important to keep time free for speaking engagements and committee work — at New York University, before the convention of the National Federation of Music Clubs, the Mayor's Golden Jubilee Committee, the Rachmaninoff Fund, the National Music Council, and before such groups as the trustees and the student assemblies of other schools.

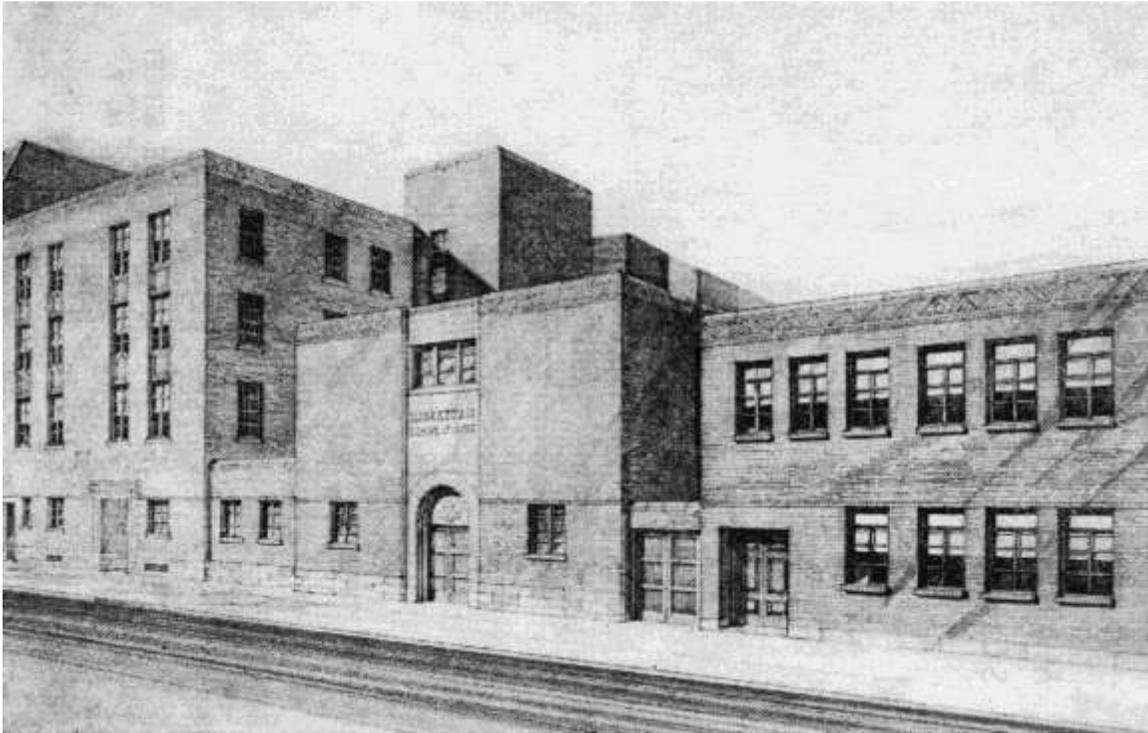
* Ezio Flagello has since won the Opera Auditions of the Air and is now in his third year with the Metropolitan Opera Company.

In 1953 a special and important Survey had been made and submitted to the Trustees for consideration. This Survey explored the fields to be covered in the next few years and the plan for this achievement. The points covered were increased space, mounting enrollment, faculty salaries, sources of income, endowments and annual subscriptions, scholarships, curricula, and other related subjects.

Our educational policy remained unchanged but in broadest outline under the Education Law of the Board of Regents of the University of the State of New York, its characteristics became more evident. Its teaching is not limited to disciplined, intellectual training but includes the achievement of skills and the conveyance of arts appropriate to such skills. There is thus involved the training of the mind and memory, the training of ear and hand, the co-ordination of various faculties, the transfer of information and the training of abilities for absorbing and retaining information.

The individual success of any institution and its philosophy may well lie in the amount of stress given these various elements and how best thus to accomplish that specialized objective — a musical education including the performance of an art. Elements in music education must be kept in harmonious unity. Skill of hand must escape being a mere improvement in mechanics. It must become increasingly expressive of the growth and development of the student in the other areas of his additional studies.

