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The Philcon



PHILADELPHIA CONSERVATORY OF MUSIC
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VOL. I 25¢

No. 1

DEDICATED
IN LOVING MEMORY
OF
D. HENDRIK EZERMAN

A TRUE FRIEND AND AN INSPIRED LEADER

Of great interest to all of those who knew and esteemed Mr. Ezerman is the following Resolution of the Netherlands Society of Philadelphia.

DIRK HENDRIK EZERMAN

In the untimely death of Dirk Hendrik Ezerman the Netherlands Society of Philadelphia has lost an honored member and the City of Philadelphia a master of Music. His interpretations of the compositions of Bach, Beethoven, Brahms, Chopin, and Caesar Franck had the understanding admiration of the highest music authorities. As the head of the Philadelphia Conservatory of Music his extraordinary qualifications for imparting by precept and example to many hundreds of professional and amateur pupils his own high standards of art had an ever widening influence in advancing musical culture, an influence which will continue in an increasing circle long after his death.

He was born in Zierikzee, Province of Zeeland, Holland, in the year 1880, where his father was an organist. His uncle, Willem Ezerman, was the organist at Haarlem, his instrument being that famous one pronounced by experts because of its tone to be one of the two finest organs in the world. Thirty years ago a recital upon this organ by the uncle was heard with delight by a member of the Netherlands Society, whose long subsequent acquaintance with the nephew in Philadelphia led to the latter becoming an associate member of this Society, in which he took a keen interest, and before which several years ago he read a learned paper upon the early Dutch musicians, setting forth their development of part singing and their carrying of music culture to Italy, Spain and other European countries, a number of them under transformed names still known to musicians as Italian or Spanish masters of the art.

The lad, Dirk Hendrik Ezerman, graduated from the public and high school of Zierikzee, studied the organ under his uncle, and at the age of 16 entered the Conservatory of Amsterdam, studying the violoncello under Mossel, the piano with Koene, Roentgen and de Pauw, graduating as a 'cellist, and at the same time receiving the highest diploma for the piano ever awarded by the Society for the Encouragement of Music.

After graduation he joined the famous Amsterdam Concertgebouw Orchestra under Mengelberg for one season as a 'cellist, and then made an extensive concert tour in the Scandinavian countries. In 1901 he was engaged as second solo 'cellist with the Philadelphia Orchestra by Fritz Scheel, but after one season withdrew in order to devote himself exclusively to the piano as teacher and soloist and in chamber music. He died in the Episcopal Hospital January 6, 1928, from the injuries received in an automobile collision November 21st.

His vigorous mentality and personality compelled respect; his character won the admiration of many; his wide reading of the philosophies in Dutch, German, French and English languages and their absorption by his strong, analytical mind, which sank the plummet to the depths of many a past and present problem, made him an informing and inspiring companion for other like-minded persons; his absence from pretense and his unaffected bearing, with his warm sympathies, tied to him with close bonds of affection the young and the old from all sorts and conditions of men.

Writing in one of the newspapers of Dirk Hendrik Ezerman, Dr. Philip H. Goepp, himself an authority on musical art and artists, says: "While his musicianship was of the highest, it is not enough in itself to explain the sharp grief of a multitude of mourners. There was about the man a simplicity, a dignity, a sturdiness, a kindness, that in their blending, wonderfully endeared him to a world of music lovers, colleagues and pupils. Together with his splendid attainments, these qualities constituted a rare personality among eminent musicians."

Resolved, that this record of his worth be spread upon the Minutes of the Netherlands Society and that a copy thereof be sent to his family.

Editor, JANE PRICE
Business Manager, NONNIE LOU LINDSEY

PHILADELPHIA CONSERVATORY OF MUSIC
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VOL. I

PHILADELPHIA, MARCH, 1928

No. 1

In Loving Memory of D. Hendrik Ezerman

The passing away of D. Hendrik Ezerman, Director of the Philadelphia Conservatory of Music, takes away our personal, human relationship with one who stood ever willing to help.

Earnest as teacher, he imparted his wonderful knowledge in the most conscientious and thorough way. True to right standard principles, loyal to the work at hand, he taught and directed in the most determined manner to achieve success. Yet ever kind and helpful was this teacher of teachers.

Sincere as friend, he enriched the lives of all who really knew him. No one could possibly be in his company without feeling that vital touch of noble character—that strength of true manhood.

As Musician, Artist, Pianist, he stood among the leading. One could distinctly hear the sincerity of purpose in his playing which was an inspiration.

