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Editors note: CAPRICCIO was the last opera completed by Strauss. Composed in 1941, with libretto by Clemens Krauss, it was produced at The Munich Opera on October 28, 1942, with Krauss conducting. The first American performances were given in April 1954 by The Juilliard Opera Theater, in an English version by Maria Massey.

To set the stage for Strauss' own preface to the work, which THE JUILLIARD REVIEW makes available in English for the first time, we present a note by Frederic Cohen and Frederic Waldman, Director and Associate Director, respectively, of The Juilliard Opera Theater.

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Richard Strauss' Preface to "Capriccio"

"Do you really think that *CAPRICCIO* . . . could be followed by something better or at least something equally good? Isn't this D-flat major the best ending for my dramatic lifework? One should leave behind only one last will and testament."

From a letter of Richard Strauss to Clemens Krauss (1941):

More than once, the act of theatrical creation has become the subject of dramatic works written to advance an esthetic argument, to satirize one dramatic form or another, to criticize the bad habits of performers and producers, to give the public sensational glimpses of backstage life, or to probe earnestly into the mysteries of artistic inspiration. There are Shakespeare's rehearsal scenes, Goethe's "Prelude on the Stage" to *Faust*, Pirandello's *Six Characters in Search of an Author*; there are Wagner's *Meistersinger*, Pfitzner's *Palestrina* and Hindemith's *Mathis der Maler*, to name only a few.

The Venetian theater and the Italian opera buffa of the eighteenth century have produced a great many satires on the theater in general and on opera in particular. Goldoni's *L'impresario delle Smirne*, Mozart's *Der Schauspieldirektor* and Bertati-Gazzaniga's Don Giovanni version may serve as examples. Even in our century this influence is strongly felt in Strauss-Hofmannsthal's *Ariadne auf Naxos*. Again an eighteenth century opera text by Giovanni Battista Casti (1721-1803), *Prima la musica e poi le parole*, provided the first impulse for Richard Strauss' last dramatic work.

Here, within the elegant structure of an eighteenth-century plot, a capriciously inconclusive discussion of opera esthetics takes place. All the eighteenth-century elements of satire, criticism, and even backstage atmosphere are present, but they are permeated by a warm belief in the creative and re-creative genius of the artist, the artisan, the listener and the patron of art whenever all these can be united to unselfish purpose by the spell of inspired artistry.

Frederic Cohen and Frederic Waldman

Preface to the Score of "Capriccio"

MOTTO: "*Der Arie ihr Recht!*

Auf die Saenger nimm Ruecksicht!

Nicht zu laut das Orchester . . ."

LaRoche in "Capriccio"

By observing the above caution, the average opera conductor feels he has discharged his duty toward those who by virtue of their profession must employ to best effect—that is, as audibly as possible—the human voice against a relentless time-beater and his orchestra which comfortably puddles along in *mezzoforte*. "Tonight we heard the singers very well, and now and then we could even understand the text . . ."; this kind of praise always makes the ruling *Generalmusikdirektor* particularly proud. And justly so: After all, he has made a pretty good step towards a fairly tolerable opera performance if he has struck the right balance between the stage and the "symphonic accompaniment." The audience—not only those seated in the boxes and the parquet, but also those in the upper balcony—has a right to expect such balance. To accomplish this is indeed not easy for the conductor who is trying to divine the correct tempo, surrounded by 34 to 36 string players whom he constantly feels obliged to hush, while actually the real murder of singers is committed by the wind instruments who are seated further away from him.

This theoretical comedy of mine received its first impetus from a now forgotten opera libretto by the Abbe de Casti ("*Prima le parole, dopo la musica*"), but its patron saint was Gluck, the great reformer of opera, whose preface to "*Alceste*" for a century determined the development of a *style* for musico-dramatic *composition*; to this I should like to add a little epilogue of my own, based on fifty years of

experience as a conductor and pointing towards a reform of the *style* for operatic *performance*. To my honored colleagues of the baton who, I am grateful to say, take the trouble of studying my opera scores seriously, this bit of advice should be especially helpful with "Capriccio."

Taking for granted that conductors, coaches and singers everywhere are laudably conscientious in studying the musical side of opera, and considering the particular importance of the spoken word in this work, the following suggestion should be of profit: that, prior to *musical* rehearsals, the stage director should hold several thorough-going *reading* rehearsals (with libretto only) in which special care is devoted to the clear enunciation of consonants (for example: think -k; thing -g). Such a rehearsal might well be repeated before the final stage rehearsals, perhaps two or three days before the dress rehearsal, without music.

As for the orchestra, the importance of thorough sectional rehearsals for strings, woodwinds and brasses is, of course, self-evident today! However, it might well be suggested that the rehearsals for full orchestra be carried out so accurately that detailed study becomes unnecessary for individual instruments or orchestra sections by the time the singers join the rehearsals.

For this is the moment when my next suggestion becomes effective: that, after a few ensemble rehearsals, the conductor entrust his baton to a colleague thoroughly familiar with the work, and that, for several rehearsals, he (the conductor) judge the overall sound from a number of different locations in the house. He will thus gain a better impression of the *whole* than he could possibly get from his place in the pit, no matter how great his skill or how fine his ear. Before I approach the final step on the scale of rehearsals for my opera, let me digress a bit further:

There is no doubt that an orchestra accompanying homophonically is the singer's favorite companion on his way to the heart of an audience and to exultant calls of *Bis*. This kind of orchestration can be found in the early and middle period of Verdi's operas; already that great master handled it with extraordinary delicacy and inventiveness.

The *secco* recitative (interrupted only by string and harpsichord chords) is the most primitive art form by means of which a somewhat involved comedy plot can be presented fairly distinctly.

As soon as even a single voice in the orchestra runs counter to the human voice on stage, disaster sets in! With Mozart, arias, duets and quartets are no longer purely lyrical outpourings of sentiments during which the action stops completely; they (not to mention his brilliant finales) are chock-full of dramatic life furthering the action. Already in "Figaro" and "Cosi fan tutte" there are counterpoints in the orchestra where the singers, rapidly reciting in swift tempo and contending against sustained woodwinds, high brasses and florid string passages, find it difficult to project their words as far as the second balcony.

The ideal relation between voice and orchestra exists in the works of Richard Wagner. The contents of his profound and elevating works are presented in verses wrought of the purest gold of the German language. These are recited with the utmost delicacy of feeling for word origins and grouped into deeply expressive song phrases. Their masterly arrangement into recitatives alternating with cantilenas makes for the most beautiful balance of melody between stage and pit. And they are supported by an orchestra which explains and excites with a plastic use of motives free of all superfluous polyphony. These works display a sound judgment of the distance between stage and audience such as can be found before this only in Schiller's dramatic poems.

Realizing clearly that the perfection of Wagner's *Gesamtkunstwerk* is a unique marvel, I, as a seriously striving artist, nevertheless ask permission to point out some peculiarities of style in my own dramatic work. These peculiarities, when overlooked, can bring much confusion to the performance of the work and create misunderstandings for which the author would not like to accept sole responsibility.

I know full well that my orchestra, which often plays in the upper positions and registers, can present greater difficulties to the human voice than does the dark velvet carpet of Wagner's string section, that even one flute, playing independently above the soprano can impair the understanding of the text. I know full well that it is a hard task for the conductor to achieve clarity in the heavy ramifications of my polyphony on the one hand, and discretion in accompanying the singers on the other hand. This only emphasizes the need



Premiere production of **Capriccio** under the direction of the composer, Munich, October 28, 1942.
Stage setting by Rochus Gliere. Foto-Giessner, Munich. Used by permission.

to take extreme pains in controlling the relation between voice and orchestra in the manner I have suggested!