The philosophy of the School has, of course, been influenced by the different phases through which general education has passed in the last decade, and by the desire to co-ordinate the best in this development with the original purpose, always maintained, of enrichment to the individual life of the student through his musical and mental growth. As a result of this process, it had become increasingly evident that specialization is of fundamental importance and the difference in the approach to this specialization is an indication of the awareness of any institution's ultimate desire for its students. Specialization in a liberal arts college may be undertaken as late as the last two undergraduate years or even postponed to the graduate field. But individuals endowed with artistic potentialities have become of increasing concern to educators. Especially in the training of a musician, the mastery of a skill of utmost intricacy involving hours of time and mature concentration, plus the study of thoughtful interpretation employed in the expression of this skill, must be attained at the earliest possible age and long before the average college student would be expected to arrive at comparable results in the field of his major interest. It has been our desire to see that each student coming to us with a specialized field already chosen shall be assured of an opportunity to develop such art. And at the same time, it is expected that he will be led to explore and assimilate other fields of thought which, though possibly not bearing directly on his skill, will grant him broader interests which will most certainly affect his general development as a person and deepen the understanding of his art.



The additional new library wing

The Survey thus undertaken was planned for expansion over the years 1952–56, covering first our need of a new Library and increased record and reading space. It had become apparent that this was an absolute necessity. We had, to be sure, made arrangements with the main Public Library at Fifth Avenue and 42nd Street, with the Music Division at 58th Street, and with three local branch libraries, for additional opportunities for reading and study for the academic as well as the music subjects required in the curriculum. But additional space and acquisitions on our own premises were needed.

In April, 1953, I was able to announce to the Trustees that the first part of our Expansion Program had been met and that Mrs. John Hubbard, Honorary President of the Board of Trustees, would buy the two houses adjacent to the School on the west and would build a new two-story building to house our Library and also to provide a few more studios and seminar rooms. This was completed and opened in the fall of 1954. The addition of this new space meant a great deal to the School and we had occasion once more to be grateful to Mrs. Hubbard for her great generosity toward us.

Faculty salaries had always been of concern to the Director and the Trustees. In keeping with the recommendations made in the Survey there was a raise made in nearly all faculty salaries at this time.

Student enrollment over the years was again studied and showed unusual facets. For example, in 1944–45 when the college course had just started, out of 191 college students, only 88 had been degree students. The remainder were in Special or Diploma Courses. In 1956 we graduated only 2 Diploma candidates. But 126 Bachelor and Master Degrees were awarded, which showed in no uncertain terms the increased interest in the degree courses. The enrollment that same year of 1955–56 numbered registrants of which 149 were in the Preparatory Department and 647 in the College. These students came from 38 states and 31 foreign countries. An interesting fact also appeared — a count had been made of the year 1954 and it showed that some 90 students had come to us from 68 other colleges and universities. In view of the fact that at that time we were able to spend approximately \$3,500 only on advertising and official announcements for the year, it appeared obvious that the reputation of the School was spreading, at least partially, by word of mouth. This seemed to us a most important development. But in the meantime many applicants had been turned away and the scholarship appeals had greatly increased.

The Scholarship problem was one of the most important points we considered in the Survey. Again, for comparison, in 1944–45 we had granted 70 full or partial scholarships (always including a certain number for the Preparatory Department) with a financial allocation of only some \$6,550. In 1955–56 one hundred and thirty scholarships were granted at a cost of \$34,540. It was obviously essential that Endowed Scholarships be increased and this became a major effort during the following years.



A small section of the new library

The other points stressed in the Survey, including curricula, were much easier to handle for the material involved was under constant surveillance. So by 1956 we were able to consider the results based on the needs disclosed in the Survey as having been successfully accomplished. This was a matter of considerable satisfaction to us.

In the spring of 1954 we had received a most important letter from the Board of Regents at Albany. This letter announced that the Middle States Association of Colleges and Secondary Schools had decided for the first time to open its membership to specialized schools such as ours. For those of our readers who may not know just what the Middle States Association is, may we explain. There are five regional accrediting agencies in the United States which undertake to appraise the liberal arts colleges and universities. These five agencies are divided geographically and it is almost essential for a college or university that accreditation be secured and membership in the suitable group attained. Membership previously had not been open to specialized schools or colleges. Now this was to be changed. Of course, we applied immediately for inspection and admission. It took some time for us to complete the written study of the School which was required and then for the Middle States to arrange for the visit of the Evaluating Commission, consisting of representatives from some eight colleges and universities. This visit finally took place in the spring of 1956. The Commission spent four days at the School interviewing Trustees, faculty members, students; visiting classes, lessons and attending concerts; examining both financial and academic records, the Library, and all invested funds.

That fall of 1956 we were accredited and admitted to membership. To quote from their Report, the Commission liked:

“the very simple, very effective organization of the School ... inner spirit and harmony ... its distinguished professional faculty of really fine and experienced teachers ... its alert, enthusiastic well-trained students interesting plan of study well-conceived courses capable and interested trustees its close concern with the needs of the individual student its administrative officers who are fine, capable people the pleasant and congenial atmosphere ... such high ideals and devoted service from all its members.”

And of the various departments:

The Graduate Department: "There is no question of the quality of performance requirements for the Master in Applied Music."