He, as Director, has left his wonderful influence among us to inspire us to reach the desired goal.

God be praised for having given us this friend, teacher, director—

“Lives of great men all remind us,
 We can make our lives sublime;
 And departing leave behind us,
 Foot-prints on the sands of time.”

Devotedly, MAE E. HAINES.

Mr. Ezerman

Of Mr. Ezerman, one of whose most outstanding qualities was his fine simplicity, it seems fitting to speak only in the simplest way. Our sense of loss and our feeling for him go far deeper than mere words can express. We miss him so much.

For a good many years Mr. Ezerman was the life of the Conservatory. To it and to us he gave his sincerity, and all the strength of his fine character and his great art. Such things

as these could never have been returned in kind, but surely the best that is in us cannot fail to show itself now, in appreciation of all we have received.

His school is our school. As he loved it, so should we love it.

We no longer have the rudder of Mr. Ezerman's actual presence, but we have the rudder of his strong and vibrant personality. That exists very really in our own minds, and we have only to live up to the remembrance of it.

It is for us to “carry on” splendidly.

Co-operation

Co-operation is the keynote of success. Except in very rare instances everything really fine is accomplished through the united efforts of a group of self-forgetting individuals. This is especially true in school or conservatory life. The activities of the Fellowship are made possible because a number of its members have “pulled together,” and have tried hard to attain a high ideal. For certainly our aim to help others in their musical studies by means of scholarships, is something of which we may be very proud.

This thought inevitably follows however: “What could we not do if all our members were as active as possible?” It must be admitted that there are too many absent from meetings, and too little concerted “push” when an important subject is broached. The morale of the whole Fellowship would be 100% better if we could only have a perfect attendance of wide-awake people.

This year we have taken in many new members. It is the business of all of them to attend every meeting, so that we may know them, and so that they may become merged in the Fellowship as a real, vital part of it. Only the most unavoidable reasons should keep any one of us away, old or new members. It is what we do together that will count for something.

A busy season is still ahead of us, full of concerts, ticket selling, the rummage sale. Let's "push" all these things—together, let's sing together, laugh together, play together—and work together. Let's make this, "Our Fellowship," the liveliest, most worthwhile organization to be found anywhere. Let's all go to the closed concerts, and to our extremely popular faculty concerts, even if we have to hang on the ceiling or sit in the cellar, in lieu of sitting in a regular "orchestra" seat. Let's get behind any member of the Conservatory in any undertaking, and lend him or her our whole-hearted support. Whose right or obligation is it to do these things as much as ours?

As Elbert Hubbard says: "Do unto others as if you were the others." All together then—let "Co-operation" be our watchword.

The Magazine

An innovation in our Conservatory life is a school magazine. In a music school, perhaps more than in any other, such a thing as this is very much needed, principally because there is comparatively little actual association among the students themselves, or among the students and faculty. A good school depends not only upon its fine reputation as a place of learning, or of training, but also upon its school spirit. The Fellowship has accomplished wonders in this respect, but there are many whom even this Club does not reach.

There can be no real spirit where there is merely a bare acquaintance among individuals, or when the events which take place in a school are not generally known to the majority. By means of this magazine it is our ardent hope that we may increase the "good fellowship" which exists for many of us. But that is not the only objective. What we most wish is to interest the great student body of younger ones who are growing up—to make them realize that they are members of a fine, flourishing, growing Conservatory—and to make them proud to be so. We want to make a powerful unit of this school, that it may not simply be a place to come for a music lesson or a class, once or twice a week. We want each and every one to feel that this is *his* school and that he is a vital part of it.

To attain this end there is nothing better than a magazine. If only everyone would take a real interest in it, we could have a delightful

publication, of much pleasure to ourselves, of interest to outsiders, and the best of advertisements for the Philadelphia Conservatory.

For this number we have had very few contributions. Now no magazine can possibly be a success unless there is adequate material. After this issue is printed we hope that more people will be interested in helping us to make a success of future numbers. We shall welcome any new ideas. If you see any interesting articles, serious or otherwise, in magazines or newspapers, send them in. We want jokes and personals from classes—we want all the news you can give us. In a word, we want your support.

The Fellowship

The Fellowship of the Philadelphia Conservatory of Music is a most interesting organization, one of which we should be very proud. A Conservatory Club is a rare thing indeed, and it is doubtful if there is another group similar to the Fellowship in any other school of music.

In the early Fall of 1925, the idea of forming a Club at the Conservatory originated with a few advanced students, some five or six in number. As a result the Fellowship came into existence with a charter membership of eighteen.