I know cases where a solo violin (as in the Mozart aria, "Daphne," Scene I) can hardly hold its own against a singer who gives too much "tone," while, conversely, a soprano voice moving in the middle register can be completely blotted out by somewhat higher strings or woodwinds, even in *pianissimo*. How often must the conductor, as well as the singer, create the needed balance from one bar to the next by suddenly emphasizing or subduing one or the other element if the musical picture which the composer had in mind is to emerge, *i.e.*, if the leading voice in the orchestra as distributed through the various sections and instruments is to blend with thematic parts of the singing voice into a well-rounded melody. In this sense it is particularly important to pay special attention to every *espressivo* in the orchestral parts.

Seventy years ago, when "Walkuere" was being rehearsed in Munich, my old piano teacher, the harpist Tombo, asked Richard Wagner what he should do about the harp part of the "Feuerzauber"; it was unplayable! Wagner answered: "I am no harpist. You see what I want, don't you? It is up to you to arrange the part so that it sounds the way I have imagined it." This applies more or less to every opera performance. Theaters vary in size and acoustics; the voices vary in quality and strength; the orchestras vary in their component sections (almost everywhere the string section is too weak): Felix Mottl, who for years in Karlsruhe had asked to have the number of first violins increased from ten to twelve, once said to me sadly: "After all, up to ten first violins it's just chamber music!"

"In the score it is written exactly as I want it played." The job of producing a libretto and score true to the author's intention presents such a great and varied task to the conductor and stage director that a completely successful presentation can never be sufficiently treasured by audience and critics.

Faithful interpretation of music and words, and sympathetic improvisation are "brother and sister like word and tone!"

Vienna, April 1942.

DR. RICHARD STRAUSS

English translation by Maria Massey

Richard Strauss in Retrospect

By Jacques de Menasce

In a conversation between Richard Strauss and a German conductor of renown, which took place in Switzerland after the last world war, an appraisal was made by the former, dealing with the decline of spiritual and artistic values in Germany. Strauss is reported to have said that he had foreseen this development and that, as far as music was concerned, Richard Wagner had been the last great German musician to have shown the world what real music-making could mean. The interlocutor's reaction came in the form of the natural question: "But how about yourself?" "I," Strauss is said to have answered, "am only an epigone."

This reply, coming from the serene heights of great achievement and old age, could be interpreted as conveying the composer's personal appraisal of his own historical position as the last descendant of a major ancestry, under application of standards adequate to his stature. In this light the estimate would possibly be that of one of the greater composers of a time, but not necessarily that of one of the greater of all times. The actual relevance of this statement seems

Jacques de Menasce was born in Bad Ischl, Austria, in 1905. He studied piano with Emil Sauer, composition with Josef Marx, Paul Pisk and Alban Berg, and has achieved equal distinction as pianist and composer. His *SECOND PIANO CONCERTO*, written in 1939, has just been recorded by The Vienna State Opera

Orchestra, with the composer as soloist. A cosmopolitan in background and outlook, Mr. de Menasce has been identified with many important aspects of the contemporary musical scene, and has written frequently for European and American periodicals, including *MODERN MUSIC* and *THE MUSICAL QUARTERLY*.

secondary, however, in the face of such evidence as the considerable mark left upon the music of his time by a thoroughly imposing figure and the amazing survival of an impressive opus in its entirety. This study proposes, among other things, to deal with the phenomenon of this survival; but before doing so, a few historical reminders may not be out of order.

In the first place it seems evident that Richard Strauss was the last truly great composer of German nationality to be known to the world as such. He was further the last German composer and perhaps the last composer of any nationality to have enjoyed the kind of general veneration and favor that has since been transferred to other protagonists in the musical field and that, in fact, is moving more and more to protagonists in other fields altogether. He was the last, moreover, in the line of those who, beginning with Felix Mendelssohn, were accorded a social status of an almost regal order, and who seem to have been, in a manner of speaking, to the red carpet born. He was further the last important composer-conductor to attain equal fame in this dual capacity and also the last in this category who was well enough equipped to undertake the general musical direction of some of the foremost lyrical stages of his day. On the other hand, he was the first significant musician of his school since the days of Mozart who was convincingly successful on a large scale in both the symphonic and operatic forms. He was finally the first composer of any time and any school to have been favored by the consistent collaboration as his librettist of one who was a major figure in his own right. It was indeed fortunate for him that Hugo von Hofmannsthal, this great poet and master of the German language, should also have been a distinguished connoisseur of music. It is well known that discrimination in musical matters is not all too frequent among men of letters and it is not without sadness that one recalls, for example, the serious preoccupation of Goethe with ideas for an opera, and his final renouncement of them because he could think of no composer fit to set a work of his to music—he who was a contemporary of both Beethoven and Schubert. Richard Strauss therefore was as exceptionally fortunate in this respect as indeed he was in many another throughout a long life that was fraught with comparatively few vicissitudes. His biography certainly deflates the generally accepted belief that undue suffering is the normal price for genius. This belief is fallacious, as it is generally based on observations of a superficial nature that disregard the fact that reaction to good fortune or to bad is a question of temperament, and that happy circumstances can be just as indispensable to the achievement

of the one as misfortunes to that of another. The general picture of a Goethe is incompatible with even the thought of serious misfortunes and last of all with one of grave moral or physical disorders, whereas the major work of a Proust would seem unthinkable without such disturbances. The expression and the reflection of an artist's personal experiences in his work is a different matter again. It is entirely individual in the first place, and depends very much also on the artistic conventions of a given period and, in music, on the choice of form as well.

In the case of Strauss, there is however sufficient evidence of a deeper connection between his external circumstances and his music to warrant a probe in that direction. Here one has in mind the irrepressible *joie de vivre* which is the keynote of almost everything he wrote. The accident of exceptional good fortune in itself would mean little, were it not for the unfaltering optimism evident in an idiom that is charged with unmistakable euphoria, even in its most dramatic moments. It is this euphoria that may well stem from an innermost belief in such exceptional good fortune as in a tangible reality that could and should be communicated to the sensorium of others. It is noteworthy that one of the major psychological manifestations of German romanticism, the one known as *Weltschmerz*, is given little play, even in the earlier works of Strauss, and that this manifestation disappears almost completely once the Brahms-Wagner ascendancies have been brought under a more personal control. One need but think of *Death and Transfiguration*, a work in which the Straussian stress is decidedly on the transfiguration; whereas the motive of death, dear to Brahms, still develops very much under the auspices of the latter. It is a peculiar thought that the *Weltschmerz* tone should have practically disappeared from the work of this last major non-atonal representative of romantic German music-making but that it should still have haunted the scores of Schoenberg and Berg before it succumbed to the process of total obliteration in the atomic laboratories of Anton von Webern. Looking back on the early successes of Strauss, on the fast growing appeal of his work on larger audiences, and on the period of decisive breakthrough and final overwhelming victory, one can assume with a degree of certainty that the imponderable that carried the message of all this music beyond the footlights with such astonishing directness was precisely the kind of sustained jubilation and positivist vigor that

could stem only from this newer and patently optimistic interpretation of romantic values, expressed with a congenital and elemental conviction. It must be remembered that the message in itself was couched in terms that were far from being direct or indeed immediately intelligible, even to the well-educated audiences of the time. The fact that the earlier works owed much to Brahms and to Wagner meant little in a day when the cause of neither had been won conclusively. One knows what Strauss added to the idiom of these masters at every conceivable level of musical technique, and one realizes of course how confusing and puzzling these additions must have been to the many who had not even begun to acquiesce in, let alone assimilate, all of the happenings since the days of Liszt's first battle-cries for novelty.