The Undergraduate Department: "A thorough and intensive program of study. Applicants carefully screened for performance aptitude. Program most satisfactory."

The Theory Department: "An interesting and unique program in theory. Program alive and under constant critical evaluation."

The Composition Department: "Plan of instruction extremely well thought out. Gratifying to observe young composers develop their own powers of expression."

The late spring and summer of 1956 had been one of the busiest we had ever experienced. First, our catalogue called for a revision and further editing. Not because our former catalogues had been lacking in clearness but because of the emphasis laid on the catalogue by the Evaluating Commission of the Middle States Association. The report of the Commission stated: "The Middle States feels that the catalogue does not fully present the true character of the School. Many fine qualities are casually mentioned or even omitted. Above all else the catalogue seems to fail to convey the warmth which is the essence of the School." Although it seemed a little hard to convey "warmth" in print, still, with this in mind, we welcomed the encouragement to expand and to rewrite certain sections. We were rewarded, when the new edition reached one of the high officials of the Association, by receiving a telegram which read, "Hurrah for the new catalogue!"

Second, the expansion of the Library was greatly stimulated by an allocation of a sizeable amount of money from a reserve fund. With this in hand, work in back cataloguing and the acquiring of new material was undertaken with the greatest speed and devotion on the part of our chief librarian, special consultants and assistants. Acquisitions purchased fell into four categories: books to complete the basic reference collection; books to support the academic curriculum more extensively; books for browsing or recreation reading; and special material in the specific fields of musicology, psychology of music and acoustics. The actual music collection (scores, records and microfilms) was also considerably increased. We acquired a new Recordak microfilm Reader with microfilm edition of the New York Times and the Times Index service. A microcard Reader and a pocket-sized Reader were also purchased, together with the microcard editions of the Saturday Review of Literature and Newsweek. A number of other periodicals were also added. By 1958 the collection had grown from some 28,000 to 40,000 items and had resulted in a substantial increase in the use of the Library. At the beginning of this expansion we had a circulation of 9,006 items a year. The record shows that 25,205 books and scores were issued to students during the 1957–1958 school year.

The Library Committee also was extended in 1956 to include ten or twelve members representing the Trustees, faculty, library staff, Director and Dean. The faculty members were responsible for making the bulk of the suggestions about new purchases and also examining the library holdings which should be discarded. The results of these developments of the catalogue and the library

were most rewarding, but a great deal of time and effort were necessary for their accomplishment.

The Graduate Committee was next encouraged to extend its survey of curricula, admission requirements and the correlation of the additional subjects created on this level.

The work of the Academic Committee expanded under the Advisor-in-Charge who had consulted individually during the spring with each member of the academic faculty. Subsequently the entire academic staff would meet to offer any constructive suggestions its members cared to present. An Executive Academic Committee was appointed to consist of the Advisor-in-Charge, two members of the academic faculty, and, ex-officio, the Director and Dean. These findings already endorsed by the academic faculty, are here briefly summarized:

1. During the student's four years of attendance, the proportion of the time which he can dedicate to academic subjects will necessarily be less than that which the usual candidate for the B.A. degree gives to this purpose. Every part of his academic experience must therefore be meaningful.
2. Academic courses for students in a music school do not necessarily differ from parallel courses in a liberal arts college. At the same time teachers of such disparate disciplines as literature and acoustics deal with students fused into a homogeneous group by their common professional objective — a life in music. The academic instruction can therefore be coordinated, the various courses inter-related, rather more than is probable in the college from which the academic faculty is recruited.
3. In the liberal arts colleges, one duty of the faculty is to introduce students to the several great disciplines so that each may sensibly choose for himself the field of his specialization. At Manhattan School of Music, this obligation is manifestly superseded by each student's choice of a fine art as his special field. Consequently the academic offering must be composed of courses adapted to train future professional musicians for the full life. Some disciplines may properly be stressed even to the exclusion of others.
4. One function of the faculty in a Liberal Arts College is to lure students into such a mastery of the various disciplines as will enable them to become successors to their teachers. The academic teachers in Manhattan consider themselves free of this duty.
5. Any Liberal Arts faculty regards itself as corporately the custodian of the liberal arts tradition, duty-bound to pass on that tradition. The academic faculty at Manhattan School of Music recognized its special obligation in an institution functioning chiefly by means of and for the benefit of the profession of music.
6. In this School, where all the students have a common professional

goal, the work in academic subjects should not be offered as a foundation upon which the professional structure can be reared. Rather, it should be continued seriatim through the four year curriculum.