A realization of the great need of a real spirit of comradeship among music students was the primary motive power behind the formation of the Fellowship. The desire to foster this "good fellowship" and the wish to simultaneously further the study of music in its many branches—these two objects caused the Fellowship to come into being.

So far we have been most successful. Our membership has increased to nearly three times the original number. Through the combined efforts of our members we raised sufficient funds in the past two years to give four partial scholarships each season, two in piano and two in violin. Each year a dinner has been given to the graduating class by the Fellowship, a great occasion, when the oratorical ability of some of our members was greatly in evidence in the "after dinner speeches." In addition to this, there is the spirit of the Fellowship itself. Through our meetings we have come to know each other in a way that would have been impossible otherwise. A mutual interest in any subject forms a strong tie, and when that subject is a great art such as music, it is almost

unbreakable. Our spirit of "camaraderie," and of helpful interest, our feeling of genuine friendship for one another, our aim to further the study of our beloved music—may these never become lessened in any way.

The Fellowship is growing—and will grow and grow! It may one day become a great power, and a great instrument of good. This may be a dream, but after all it is the dreams that make life worth living. And some dreams come true!

Remember the Rummage!

Even musicians have old clothes with which they are willing to part. This may seem to be a strong statement, but it has nevertheless been known to happen quite often. Witness our two previous rummage sales! Now if one should say, "Even musicians have old clothes"—and stop there—the statement would be misleading to say the least. "Musicians always have old clothes" is much more to the point. And every once in a while they are persuaded through outside influence, either through charity, pride, self-respect, or what-not, to stop wearing them. All this leads up quite naturally once more to the piece-de-resistance of the season, our lovely one-ring circus, with refreshments served on a soap-box in the back-ground—the Annual Rummage Sale!

Now's the time to get ready for this great affair. Save every little thing from a shoestring to the hat grandma wore back in 1880. It will pay. Don't have the idea that there is anything not good enough. This is not the time for false pride in our old clothes. I myself sold an automobile cloak with no less than eleven yards of material, all embroidered in big scrolls (vintage of 1900)—as one of the latest creations from Paris. It was a knock-out.

At the Rummage Sale our boys shine. The girls work, but the boys throw off sparks. All the latent talent smoldering within fairly explodes, and they can charm all the "gent's furnishings" right out of the store. That approaches genius.

If you want a good time, come to the Rummage Sale. In the meantime, save up all the old things in the house. Ask your relatives and friends to help. Most people are only too glad of a way to get rid of their old belongings, especially when that way will do so much good for others. We made a great deal toward our Scholarship Fund by this means. So let's start right now—everybody! Let's try to make twice as much next Spring. Remember the Rummage!!

Conservatory Notes

The mid-winter season has seen three new members added to our faculty in the piano department: Mme. Olga Samaroff, Aurelio Giorni and Alexander Kelberine.

Four of our faculty have given very fine recitals this season, all in the Foyer of the Academy of Music. Mr. Koutzen gave his recital early in December, Miss Montague hers in February, and Mr. Van Den Burg and Mr. Kelberine later in the same month.

We have had several evening closed concerts at the Conservatory for the students of the School, and one Sunday afternoon concert for the pupils of the Oak Lane and Norwood Branches.

A faculty concert was given at the Conservatory before a large audience, Thursday evening, December 15th, at 8.15. Mr. Frederick Schlieder opened the program with a lecture, "Concord vs. Discord." Mozart's string quartet in C major was then played, followed by three pieces for string quartet, by Strawinsky. Besides Mr. Schlieder, the other faculty members who participated were Boris Koutzen, Arthur Lipkin, Gustave Loeben and Willem Van Den Burg.

The second faculty concert was given on Friday, February 17th. The program included a Sonata, D major for piano by Scarlatti, two songs by Monteverde and Bononcini, a sonata for 'cello and piano by Boccherini, Il Tramonto by Respighi (song with string quartet) and a Respighi quartet for strings. Those who participated were Boris Koutzen, Gustave Loeben, Ruth Montague, Marjorie Paddock, Lucien Phillips, Henry Schmidt and Willem Van Den Burg.

To a Music Teacher

You cannot practice for her day by day.

The knowledge that you give her will not stream

On her young mind in one bright blinding ray,
But you can plant a dream.

Ah, you can plant a dream in her young heart,
A dream of excellence whose light will gleam
Upon her pathway as the years depart.

Your words can plant a dream!