Yet it was the general public that went along in growing numbers, once the original shock had been absorbed, and it was the general public that allowed itself to be led on by an enthusiastic avant-garde, with greater ease, in fact, than the perennially quibbling and dissatisfied group of the more seasoned cognoscenti. One must not forget that in those earlier days the success of Strauss had to rely almost entirely upon his symphonic music and on his songs, and that his following had not yet been swelled by the larger operatic audiences. The controversies of intellectual battle around his work were then limited in comparison with those that followed the impacts of *Salome* and *Electra*. It would seem interesting therefore to quote from a review that was written in 1903, and that deals with a concert in which Strauss conducted the Lamoreux Orchestra of Paris in the following of his works: *Aus Italien*, *Ein Heldenleben* and a love scene from *Feuersnot*. This review happens to be a shining example also of inspired musical criticism, graced as it is by the accumulation of such uncommon virtues as insight, objectivity, accuracy, integrity and mastery of style, and with wit only to a degree compatible with the dignity of both the observer and the observed. It is a review, besides, that has retained its validity and that will stand permanently as a thoroughly authentic description of the artist, the work, and the effect of both on a representative audience of their day. The reviewer was Claude Debussy and here are some substantial excerpts of what he had to say about the composer: "He is just about the only original musician of the younger Germany. He brings to mind Liszt, on the one hand, by his remarkable vir-

tuosity in the art of handling an orchestra and our own Berlioz, on the other, by his preoccupation of basing music on literature. . . . He certainly thinks in colored images and he seems to draft the line of his ideas with the orchestra. . . . His manner of treating developments is altogether personal. . . . He superposes tonalities that are strangely unrelated with the greatest calm. . . . One need not necessarily take to certain departures that are on the verge of banality or exaggerated Italianism but, after a moment, one is captivated first by the prodigious orchestral variety and then by a frenetic motion that carries one away and holds one as long as it so wishes; one loses control of one's emotions. . . . Again, it is a book of images, it is even cinematography, but one must say that he, who is able to construct a work like this with such consistency of endeavor, comes close indeed to being a genius. . . ." About the man, Debussy has this to report: "Mr. Richard Strauss has no flying locks and his gestures are not those of an epileptic. He is tall and he has the frank and determined deportment of those great explorers who pass among savage tribes with a smile on their lips. . . . His brow however is that of a musician, but his eyes and movements are those of a 'superman'. . . . From Nietzsche also, who must have given him his energies, he has retained a fine disdain for silly sentimentalities, along with the desire that music should discontinue to illuminate our nights, but that instead, it should take the place of the sun. I can assure you that there is sunshine in the music of Richard Strauss." About the public reaction, there is finally this: "One was able to ascertain that the majority of the audience disapproved of this kind of sunshine and our most celebrated dilettanti gave definite signs of impatience. This, however, did not prevent Richard Strauss from receiving enthusiastic ovations. I repeat, there is no way to resist the conquering domination of this man!"

One notes in passing that there is no mention of eclecticism in this review and it is clear that Debussy preferred to leave such observation to the imperishable breed of those who know a little too much and much too little and who therefore only recognize what seems familiar to them in newer works, or in the words of Brahms, "what any fool can hear."

If it were true from the listener's point of view, that there was no way of resisting the "conquering domination" of Strauss, this

proved even more difficult for a great number of the composers in his more immediate surrounding. The feebler talents were devoured completely and the stronger ones had to struggle hard in order to survive this new obsession that was here to beset them so soon after Wagner. Even major talents, such as Schoenberg and Bartók, were not exempt, and the latter's undisguised adhesion is unmistakable in the symphonic poem *Kossuth* (1903) and still detectable in the *Rhapsody for Piano and Orchestra*, Op. 1. Strauss' influence elsewhere was felt in proportion to the strength or weakness of the respective musical scenes. The immunity of France and Russia was of course assured more or less by the presence of powerful autonomous schools that were already moving in other directions.

It will be remembered that Strauss' early opera *Guntram* had been a discouraging failure and that he made no serious attempt to approach the genre again on a larger scale for several years. The intermittent and minor *Feuersnot*, composed in 1900, was never intended to be more than a symphonic satire, but when *Salome* finally reached the Dresden stage in 1905, the history of the orchestral successes was repeated. Shock and resistance at first, dim predictions from the local "soothsayers" (one borrows this term from a writing by the composer's son, Franz Strauss), but then, only two months after the premiere, victory everywhere. It will be recalled also that the next ten years brought forth one of the greater masterpieces of our era, *Electra*, one of the world's more popular operas, *Der Rosenkavalier*, and one of the operatic literature's most sophisticated and enchanting works, *Ariadne auf Naxos*. The early case history of *Electra* is similar to that of *Salome*. A controversial premiere in Dresden in January 1909, followed by difficulty and indifference, then again the unbelievable. In April of the same year, Strauss could report to Hofmannsthal: "... *Electra* has had a surprisingly good performance in Milan. . . . A colossal success. . . . We are now over the hump . . .," which was true indeed. The Straussian miracle had come to pass again, for if ever there was a miracle in such things, surely this was it. Every knowledgeable musician will admit that this particular score must have been utterly bewildering to the average opera-goer of the period, even if one concedes that his schooling was on a generally higher level than the one enjoyed by his counterpart in our own time. Nevertheless, here was a revolutionary work that had gone beyond anything heard previously on a

lyrical stage, with the exception of *Pelléas*. It was a work in which Strauss had reached out for regions which he never chose to explore any further and it was a work in which he had gone as far as he was prepared to go ever.

The years that followed were those of universal recognition. This writer has a clear recollection of that period, in which the name of Strauss was becoming a household word. He remembers the excited audiences in overcrowded halls and packed opera houses, the tremendous surges of emotion that greeted every single one of Strauss' appearances, the portraits that graced the homes of professionals and amateurs alike, the never ending discussions in every conceivable kind of publication, and the new bone of contention that now had been added by the collaboration with Hofmannsthal, an artist controversial enough in himself.

The poet's influence on the evolution of Strauss' style was to be considerable and I believe that this influence was beneficial in every way. Opinions in this respect were quite mixed at the time and there are many who still today attribute the relative lack of success of such later works as *Die Frau ohne Schatten*, *Die Aegyptische Helena* and *Arabella* to certain weaknesses of libretto. I am not of this opinion and I am convinced that the current revivals will dispose of this theory altogether. I am more inclined to believe that these works were the victims, above all, of a changing musical outlook that brought reaction against Strauss generally, and victims also of newer developments in the field of entertainment, with a waning interest in opera as a consequence. The same holds true, in a greater measure still, for the works written after the death of Hofmannsthal. There has been little opportunity to hear them, so far, but the present lull in the battle of the contemporary schools and a regenerated curiosity for the lyrical theater may now afford good opportunities for better acquaintance.

The earlier description of the survival of Strauss' music as phenomenal seems justified when one considers the problems of artistic survival generally and the somewhat unique historical position of Strauss in particular. The quality of a work in itself has never been a guaranty of permanence, dependent as this is on subsequent events. Musical history abounds in examples of the obliteration of one trend by the following, and it is common knowledge that even the greatest

have been vulnerable to such exposure. In the case of Strauss, such vulnerability would seem increased by the fact that his work is as clearly of the 19th century as it is of the 20th. It might easily have succumbed to a possible failure in measuring up to the established standards of the former, or been passed over because of its imputed shortcomings in its commitment to the latter. Curiously enough this ambiguity proved to be a valuable and sustaining force at a time when changes were as rapid as they were drastic. This force was one of a nature mediatory between the immediate past and a modernism in the making that was growing too fast to allow for a clearer perception of its essentially organic development. Here also is the reason for the relative immunity of Strauss' music to the powerful reaction to which it was exposed. In this respect, as we said earlier, only the later works suffered. Those that were established in the repertoire were hardly affected at all, and to that repertoire they still belong today, not only because of the undeniable genius in all of them, but also because they are among the most serviceable ever to have been written.