7. Holding in mind the preceding six general statements, the academic faculty unanimously agreed that the three chief objectives of the academic work should be to develop the student's
 - A. Ability to comprehend expression in words, written or oral, and his skill in using words.
 - B. Critical understanding of institutions and values, particularly those of western civilization.
 - C. Capacity for thinking.



Dr. Knedler and a lecture in Shakespeare

Continuing our interest in the section of New York City long serviced by our District Music, an interesting group came together to study and discuss the development of the fast-growing housing projects and housing cooperatives in our district. The members of the group were all organizations in that immediate area of the city and included Mt. Sinai Hospital, Flower-Fifth Avenue Hospital,

Union Settlement, the Museum of the City of New York, the Academy of Medicine, and Manhattan School of Music. The meetings were interesting and helpful, not only in the information we were able to secure from various important speakers, but also as a means of discussing our own views with each other.

In January, 1956, Martin A. Schenck, husband of the Director and legal counsel for the School since the days of its incorporation, died. The School owed much to him, not only for his generous professional aid given over many years but also for the constant encouragement he gave to its Director, only made possible because of his own deep interest in music and art.

In the fall of 1955 I had told the Executive Committee of the Trustees that I must resign as Director, this to take effect in late September, 1956. It was but natural that my long association with the School should make my resignation seem important to the Trustees — at any rate they asked me to continue as a Trustee and also to accept the rather unusual title of "Trustees' Representative to the Administration". And with the affectionate confidence they had always shown, had waiting for me in the fall a beautiful new desk!

In the early spring of 1956, after many conferences, the position of Director was offered to John Brownlee and accepted. In the fall of 1956 the formal announcement of my resignation and the appointment of Mr. Brownlee as Director was sent out to the faculty, students and general public. I need hardly say that the opening Faculty and Trustees' dinner took on a rather special significance for me and I think for many of the others present. They were all somewhat used to me — how would this new plan work out? Mr. Brownlee spoke with feeling of his increasing affection for the School where he had already been head of the vocal and opera departments for several years. I am sure that all those present recognized the fact that we were more than fortunate in having secured him as Director, and as 1960 actually is upon us we realize how tactfully and efficiently he has made possible the transition from one Director to another. I was especially content that I would still have work to do in connection with the School and its future development, both as a Trustee and as "Trustees' Representative to the Administration". This title had seemed somewhat elaborate until I read of an official in a European government who was called "Minister of Special Tasks" — then it became alarmingly clear!

In the fall of 1956 the School, faced again with a heavy enrollment, had become ever increasingly aware of the continuing trend away from the "special" student to those who were registering for the complete degree course. This transfer of interest meant, as it had from the early fifties on, that classes must be very much increased in number. And finally we were forced to recognize the fact that more space was essential. Mr. Brownlee presented the situation to the Trustees*, many of whom were well aware of our need.

*The Board of Trustees in 1958–1959: John C. Borden, President; Mrs. Hayden N. Smith, George L. Bagby, Albert B. Maginnes, Vice Presidents; Mrs. James W. Husted, Secretary; Mrs. Henry H. Anderson, Treasurer; Mrs. Frank Adair, Richard G. Croft, Mrs. Herbert S. Darlington, Mrs. John S. Ellsworth, Mrs. Gilbert W. Kahn, W. Thorn Kissel, George MacDonald, Mrs. John Adams Mayer, Dr. John A. P. Millet, Ector O. Munn, Frederic R. Pratt, Mrs. Martin A. Schenck, Mrs. Alfred H. Schoellkopf, Hayden N. Smith, DeWitt Ter Heun, Mrs. Allen Wardwell, John A. Warner. Finance Committee: W. Thorn Kissel; Richard G. Croft, Albert B. Maginnes and John C. Borden.

It was a difficult time to embark on fund raising and building expansion, for the world situation again seemed critical. Israel had moved into Egypt and had almost reached Suez. The participation of England and France, the presentation of the problem at the United Nations, the role the United States felt compelled to assume — all caused special concern.

But, as so many of the School's crises had come at especially difficult periods, we again seemed compelled to take action, for we knew that, even though on a modest scale, our resources must measure up to our usefulness. The spring of 1957 thus saw the Trustees engaged in securing a special advisor on fund raising. The most economical plan seemed to be to increase our space by adding two new floors to the buildings already there — one floor to serve as a new dining hall which would cover the main building. The other addition would be a second floor over the Hubbard Auditorium and would contain a Recital Hall, studios and practice rooms. This was the first time our School had made a wide-spread drive for funds in all the forty years of its existence. Our slogan was "Help us to raise the Roof." Friends and a few Foundations responded and by the fall of 1958 the work began, not however, with a financially clear future ahead. We are still urgently in need of gifts. Our appeals covered several fields. Our first need was for additional contributions for the building expansion. Then developed a situation not new to anyone who has been intrepid enough to undertake such an adventure in these times — an estimate is given (and we know it can be met) and then the additional expenses begin to appear. We cannot turn back, and we need new friends to join with us in helping to meet these new obligations.