To sow a dream and see it spread and grow;
To light a lamp and watch its brightness beam—
Here is a gift that is divine, I know—
To give a child a dream!

The Amateur Philosopher Says --

In writing this column we didn't know whether to write a la George Jean Nathan and compare everyone to a prune strudel, or else ape his inimitable partner, H. L. Mencken, and compare everyone to a prune strudel.

News comes to us that the safety of the building is imperiled. One of our faculty gets himself in quite a heated state, and his stamping on the floor has more than once set the lamp in the room below quivering in helpless wrath. As a lover of the old building we suggest that steps be taken. But then how true it is that—

Buildings may crumble—
Their walls may sever,
But artistic temperaments
Go on forever.

Jazz is no longer spoken of as an illegitimate prodigy, nor is it discussed behind locked doors, as it was prior to the Gershwin invasion. Sometime ago we saw one of our faculty in the Schubert—and to all accounts, enjoying the jazz just as much as ourselves. 'S Wonderful!

Owing to the increased membership of the school club, Fellowship if you will, and owing also to the youthfulness of the new members, we suggest a change in the refreshments. Would not milk and crackers be more apropos? Of course with an occasional pretzel. We love pretzels.

We wonder if you have heard the story of Fritz Kreisler and our orchestra? It was last year after the concert, and the incomparable composer and arranger of Viennese whang doodle was greeted by a very good friend.

"And how was everything?"

"Well," said little Fritz, "I just finished accompanying the Philadelphia Orchestra." Not bad that!

One of the faculty was explaining the last movement of the Mozart A Major Sonata to his pupil.

"The idea," he said, "is of a Turkish band in the distance coming nearer and nearer 'till it is upon us, then leaving us and disappearing. That explains the crescendo and decrescendo necessary."

"O. K.," answered the pupil, "but how about the last part?"

"Oh, that," the answer was grandiloquent with a generous flourish of hand, "that's the coda."

The school needs a smoking room. A small room without a piano, with many comfortable chairs, and numerous ash trays. A place where the cigar-or-cigarette-needing student or faculty member could relax for five or ten minutes and forget the worries of teaching in the joy of blowing smoke rings. After writing the above article we re-read it and hereby question it. If one is able to relax and smoke, there enter thoughts of other relaxation. Poker, pinochle, dancing, dice—the vistas are long and very pleasant, but I'm afraid the Philadelphia Conservatory of Music, Incorporated 1877, has no place for them.

The Fellowship

Allison Drake, *President*
Jane Price, *Vice-President*
Frances White, *Secretary*
Naomi Koplin, *Treasurer*

Maria Ezerman, *Chm. Program Committee*
Nonnie Lindsey, *Chm. Membership Committee*

The original members of the Fellowship when it was first formed in 1925, may be interested in seeing their names in the exact order in which they signed the famous piece of yellow paper, upon which they signified their desire to become members of the Club. The paper itself is still in existence to be handed down to posterity:

Rebecca Berg
Ida Benton
Willem Ezerman
Geraldine Stout
Nonnie Lou Lindsey
Rose Ratcliffe
Naomi Koplin
Sophie Gevov
Grace A. Pennypacker
Fanny A. Sharfsin
Inez B. Koutzen
Eugenie Miller
Kathryn Grube
Frank J. Potamkin
Mildred Whitehill
Wolfgang D. Richter
Jane Price
Maria W. Ezerman

The following are this year's Fellowship members:

Harold Abrams	Neil McKie
Sam Atram	Eugenie Miller
Sydney Buchanan	John Mulligan
Ada Beatty	Elizabeth MacCalla
Lorraine Burroughs	Frank McDermott
Ida Benton	Shirley Marshall
Paul Bookmeyer	Grace Pennypacker
Grace Cleland	Frank Potamkin
William Castagno	Jane Price
Virginia Cheeseman	Ruth Parr
Louise Claussen	Eleanor Korke
Allison Drake	Helen Rowley
Kitty DeAcosta	Rose Ratcliffe
Maria Ezerman	Wolfgang Richter
Willem Ezerman	Fanny Sharfsin
Kathryn Grube	Geraldine Stout
Erna Grimshaw	Elizabeth Sterling
Mildred Gerhab	Marjorie Sutter
Mae Irvine	Sara Snyder
Pinza Krasnof	Doron Sutch
Christine Kestner	Florine Thanhauser
Naomi Koplin	Mildred Whitehill
Inez Koutzen	George Wargo
Mary Lee Labarre	Margaret Widman
Oscar Lyman	Frances White
Nonnie Lou Lindsey	

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