Listening to some of this music now and surveying the more advanced offerings of the last forty years, one is strangely aware of the manifest kinship of many of these newer products with Strauss' music. In most instances the difference is more in letter than in spirit, more in detail than in substance, and in this perspective one is aware again of the fundamental truth that in any single era there is place for only a little that is new in the absolute. To this novelty Richard Strauss contributed liberally, and one realizes today more than ever that here was one of the first modern masters and not indeed an epigone. It is as a modern master that he appeared to Mahler and to Debussy, to Schoenberg, to Bartók and Varèse. As such, he has a message also for the young, who will feel little nostalgia when the curtain rises on *Salome* or *Electra*, but who will certainly sense the magic and the excitement of a world that is also theirs.

The Music of Peter Mennin

by Walter Hendl

The music of Peter Mennin is an important contribution to American repertoire. Mennin is a symphonist by nature and intent, and his ideas fall naturally into large units, both as to structure and musical content. His direction is motivated by a positive spirit grounded in confirmed optimism. He is a consummate craftsman who devotes great attention to the organization of materials, and his music shows that structural considerations are not only directed toward coherence and unification, but are also the means of revealing the larger dramatic intent. The composer's sound and healthy musical imagination, his enthusiastic approach to problems of art and life, plus the impressive list of works already composed by this, his thirty-first year, combine to compel a high regard for his accomplishment.

Confusion plays no part in Mennin's music. Even in sections where he has gone "all out," there is never any feeling of vagueness or any question of intent. Such sections retain an unsagging vitality and unmistakably strong profile and sound of their own, and make clear that all of Mennin's craft is directed toward achieving the dramatic whole. Structurally speaking, this music is a conductor's delight. There is always a powerful motivic exposition, and profound polyphonic expansion of materials. Mennin's familiarity with polyphonic forms and the fabric of pre-fugal procedures becomes apparent as one notes how he treats music as a fluid architecture of sound and avoids trying to force his ideas into an approximation of sonata form. It is because Mennin thinks in over-all terms that he treats structure flexibly, with a technique recalling that of the Renaissance.

Walter Hendl, conductor, pianist and composer, is now completing his sixth year as conductor and musical director of The Dallas

Symphony Orchestra. Mr. Hendl was formerly a member of the faculty of Juilliard School of Music.

By explicitly using the orchestra as an integral part of the structure of his music, Mennin outlines his materials and uses the sound and color of the orchestra to project his music. There is rarely any extraneous use of color which is designed to intrigue the ear for a moment. It is because of his reliance on the basic material itself that one finds little display of tricks or "effects" used for themselves. Though there are often fanciful flights in the music, these are at all times derived from basic materials of the composition. There are never any "anonymous" moments. The vitality, consistency and drive command our attention always. This is music for listeners and performers of high musical intelligence and acute musical understanding.

It is perhaps in his slow movements that Mennin best reveals his sensitivity for true *cantabile* of a completely sustained and self-propelling quality. These passages are always direct and controlled. The emotional gamut ranges from sustained elevation, over large sections, to moments of intensely impassioned speech. Generally, however, it is the feeling of restrained emotion, with all unessential decoration discarded, that gives Mennin's slow movements their special individuality. The singing qualities of these movements seem to be the antithesis of the enormous propulsion and intensity in some sections of the fast movements, such as, for example, the finale of the Fifth Symphony.

A study of any work by Mennin will reveal his predilection for the long melodic line. The Mennin melody is not a short-winded affair playing itself out a few seconds after its inception. This is true not only in the slow movements; often these long-limbed melodic lines appear in the faster movements and give that large, sweeping style which one has come to expect in Mennin's music. In the finale of the Third Symphony one of the melodies, when later treated in augmentation and stated in its entirety, consumes some fifty-seven bars! At no time does it falter. On the contrary, it increases in intensity and flows naturally to its inevitable conclusion.

Since distinctiveness and individuality of melodic line are of paramount importance, it goes almost without saying that the elaborate structures built with these materials retain their constructive clarity even in the most complex moments. Because the musical ideas are so strongly profiled, there is never any doubt as to what to bring out in the performance of this music. The Mennin melody is usually so conceived that its rise and fall, its conjunct and disjunct motion, and its rhythm, lend themselves particularly to a linear *modus operandi* as a means of emphasizing the organic consistency of materials and

structure. Technically, Mennin's melody is usually diatonic. Half-step progressions are used to achieve changes in tonal level. There is a fondness for the diminished fifth (or augmented fourth) and for the augmented second, the latter often used to create an ambiguity between major and minor.

Contrasting melodic outlines are important to Mennin. At the close of the third movement of his Fifth Symphony the composer sets a pair of slow-moving melodies against two other lines of a forceful and jagged character. Though complex technically, this passage retains its basic linear directness.

The bar line plays little or no inhibiting part in determining the full freedom of the melodies. One may note these examples from *Bought Locks* and the slow movement of the Choral Symphony, where prosody and rhythm go their own ways with little concern for the time signatures:

EXAMPLE 1

"BOUGHT LOCKS"

(Allegro $\text{♩} = 120$)

1st SOPRANO *p*

The gold-en hair that Gul-la wears _____

2nd SOPRANO *p*

The gold - en hair that Gul - la wears _____ is hers, The

ALTO *p*

The gold - en hair that Gul-la wears _____ is hers, The gold -

PIANO *p*

EXAMPLE 2

"THE CYCLE"—Symphony No. 4—Second Movement

Andante arioso (♩=60)

Vln. I



Or again, the following figuration in the Concertato for Orchestra:

EXAMPLE 3

(Allegro *d=circa* 132)

W.W. con 8/8



Here a seven-quarter phrase is unconfined by a two-half bar. Though Mennin's time signatures usually remain constant, the complete freedom given to melodic lines negates any feeling of bar-line regularity. The rhythmic conceptions range from wisps of subtle irregular motion to moments of driving, almost relentless physical thrust. Rhythm in Mennin's music is robust, full-blooded, vital and muscular. Following are a few significant examples of this aspect of the composer's work:

EXAMPLE 4
FIFTH SYMPHONY—THIRD MOVEMENT



EXAMPLE 5
STRING QUARTET No. 2—SECOND MOVEMENT



The rhythm of the slow music possesses a fluidity and dignity that are distinctive. It is in the unfolding of the slow movements that one becomes conscious of the "phrase-rhythm" that plays such an important part in Mennin's music. He achieves a sense of singing, of sustained quality, without ever becoming static.

EXAMPLE 6
"THE CYCLE"—Symphony No. 4—Second Movement



The variety and flexibility of rhythm immediately become apparent when one notices the overlapping of phrases of unequal length. This

irregularity produces a subtle polyrhythmic effect that thrusts the music constantly forward. It is this spontaneous feeling for the smallest unit of rhythm that gives Mennin's music its natural flexibility and variety.

In much of Mennin's music, notes in duple pulsation suffice. They undergo exhaustive, varied and vital treatment. Of late, the triplet figuration has become more evident, as witness the *velocemente* of the Second String Quartet and the third movement of the Sixth Symphony. Even here, rhythm is considered from its smallest unit, making flexible patterns not sternly controlled by pulse.