The second need for which we went before the public was for additional Endowed and Annual Scholarship Funds, and gifts for general Endowment. The largest single gift we had ever received for Scholarship Endowment had come in shortly before this from the estate of Mrs. Katherine Esson in memory of her daughter. An Endowed Scholarship or a general donation to the Annual Scholarship Fund is certainly one of the most rewarding gifts in the field of music. The satisfaction it assures stems partly from the fact that, in the United States, assistance for the arts in any form remains in large part the obligation of the individual donor and not of the State or Federal Government. Without entering into the merits of the case it is sufficient to say that we, as individuals, cannot afford, artistically or politically, to allow the fulfillment of potential talent to be

endangered for lack of support. Our nation would be the poorer were not this support assured.



A view of part of the new dining hall

The third need upon which the School embarked, in the fall of 1959, was the building up of our general subscription and donation lists so that gifts received through them might go toward scholarships, salary increases and annual support of the School. A new project was formed and "Friends of Tomorrow's Musicians — an Association of Manhattan School of Music" came into existence. Membership runs from five dollars to five hundred dollars a year and each type of donor receives in return certain unusual privileges in connection with our concert and opera tickets, complimentary admission to the annual benefit, recordings all according to the donor's gift to the Association. The purpose of the "Friends" is to bring together our alumni, faculty, trustees, and new and old friends in a fresh and united effort to obtain sufficient funds for the actual needs of the expanding School.

A few years earlier an Auxiliary Board had been formed and now this was combined with a new Committee for the "Friends of Tomorrow's Musicians" which, already, has made important contributions in fund-raising, benefits and other activities.

Committee of the "Friends of Tomorrow's Musicians"

Co-Chairmen

*Mrs. James W. Husted
*Mr. Simon D. Strauss
*Mr. Henry H. Anderson
Mrs. G. Hinman Barrett
Mrs. John C. Borden
Miss Norvelle W. Browne
Mrs. Oscar G. Campbell
Mrs. Wm. C. Chanler
Miss Janet D. Coleman
Mrs. Jack Nelson Heed
Miss Dorothy E. Joline

Vice-Chairmen

Mrs. Hampton S. Lynch
Mrs. Peter Richter
Mrs. Paul W. Hills
Mrs. George Hughes
*Mrs. Gilbert W. Kahn
Mrs. Gilbert S. Kahn
Mrs. Richard A. Kimball, Jr.
Mrs. Helene Kuffner
Mrs. E. T. MacDermott
Mrs. Romeo Miglietta
Mrs. Julius Mueller

Co-Chairmen, Benefit Comm.

*Mrs. Frank E. Adair
*Mr. Sherman Ewing
Mrs. Ralph Noether
Mrs. Fritz Oppenheimer
Mrs. Dudley L. Parsons
*Mrs. Alfred H. Schoellkopf
*Mrs. Hayden Smith
Mrs. I. A. Stern
Mrs. Julian Trivers
Mrs. R. I. Wilfred Westgate
Mrs. Morris Wright

*John Brownlee, Mus. D. Ex-Officio
Director

*Janet D. Schenck, M.A.; Mus. D.
Director Emeritus

*Also on Board of Trustees.

An Artists' Sponsoring Committee lists a group in the front rank of musicians. It is hoped that all friends and acquaintances of Manhattan School of Music will make a point of inquiring further into the "Friends" and, if at all possible, joining our ranks.

John Brownlee had become Director just as our latest expansion program began and the initiation must have come with some force! During these first years of his administration he has done much for the School both in its musical life and in the fine outside contacts he has made for us. He is President of the American Guild of Musical Artists, he was appointed by President Eisenhower to serve on the Committee for the National Culture Center in Washington, he is on the National Music Council and is a member of both the Executive Committee and the Committee on Music of UNESCO. He is a member of the committee on Fulbright Awards for the Institute of International Education, and a Trustee of the Bagby Music Lovers' Foundation. He serves on the juries of some six of the important competitions. For some years he has also been important in the staging of opera in other parts of the country and the last revival of Fledermaus at the Metropolitan.

The School report for 1958–59 shows that 831 students were enrolled – 659 in the College and 172 in the Preparatory Department. They came from 33 States and 23 foreign countries. The graduate department continues to show unusual growth. The Summer School had 247 students in intensive courses selected from the regular college curriculum.

Nearly 500 applications were received during the year and hundreds of auditions were held. The national concern with college entrance showed itself in the

increased number of applications received from high school students whose graduation was still two years away.