Harmonically, Mennin's music varies from simple sounds to highly complex ones. Some of the triads have been restored to important levels of power and given contemporary significance by such means as added notes, bi-tonality, and a kind of inflection unknown in the 19th century. The Concertato is a good example in point:

EXAMPLE 7

CONCERTATO (MOBY DICK)



This illustration shows a kind of harmonic polyphony in which the lower line is clearly an independently moving linear entity.

This harmony is also the result of polyphonic meeting of melodic lines. Although the harmonies have some chromatic implications, and eventually use all the resources of the chromatic scale, the sounds themselves usually have a diatonic basis. Quick changes of tonality are accomplished through use of scale patterns. The total harmonic consequence is not one of an extreme nature or of experimentation for its own sake. It supplies evidence that American music has passed its *Sturm und Drang*, its searching for the new for novelty's sake, and has arrived at an essentially consolidated and integrated language, and, what is also important, has arrived at a convincingly accessible sound. The music of other Americans, notably Piston and Schuman, serves to bear out this fact.

Perhaps no discussion of a composer's music can be complete without reference to "tone-color." Mennin often treats his orchestra as a group of choirs, contrasting the basic individual timbres of the instruments with the general sounds of strings, woodwinds, percussion, brasses, section-wise. This is due in no small part to the conception of the musical material itself as being absolute, and therefore easily adaptable to the various choirs as dictated by the formal demands of the composition. Even in the *tutti*, Mennin most often retains group individuality of the choirs.

Woodwind sections only occasionally call for extra players. The flute and oboe are favorites for solo passages. Brasses are used as rhythmic punctuators and for melody. Neither woodwinds nor brasses are called upon to perform miracles. Although the parts are difficult at times, the music all lies well, and "sounds." The extreme ranges are rarely used, but when they are it is for dramatic impact rather than for color. Strings are also treated in the same felicitous manner, with what may be termed a 20th century classicism. Percussion requirements are remarkably simple. Mennin uses no exotic instruments or effects. The usual instruments are often treated in solo fashion, and are always used as part of the general structure of a given movement.

It seems to me that this music should be presented with a classic regard for its form, tempo and dynamics. Arbitrary fluctuations of tempo, even *rubato*, or exaggerated gradations of romantic dynamics do not work well here. One should seek, rather, a quiet, intense, slow-moving dignity, or a rapid pace of firm rhythm, sharp punctuation and unrelenting vitality.

Mennin's choral music reflects the same musical esthetic, and the same seriousness of purpose, as does his orchestral work. His use of the chorus is varied, but always shows consideration for the capabilities of the voices. In both the *a cappella* pieces and those with piano accompaniment, all manner of contrapuntal and rhythmic ingenuity is evident. I confess to a particular fondness, to cite an example, for the opening of *Crossing the Han River*, where tenor and bass sing ostinato counterpoints of short duration, with a soprano line sounding above, and the alto entering fugally a moment later. This choral music gives additional evidence of Mennin's unusual power to organize musical materials. One should also note Mennin's

combinations of chorus and orchestra in the scores of the Fourth Symphony (*The Cycle*) and of *The Christmas Story*.

I have been familiar with Mennin's music for nearly ten years, and there is no doubt in my mind that it is, and will continue to be, one of the dominant expressions of the creative activity of our times.

Chronological List: The Music of Peter Mennin

- | | |
|--|--|
| Four Songs for Soprano and piano on poems of Emily Dickinson (1941) | Symphony No. 4, (<i>The Cycle</i>) for Chorus of Mixed Voices and Orchestra (1948) Carl Fischer, Inc. |
| Sonata for Organ (1941) | <i>Tumbling Hair</i> (S.S.A.—Piano Acc.) (1949) Carl Fischer, Inc. |
| <i>Alleluia</i> for Mixed Chorus (1941) | <i>Bought Locks</i> (S.S.A. — Piano Acc.) (1949) Carl Fischer, Inc. |
| String Quartet No. 1 (1941) | Five Pieces for Piano (Prelude, Aria, Variation-Canzona, Canto, Toccata) (1949) Carl Fischer, Inc. |
| Symphony No. 1 (1941) | <i>The Christmas Story</i> , Cantata for Chorus of Mixed Voices, with Soprano and Tenor Solos, and Brass Quartet, Timpani and Strings. (1949) Carl Fischer, Inc. |
| Symphony No. 2 (1944) | Symphony No. 5 (1950) Carl Fischer, Inc. |
| Concertino for Flute, Strings, and Percussion (1944) Hargail Music Press | String Quartet No. 2 (1951) Carl Fischer, Inc. |
| Folk Overture (1945) Hargail Music Press | Canzona for Band (1951) Carl Fischer, Inc. |
| Symphony No. 3 (1946) Hargail Music Press | Concertato for Orchestra (<i>Moby-Dick</i>) (1952) Carl Fischer, Inc. |
| Sinfonia for Chamber Orchestra (1946) Hargail Music Press | Symphony No. 6 (1953) Carl Fischer, Inc. |
| Fantasia for String Orchestra (Canzona and Toccata) (1947) Hargail Music Press | |
| <i>A Song of the Palace</i> (S.A.T.B.—A Cappella) (1948) Carl Fischer, Inc. | |
| <i>Crossing the Han River</i> —(S.A.T.B.—A Cappella) (1948) Carl Fischer, Inc. | |
| <i>In the Quiet Night</i> (S.A.T.B.—A Cappella) (1948) Carl Fischer, Inc. | |
| <i>The Gold-Threaded Robe</i> (S.A.T.B.—A Cappella) (1948) Carl Fischer, Inc. | |

Music as a Graphic Art

By Leonard Feist

Music exists as sound, in performance, and it has another real existence, or another aspect of existence, on the printed page. How music sounds is certainly more important than how it looks, yet the written or printed symbols are the necessary media between the composer and the audience, via the performer, and their appearance as well as their intelligibility are factors of no small importance. Music in its written or printed form is directed to the ear through the eye, and in this respect it has at least a partial claim to be regarded as a form of graphic art.

The psychological and esthetic importance of music's visual appearance has been felt keenly by many persons, musicians and laymen alike. It is interesting to note a comment made by no less a person than Hector Berlioz. In 1864, writing to a fellow-composer who had sent him a printed copy of an oratorio, Berlioz observed, "You can't imagine the effort it was for me to read a score engraved with those hideous English notes which give to any music a misshapen and heavy look. . . ." (Barzun: *New Letters of Berlioz*, p. 249. New York, 1954.) Others have felt this about reading music, although few have made comments so exactly to the point.

It is unfortunately true that music in its printed form is rarely an example of good graphic art. It may be, and often is, clearly printed and reasonably tidy, but it is seldom well designed *in terms of*

Leonard Feist is a music publisher of the second generation. Upon graduation from Yale he entered his father's publishing firm, but within a few years organized his own company, Mercury Music Corporation, which he directs along with Century Music Edition,

Merrymount Press and Heritage Editions. Mr. Feist is currently serving as President of the Music Publishers Association of America and a member of the Board of The Music Education Exhibitors' Association.

the relation of appearance to content, which is, for graphic art, a matter of primary importance. One should remark Berlioz' precise choice of adjectives: *difforme et lourde*. It is not legibility that he is talking about; it is appropriateness.