At Commencement in May, 1959, beside our own American students, there were graduates from Vietnam, Cuba, China, Peru and Holland. *It is estimated that since the college started in 1943 we have had students enrolled from 70 foreign countries.*

The concerts for the School year totaled 103 for the College Department and 48 for the Preparatory Department. The majority of the orchestral concerts were given at Hubbard Auditorium with "Standing Room Only" signs posted, but several were held in outside auditoriums. They were extremely well received by the audiences as well as the press.

"first rate performance by orchestra, chorus and soloist." "one of the season's most exciting concerts."

"the young pianist who played the solo part in the Riegger work was nothing less than astounding. She is a student at Manhattan School of Music but her performance would have done credit to any concert pianist now before the public."

"there was nothing studentish about the orchestra. They played through the entire evening with the elan and technical brilliance one expects of professionals. *What are our Music Schools coming to?*"

New York Herald Tribune



The American premiere of Donizetti's "Rita"

Cimara's "Love Triumphant"



OPERA

WORKSHOP

Producer John Brownlee
and Conductor Hugh Ross
with members of the cast



The world premiere of Boris Koutzen's "The Fatal Oath"





John Brownlee and Pablo Casals on the occasion of the latter's recent visit to the School.



Hugh Ross coaches three Manhattan School singers in preparation for the 1960 Festival Casals, where they were soloists.

For several years our new and interesting Percussion Ensemble under Paul Price has won exciting approval. One of their concerts at the School was reviewed on the front page of, of all papers, the Wall Street Journal. Never did I have so many telephone calls from the men on our Board of Trustees as I had after that paper came off the press!

In December of 1957 this Percussion Ensemble had been asked by Leopold Stokowski to appear under his baton at the Contemporary Music Society's concert at the Metropolitan Museum. This group was also chosen to perform at the opening ceremonies of the Rockefeller Institute's new Caspary Auditorium. Time magazine and Newsweek carried special articles about the ensemble and the critic of the Herald Tribune wrote: "If there are any complexities the Manhattan Percussion Ensemble cannot unravel I, for one, should like them pointed out."

Many of our graduates have been especially interested in Chamber Music. In one recent monthly report alone comes this sentence:

"We find our former students in the New York Trio, the Fine Arts Quartet, the Pro Musica Trio, La Salle Quartet, the Kohon String Quartet, the New Wind Quintet, the Fine Arts Wind Quintet, the Modern Jazz Quartet, the New York Brass Ensemble."

Other of our young musicians have gone into almost every well-known symphony orchestra in the country, including:

Baltimore	Dallas	Louisville	Pittsburgh
Boston	Denver	Minneapolis	Rochester
Buffalo	Detroit	New Orleans	San Antonio
Chicago	Houston	New York	San Francisco
Cincinnati	Indianapolis	Philharmonic	St. Louis
Cleveland	Kansas City	(9 members)	Symphony of
Columbus	Los Angeles	Philadelphia	the Air
			Washington,
			D.C.

These in addition to ballet, opera, radio and television orchestras throughout the country.

Those graduates who have majored in our Music Education program hold positions in grade and high schools from one end of the country to the other, including our forty-ninth state where one such graduate writes that among his other duties he conducts the high school band in Juneau, Alaska. Another is a teacher in a Westchester high school and during the year his achievements included completing a graded 'cello teaching list to be used as a teacher's manual in New York State.



A Master Class in Chamber Music with Alexander Schneider

Alumni who have gone into colleges, universities or professional schools have found interesting positions in such places as the Universities of Indiana, Michigan, Missouri, Arkansas, Rutgers, California; Antioch College, Manhattanville College of the Sacred Heart, Hofstra College, Columbia and Barnard Colleges of Columbia University; Southern, Dillard, Harvard, Baylor, Syracuse Universities; Louisiana State, Concordia College in the Philippines, University of Puerto Rico, Vassar College and, in New York City, Brooklyn and Queens Colleges.

Among the young artists in the performing field are also those who are visiting colleges — performing, conducting work-shops and symposiums, under such auspices as the Arts Program of the Association of American Colleges, and the Coolidge Foundation.

Oxford University Press has brought out a set of Variations for Piano written by a recent graduate. The music for the prize winning film, "No Sun in Venice", written by another alumnus, has been recorded, as will also be his music for Harry Belafonte's new picture "Odds Against Tomorrow". One graduate, now a faculty member, went to Italy to conduct an Italian orchestra in recordings which included his own compositions. He is now under contract with Ricordi for his operatic and symphonic works.