Legibility is not enough in music printing, although it is of course imperative. The musical symbols, besides being intelligible, should be so designed, and so disposed on the page, that they form a pattern pleasing to the eye and even perhaps helpful to the imagination. The appearance of the printed page should not act as a barrier or hurdle that must be surmounted, but should provide, as do the pages of a well designed book, a feeling of character, of suitability and of movement.

Music was one of the first products of the printer's art, and the second book to be printed in the New World was a volume of music, the Bay Psalm Book, published in Cambridge in 1640. Examples of early printed music are sometimes handsome in format and design, and on a level with book-printing of their times. This does not seem, however, to be true today, although there are many hopeful signs of a change for the better. In all fairness, it should be pointed out that the appearance of the average book during the earlier years of this century also left much to be desired. It was the interest and enthusiasm of a few devoted publishers, plus a general revival of interest in the graphic arts, that caused a revolution in book design and led to the general competence—if not excellence—that prevails in that field today.

It is true that the music publisher can not look forward to the volume of sales that the book publisher may hope for. His "market," except for occasional popular hits or a few "educational" methods or collections, is more limited than that of even the publisher of serious books. As the publication of music is viewed as a matter of profit or loss, beauty of format necessarily becomes subordinated to economy of production. It is, alas, well known that much serious music, especially contemporary music, is published with no expectation of profit, but simply for reasons of "prestige" or of cultural obligation. It is here, too often, that the publisher must keep his expenses to a minimum. Yet despite these limitations of economy, much can be done, by good taste and inventiveness, to improve the effectiveness of music printing as a graphic art.

There are just a few principal elements in the "design" of printed music. These may be summarized as:

- 1) The shape and size of the note-head and other elements of notation, including clefs, flags, braces, rests;
- 2) The size and lay-out of the page—spacing, number of braces, proportion of white to black, etc.;
- 3) Choice of type faces and sizes for texts and for directions governing tempo and expression;
- 4) Design of cover, title-page, ornamental motifs.

The integration of these elements into a suitable and consistent whole is the basic problem of music design from a visual standpoint.

If one compares the engraved pages of a century-old publication with a work issued in the past twenty years, one can not fail to observe how the shape of the note-head itself has undergone a marked change. Where it was formerly a graceful oval, it is now round or almost round. It is interesting, too, to see the subtle variations in the degree to which the old oval notes are tilted. Esthetics to one side, the round note is harder to read, particularly in chords where the tones are close together. One should consider how this increases the difficulty which faces a performer playing or studying a contemporary score of great harmonic intricacy. The round note-head has the effect in design of making the printed page seem heavy and crowded. It often makes impossible an appearance of grace or lightness.

It is hard to understand how or why this change in the shape of the note took place. Perhaps the rounder and larger note made its first appearance in music for children, on the grounds that its heaviness made for quicker recognition in single notes. But whatever the reason, it is almost impossible to find a set of engraver's tools of the old oval shape in this country today. European engraving has also followed this trend, though to a lesser extent. Contemporary French scores still often employ a note-head of greater length and delicacy than ours. There are also considerable differences in the proportions and weights of other elements, such as G and F clefs, quarter and eighth rests, and slurs, ties and braces. The lines of the staves are, in French engraving, often thinner and lighter than ours are.

The book designer chooses his body type from an almost limitless number of faces. While there are certain general practices, the choice of type is finally determined by the esthetic judgment of the designer. To him a certain type will seem suitable for an existen-

tialist novel, another for a book on contemporary painting, still another for a volume of limericks. While the type may not always be wisely chosen, the important thing is that the element of choice does exist. It seems self-evident that the music designer (it is worth noting that there are actually no professional music designers or typographers) could make use of a variety of musical type faces if they were available. The fact is, however, that almost all of the engraver's tools in use today, especially in the United States, are very similar. If one wishes to give, for example, a feeling of solemnity, or of capriciousness, *at first sight* of the printed music page, there are no means by which to express such an idea. The closest the publisher can come is to use an autographer instead of an engraver. Autographers write the music by hand, and the best of them succeed in creating a sense of life and movement far beyond that found in engraving. Autographing, however, has its own shortcomings of appearance, and there are not many in this profession who can do the work with a consistently high degree of excellence.

The design of the note-head has received some serious attention, although not quite in the sense suggested above. A few years ago, a new concept of the shape of the note-head was introduced by W. A. Dwiggins, the distinguished typographer and book designer. Dwiggins' note was shaped approximately like the head of a golfing iron. The appearance is perhaps too startling to be readily accepted, but it makes sense in that a greater white area appears at the juncture of note-head and stem between the notes of a heavy chord. The design does not seem to have been much used, but it is evidence of a tendency to think in both practical and esthetic terms of music design.

Page lay-out is largely a matter of spacing, of giving the music sufficient room. We are all familiar with pages on which too many braces are jammed together, or on which the *visual* lengths of note-values are distorted to make a line reach the margin exactly. Today, the engraver rarely breaks a bar in the middle, at the end of a line, which is perhaps an improvement over the common practice of the 18th century, but we are, on the other hand, slaves to the practice of making every piece of music (and in fact, every movement) end all the way down on the last page. There is really no reason why a piece of music may not end in the middle of a page. One often sees a five-and-a-half-page piece of music crowded into five pages, so that

the extra page will be free for advertisements or simply left blank. While the advertising is its own explanation, it is not usually an item of visual attractiveness.

The use of type faces for text in music printing may seem to be a matter of small importance, and to judge by the results it is often treated as such. Yet a discriminating use of readily available differences in sizes and styles of type can become an important element of consistency and appeal in design. Types do have character and should be used appropriately. It is evident that choice of type may be important for the texts of vocal works, but it is important also for all the verbal indications that are part of the composer's instructions to the performer. In the production of music, all sense of type suitability is usually lost. If the publisher specifies *Olde English* for the title page of a sacred song, he generally feels that he has done enough.

It is unfortunate to use a type that is not related to the music in some subtle sense. But to use a haphazard variety of type faces, as is often done—or to use type too large and black in one place, or too small and likely to elude notice in another—this is simply laziness, bad taste and sabotage. Even within the limits of music publishing economy, the use of one consistent type face is imperative; the use of an appropriate and interesting type-face is possible; and the use of the many possibilities, practical and esthetic, of modern ingenuity in type should by no means be impossible.

The last element in the design of printed music is perhaps the most obvious, and it is the one that has received the most attention for this reason. Covers and title pages cannot escape notice. Yet very often they are dreary and unimaginative. The "stock title" is often used because it is cheap or because it identifies the publisher. Such titles are standard designs that are used over and over again simply by setting new lines of type for the names of the work and the composer. Fortunately the practice of printing long lists of titles on one title page, with a star or other symbol to indicate which piece is inside the cover, is beginning to disappear. Aside from the fact that such covers are usually ugly, and that the titles are usually in such small print as to be nearly impossible to read, the conglomerations represented on the lists are sometimes appalling.

Good covers and title pages can obviously be not only of visual interest in themselves, but can reflect in a satisfying manner the character of the music which they introduce. Art and craftsmanship are never wasted, wherever they appear or wherever they are applied. The tradition of handsome presentation of music is an old one. We admire the steel engravings and the elegant scroll-work on the title-pages of many 18th century editions of music; we note the care in the design of the copper-plate types, and the nicety of the ornamental touches. First-rate artists have worked both as illustrators and designers. Whistler's title page designs are now collectors' items. In our own day. Picasso, Matisse and Dufy, among others, have done cover designs for publishers of music. It was an extraordinarily happy idea for a music publisher in New York, a few years ago, to commission Grandma Moses to do the title page for Kurt Weill's folk opera, *Down in the Valley*. Such examples of care and creativity in presentation seem to be increasing. While perhaps no one will claim that this is musically of the utmost importance, no one, on the other hand, will deny that it is pleasant and that music is thereby better served.