Then there is the gifted composer who wrote the incidental music for several of the Shakespeare productions at the Stratford Theatre, and also received praise for his score of the Pulitzer Prize winning "J.B." by Archibald MacLeish. Another alumna stopped me at a concert recently to say that she had had the unexpected

pleasure of hearing one of her orchestral compositions played by a symphony orchestra in Germany last summer. A ballet by another composer has recently been played by the Little Orchestral Society. One of the leading quartets in Czechoslovakia is performing all over Europe a quartet composed by one of our young graduates, now a member of our faculty. The composer and pianist of the Modern Jazz Quartet, an alumnus, recently completed music for a United Nations documentary film.

One young conductor has become director of the orchestra at Brooklyn College; another is an assistant conductor at the New York City Center; a third conducted Leonard Bernstein's "West Side Story" on tour.

During the past year one of the most exciting of the debut recitals was played by a young pianist brought to the School when about six years of age by Olin Downes. She has since taken the Bachelor and Master degrees in both piano and composition. To quote from the critics at her debut:

“It was clear from the moment she played her first phrase that she is a pianist of massive musicality ... immediately a pattern of artistry was established. It was apparent at almost every step of the recital that she is made to make music, and she knows intuitively how it must be done.”

New York Herald Tribune

“She is what musicians call a 'natural' ... She demonstrated conclusively that she is a formidably equipped pianist and musician ... she is without doubt one of the major young American talents ... a pianist with a splendid technical equipment, brains and extreme finesse.”

New York Times

In the fall of 1960 this same young musician made her debut with the New York Philharmonic playing two concertos at each of the four concerts.

This same fall another gifted pianist played a Town Hall debut with fine success. Such reviews as:

“displayed an inspired affinity for the keyboard and a mature grasp of the music ... the kind of reading that made one rediscover Schubert's poetic landscape ... with technical mastery he conveyed its poetry and its passion ... a performance of breathtaking beauty ... an altogether ravishing display of light and color.”



A corner of the new Carl and Lily Pforzheimer Recital Hall
Flemish Tapestry, gift of George L. Bagby.

And there were many other interesting and outstanding recitals. A violinist, "what a pleasure to hear a violinist who is a real musician. with a flair for his instrument ... a grasp of many musical styles. sensitive ... with emotional power." A young baritone who had before won other competitions, now won, over nearly a hundred competitors, the "Joy of Singing" contest and, in the award Town Hall Recital, pleased the critics with his "appealing voice, his personality, and his intense exciting recreations of operatic scenes." Another singer made her debut with the Cincinnati Opera this summer; another appeared in a first production of "Murder in the Cathedral" as well as in a number of performances with the New York Philharmonic. One of our tenors made his debut in opera in Germany; three established graduates filled interesting assignments — one at Tel Aviv singing in the Mozart productions, one with the San Francisco Opera and a third in the new recordings of Beethoven's *Missa Solemnis*. A young pianist who had come up from the Preparatory Department is currently in Europe on a Rockefeller grant and has drawn fine reviews including those of her recent concert in Wigmore Hall, London. Another pianist who has had many successful United States concerts, tours South America every summer and has just made the first long-playing recordings to be issued in Peru. A young violinist was sent by the State Department for a tour of Mexico where her reviews spoke of "her admirable gifts of interpretation and temperament" ... her "brilliant execution".

In the school year of 1959–60 the expansion of the Advanced Opera Workshop has been striking. In this one season seventy-two entire roles were studied and sung in French, German and Italian in seven different operas with two casts for each.

In addition, the Workshop gave the first performance in this country of the Japanese opera *Yu-Zuru* by Ikuma Dan with the scenery and costumes made in Japan. Mr. Dan himself conducted and Miss Kyoko Otani was brought from Japan to sing the leading role. This was all made possible by a wonderful friend and the financial results of the performance have created a special scholarship for Japanese students. Members of our Workshop sang the supporting roles and all in Japanese. The opera was given 3 performances and was under the patronage of the Ambassador and the Consul General.

As the 1959–60 school year ends the Director's report records our sorrow over the death in the spring of 1960, of John C. Borden, President of the Board of Trustees at the time of his death. His interest in the School had been of long standing and had been inherited from his aunt and uncle, Mr. and Mrs. Bertram Borden, who had served for many years as Trustees. His warm concern in the development of the various phases in the life of the School, his generosity and optimism make his loss especially felt. In this same spring VV. Thorn Kissel, long Chairman of our Finance Committee, died. He had made an outstanding contribution to the well-being of the School in the handling of the invested funds and he will be deeply missed. He had resigned from the Board in 1958 because of ill health.

The 1959–60 annual report states that the Library has made important gains. It has increased its usefulness by enlarging to some 40,084 items and with a circulation of 46,609 items during the season.

Gifts for Endowment and Endowed Scholarships are continuing to grow though not nearly in the amounts we need. In this same season 137 scholarships were awarded totaling approximately \$50,800. But this does not include the Scholarships and student aid secured by our students through Federal and State loans, the G.I. Bill, the Regents Scholarship Division and Foundation grants made direct to the student.