Perhaps a greater awareness of the problems of making music more satisfying as a graphic art will improve its level in that respect. I realize that I, as a music publisher, have at one time or another been guilty of all the lapses that I have listed. But I think that there are signs, throughout the entire music publishing industry, of awareness and of improvement. Book and periodical publishers arrange for frequent displays of their work, considered purely as graphic art, and awards are given for excellence of design and typography. Perhaps in the not distant future, we may witness not only the emergence of the professional music designer, but also of an interest on the part of those who purchase and use music that will make the designer's work both honored and rewarded.

Six Young Composers

By Henry Brant

A recent Juilliard concert was devoted to chamber music by six composers in their early 20's, all currently pursuing their studies at Juilliard. The present article summarizes the results of individual discussions with these six young composers, in the course of which the same set of questions was presented. Questions were chosen with the intention of bringing out the candid views of each composer on provocative topics, bearing as directly as possible upon the general situation of the young musician beginning his composing career at the start of the second half of the 20th century.

Louis Calabro began to compose when he was 21, under the guidance of Vincent Persichetti. Previous to this he had considerable experience as a jazz musician. His principal compositions are as follows:

Statement (Orchestra), 1950-51

Sonatina (Piano), 1951-52

Henry Brant was a young composer during the 1930's, and has been known for many years as one of the original and stimulating musical personalities of our time. Born in Canada in 1913, Mr. Brant studied piano and

composition at Juilliard, later working with Antheil. Mr. Brant is at present a member of Juilliard's Literature and Materials of Music faculty.

Trio (Violin, 'cello and piano), 1952
Concerto (Piano and orchestra), 1953
Violin Sonata, December, 1953
Woodwind Quartet (in progress)

Robert Dennis started to compose at 15, studied under Vittorio Giannini and Vincent Persichetti, and has produced the following principal works:

Trio (Flute, oboe and bassoon), 1949
Trio (Flute, oboe and bassoon), 1951
Woodwind Quartet, 1952
Quintet (Flute, bassoon, trumpet, clarinet and viola), 1953
Introduction and Sonatina (Orchestra), 1953
Two Songs, 1954

Jacob Druckman's studies in composing began at 15. His teachers have been Aaron Copland, Bernard Wagenaar and Vincent Persichetti. He considers the following works representative:

String Quartet, 1948
Duo (Violin and piano), 1949
Divertimento (Violin, viola, cello, horn, clarinet and harp), 1950
Concerto (String Orchestra), 1951
Spell (Ballet), 1951
Laude (Baritone with alto flute, viola and cello), 1952
Volpone Overture (Orchestra), 1953

Betty Sawyer heard 20th century music for the first time when she was 12 and at this point began to write down her ideas. Previously she had improvised at the piano, but had not actually composed. Her teachers in composition: William Bergsma, Peter Mennin, Vincent Persichetti. Principal compositions:

Cathedrals (Orchestra), 1952
Fantasia (String orchestra), 1952-53
Sonata (Piano), 1953
Canticle (Orchestra), 1953-54

Anthony Strilko began to compose at 16, started studying at 18. Present teacher, William Bergsma. His larger compositions are as follows:

Prometheus Unbound (Chorus, soloist, orchestra), 1952

Missa Brevis, 1952,

Piano Sonata, 1953-54

*Quatrain*s (Chorus and chamber orchestra), 1954

Dance Suite (Chamber orchestra), 1954

Stanley Wolfe, like Louis Calabro, came to composing relatively late (at 25) and, again, after some activity as a jazz musician. His studies have been guided by William Bergsma, Vincent Persichetti and Peter Mennin. His compositions include:

Overture #1 (Orchestra), 1952

Symphony #1, 1953

String Quartet, 1953

Symphony #2 (in progress)

The American Scene, American Life, American Popular Idioms, and How They May or May Not Relate (or Should Not Relate) to 'Serious' Composed Music During the Present Period:

Calabro: His jazz background must undoubtedly reflect itself in his music, but he cannot say in precisely what way. Jazz is certainly not evident on the surface in any of his work. He likewise sees no explicit connection with the American scene in American "serious" music as a whole thus far, but feels that a closer apparent tie-up with American life may develop in the American music of some future period. Calabro is interested in the close contact between jazz and a mass audience, and believes that the wide interest in jazz performance might develop into a potential mass interest in contemporary serious music.

Dennis has had no jazz background but feels that the influences of "jazz motifs" and other Americanisms are nevertheless quite apparent in his work. He believes that, if they appear at all, Americanisms should find their way into serious music without any conscious effort on the part of composers.

Druckman: "I am not conscious of any purposeful nationalism while writing. For two years I made a living as a professional jazz musician and have noticed certain resultant influences . . . Jazz influence on serious music must be limited to a use of the spirit rather than actual melodies or harmonic devices . . . The rhythmic qualities inherent in (American) speech undeniably have an influence on my music as they must, I think, on any American composer."

Sawyer: No conscious Americanisms in her music. The scope and variety of American life might be expected to show up somehow in serious music.

Strilko: "Since I am living in the U. S. in 1954 my work and thought are naturally products of the American scene." He is convinced that American popular materials can be successfully integrated into serious composition. Examples: Copland, Ravel, Milhaud, Stravinsky. But jazz itself "shows no signs of becoming the American music of the future. Despite the interest and stimulation it provides, it is too primitive and immediate."

Wolfe: Influences of American life, even in its most everyday and even commercial aspect, cannot be denied; they exist and must be reckoned with. But in Wolfe's own work, he feels that this American-life element expresses itself only on an emotional, sub-conscious level. "American" also suggests, from a musical standpoint, large-scale structures with melodic, rhythmic, harmonic and contrapuntal constituents of grand and imposing dimensions.

Looking Ahead Into the Second Half of the 20th Century from the Standpoints of:

1. *Tradition*
2. *Experimentation*
3. *Comparison with the period just passed (1900-1950)*
4. *Radical new departures or tendencies*
5. *The general character and relative importance of this period; its meaning for composers.*

Calabro: In this country, one can expect a continued and increasing concentration on establishing a large American repertory of substantial and playable works in all categories. A "time of production." During this coming period, the composer will feel increasingly free to absorb into his own vocabulary any musical materials he may encounter, new or old, without either self-consciousness or bias, on the basis of their expressive usefulness. Calabro also thinks of 1950-2000 as an important time for quality and quantity production by many composers, with well-defined but perhaps limited objectives, in contrast to the kind of period when only the top-flight geniuses seem to stand out as significant.

Dennis: The period 1900-1950 is a transitional one characterized principally by the emergence of strong personalities among the com-

posers. But a common technic or vocabulary, generally understood among the composers as it was in the 16th and 18th centuries, has yet to be developed for the 20th. The important composers of the coming period will be less likely to express themselves in extremely individual ways than their predecessors of the period immediately past. Composers will always function most naturally when their language and vocabulary have been already established. Consequently the present period is one of the difficult ones: Its composers have a double task, first to work out some common technics, and then to express themselves.

Druckman: "The composer now finds himself in a situation that has no parallel in music history . . . Never has there been such a variety of loose ends nor have these ends ever been in such an incomplete state . . . The phenomenon of many important composers working experimentally on new devices and towards the discovery of a completely personal idiom is peculiar to the 20th century and to the late 19th . . . a continued intensification of romanticism. It may seem strange to characterize such men as Varèse and the Stravinsky of *Apollon Musagète* as romantic but . . . the kind of egocentricity that drives a man in the search of something vital that is particularly his own is part of the old *Sturm und Drang* philosophy. . . . What can be more romantic than Schoenberg assuming the responsibility for single-handedly rescuing the world from the undisciplined chromatic mire in which he found it?"