The enrollment showed a total of 855 students, with 683 in the College and 172 in the Preparatory Department. Thirty-five states and 29 foreign countries were represented. There were 205 new students; more than half entered college for the first time, while the others came to us from 47 other colleges or universities. Some 250 students attended the eight-week Summer School. At Commencement in May, 71 students received the Bachelor and 69 the Master of Music degrees.



A String Seminar with Yehudi Menuhin

One delightful event of the past season was the visit of Yehudi Menuhin who for two days held Master Classes for the advanced string students. The sessions,

which provoked lively discussion, proved most interesting, especially in giving new insights into qualities of interpretation, and an introduction to the philosophy and ideals of a rare and thoughtful personality.

The new building additions are finally in use; the Dining Hall lovely and spacious, the Recital Hall and studios attractive. We are now wondering if they are actually extensive enough! Our greatest present need is for a larger auditorium — one with stage and lighting facilities more suitable for opera or full orchestra and with the possibility of an orchestra pit. We are hoping that a friend or a Foundation may be interested enough to realize what this would mean to the School.

We need scholarships and endowments; we need funds for salary increases. I cannot forget these vital necessities even while reciting my own enthusiastic report on the School. We seek the kind consideration and aid of all those who read these pages.

A few years ago a somewhat unusual episode took place. We had arranged that all students applying for scholarships must appear before the Scholarship Committee to answer questions and to state their case formally. One extremely gifted wind player applied for a partial scholarship and the members of the Committee had for some time been asking him questions trying to discover just how much (or how little) we would have to grant him. We were getting nowhere and finally our Dean, always adroit at interviewing, pressed him as to just how much he felt he specifically needed and to our astonished ears came his reply "Well, you make me an offer!" After recovering from our amazement we did just that, and had a most cordial relationship with him for his entire course of study.

I have often thought of that remark, of its possible significance and of its challenge. What "offer" do we make to our students? It is always exciting to find that our graduates appear to be well trained, gifted and successful. If my readers feel that I have quoted rather extensively from the press, may I say that I have done so only because I felt sure I would not have been believed if I had expressed our own views in such terms. We know that these young musicians quite legitimately desire these fine results and we, too, hope for their fulfillment.

But we wish even more than this for them. They have chosen to work in music and we wish them to have faith in the power of music itself — the exhilaration it brings and the calm determination and peace it can evoke. We wish them to know beyond doubt that, in their future, if one door closes another opens. It is only through such confidence that the ultimate worth of the School will be established. And they must be alive to the importance of music and the arts in our American life as well as its contribution toward their own inner spirit.

The other day I read about a certain university professor who, ending his lecture in which he thought he had held his class spell-bound, said, "Are there any

questions?" One boy in the front row held up his hand and the question came — "Can you tell me what time it is?"

And so now I am reminded that I must stop writing and bring to an end this informal account of the first forty odd years of Manhattan School of Music. During the thirty-eight of these years in which I served as Director there was rarely a day in which I did not have occasion to admire some member of the Trustees and to be grateful for the help the entire Board has given me every step of a sometimes thorny way. I cannot recall one instance of real friction — and yet it certainly has not been dull! Perhaps this inner sympathy and similarity of aims accounts in part for the feeling which those who enter the School for the first time describe as "friendliness".

My affection and respect for the faculty and staff have steadily grown and my delight, amazement and consternation over the students have never diminished. It has been a wonderful time.

I can imagine no more rewarding an experience than to work as I have done for so many years in the service of music. I ask the present students and the alumni who care about the School to share in its life and hopes — to help us with its support and growth. No college, large or small, ever produced the finished man or woman. We have endeavored to give you something which you will value and so make your own. If this is so with you, then stand with us and become as essential to us as alumni as you have been as students. Think this over well — it is a great adventure.

We feel that Manhattan School of Music occupies a unique place in this most important music center of the world. It has developed carefully from a few talented students to a large school with both College and Preparatory departments described by the Evaluating Commission of the Middle States Association as a "highly respected institution of national and international reputation."

I have not endeavored to render a factual account of the history of the School or its curriculum — such data are on file in the catalogues, the Board of Trustees' Minutes, and the Annual Reports. What I have attempted to do is to illuminate our memories once more with some pictures of our life together, so that our Trustees, faculty, alumni and friends may remember and smile, and our present students may realize what it is that has kept us in existence all these years and has permitted us to survive — the belief, in which they must share, that the objective of Manhattan School of Music since its inception has been

"The attainment of that good which may be rendered to the individual and through him to the community and to the world by an education centered in music, practised as an art, and studied as a branch of knowledge".

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