Sawyer: The period 1900-1950 is perhaps the most important in the history of musical composition, from the standpoint of the amount of new ground covered. The coming period, a time of consolidation, is likely to be in its totality more important still. During this time one might expect to see quarter-tones absorbed into the composer's normal vocabulary. However, it is almost inconceivable that "prepared" pianos or distortions of sonority via tape recordings could assume the roles of established technics.

Strilko's views on the various aspects of this question seem to agree substantially with the opinions of Calabro, Dennis, Druckman and Sawyer, given above. He is, in addition, opposed to experimentation "for its own sake," and feels that experiments, primarily undertaken with some sensational object in view, can be injurious to the cause of serious musical communication in general. He believes that the experimenter should confine his efforts to the laboratory

until it has been demonstrated that his product is not "detrimental to his contemporaries or his art." (In composing music, how is this to be accomplished in a "laboratory?"—H.B.) "The most important thing in creating something is sincerity and explicit belief that what one does is scrupulous." (This could lead to many fascinating side questions.—H.B.)

Wolfe agrees with the views above stated as to the coming period of consolidation. He believes that both tradition and experimentation will play an important part, the former taking precedence. Experimentation likely to manifest itself in an increasing use of quarter-tones or other intervallic sub-divisions. During this period important new discoveries may be expected in the creating of unusual kinds of musical continuity and structure. Wolfe describes his view of these potential constructions as an "atomic-romantic" approach. He has very emphatic views on the tone-row principle, feels that it crystallizes the essential main-stream continuity of tradition for the 20th century, and will be the central pole for developments during the coming period.

The Youngest Generation of Composers—What They Share in Common—Influences, Stimuli and Obstacles:

Calabro sees an unprecedented development of "compositional virtuosity" among our younger composers, who have outstripped their European contemporaries in this respect. (At a concert of orchestral music by students of Milhaud and Messiaen at the Paris Conservatoire in 1951, I found these young French composers remarkably resourceful and versatile. The development is apparently not confined to the United States.—H.B.)

Druckman: "Most of the composers of my generation . . . are part of a new kind of neo-classicism: not . . . in the sense of borrowing Baroque figures, but . . . of having the Bach or Mozart attitude of accepting the materials at hand and building outward from these. . . . I do not mean to imply that a composer can embrace all of the materials at hand. I shudder to imagine a Varèse percussion orchestra playing music of the *Apollon Musagète* variety. The young composer today is choosing his general area and working in it in a consolidating fashion. . . ."

Sawyer: Among many of the young composers one is apt to encounter an excessive emphasis on technical or theoretical features,

resulting in a kind of "paper music" which lacks spontaneous statement and cannot make contact with the audience. "Melodic weakness" is often a contributing cause. Since studying at Juilliard, Sawyer has become more conscious of American influences, in particular Harris, Schuman and Sessions. Also interested in tone-row technic and its possible variants. Expects her music to develop in a gradual way. Previous influences: Debussy, Ravel, Milhaud.

Wolfe: For a brief time he was influenced by Copland and the contemporary Russians, and was interested in the potentialities of folk or popular elements in serious music. At Juilliard he discovered Bartók, Webern and Berg, and his present style contains two principal elements: 1) an "American" feeling, somewhat related to Copland, Schuman and Harris; and 2) the use of tone-row technic, "but along American lines."

Comment by H.B.: If six young New York composers could have been corralled in 1934 and asked for their opinions on these same subjects, I feel certain that the replies would not have shown the kind of uniformity which characterizes the present survey. Viewpoints would have been sharply conflicting, their expression less temperate.

William Bergsma suggests, and I think correctly, that a similar survey of young composers in 1944 would have shown more consistent opinions and attitudes than would have prevailed in 1934, and a general viewpoint approaching that of the six composers surveyed here. My own feeling is that a 1944 survey would have been rather less conservative in its total viewpoint than that of the '1954 Juilliard six.'

The picture in 1954 is incomplete without a reference to minority, or "off-beat," tendencies pursued by a relatively small number of young composers working along various experimental lines and having widely divergent points of view. However, I believe that the great majority of young composers working today would be in general agreement with Calabro, Dennis, Druckman, Strilko, Sawyer and Wolfe on the basic questions discussed in the present article.

The conclusion seems to be that young American composers, during the past 20 years, have developed a wholesome community (or a disturbing uniformity) of thought, depending on how one happens to look at it.

Letter from Los Angeles

or

The Violoopa in the Hollywood Hills

By Ralph Berkowitz

If you ever write to a musician in Los Angeles don't take the trouble to look for his address in the telephone book. If your friend makes more than \$475 a week (and which musician out there makes less?) he will have issued a strict injunction to the telephone people not to print his name and address. This is *de rigueur*, and also avoids unsought meetings with cousins from the hinterlands who happen to have an Aircoach round-trip with stop-over privileges permitting a tour of Beverly Hills.

So it is that recently in order to find a Hollywood address I went straight to the heart of the matter and thumbed through the Musicians' Directory of Local 47, A.F. of M., Los Angeles, California, a tidy volume which most Los Angelenos would as soon be without as a pair of turquoise nylon shorts. The little book contains the names and addresses of musicians who pay their yearly dues to the Los Angeles Local; its second half lists these same musicians under the

Ralph Berkowitz is Dean of the Berkshire Music Center at Tanglewood, an institution which, like Juilliard, evidently does not offer major instruction in "violoopa" or "jug." A painter as well as pianist, Mr. Berkowitz has

recently had a one-man exhibition of his work in Philadelphia. He is this season giving sixty-four lectures on "Related Arts" at the Philadelphia Museum School of Art.

instrument which they serve in the practice of their art. I was slightly shaken as I went along, to notice in firm bold print along with such stand-bys as 'clarinet' and 'string bass' the instruments 'basifon' and 'bass can.'

Now I am a musician from way back who can hold his own with the Harvard boys in any discussion of hidden fifths in Brahms or the realization of a figured bass in a Bach Cantata. I can also sound wise when it comes to the *cancrizans* of a tone-row in Schoenberg, but I realized that Local 47, A.F. of M., had me when it came to a 'basifon' or a 'bass can.'

A good musician is an honest soul and one thing, as Cherubini said, leads to another. Having chanced upon 'basifon' and 'bass can' under the B's, I thought that the rest of the alphabet would perhaps reveal a few more instruments native to the Hollywood Hills. Missing 50 or 60 pages in my ardor, I came up suddenly among the V's and ran my finger slowly down the list. There they all were: 'viola,' 'viola da gamba,' 'viola de pardessus'—how many musicians' unions in the whole world could boast of listing players of this dignified old beauty?—'viola d'amour.' Fine: Local 47 was but another proof that Hollywood had drawn to it the cream of the world's artists. 'Viola d'amour,' with its lovely name linked in the mind's eye to Bach and Frederick the Great and Potsdam and Voltaire, was followed, however, by 'violooopa.' Yes, 'violooopa,' and underneath it, the name of Harry Lewis, its sole practitioner in the vast reaches of Los Angeles County. Did Harry invent the 'violooopa' or had he discovered it in the Copenhagen Museum? Did he work for long years to perfect this new achievement in man's search for self-expression, or had he walked into Wurlitzer's and bought one for \$79.50, black leatherette case and music stand included? I don't think I'll ever know. But I do know that if Jack Warner or Sam Goldwyn want a 'violooopa' in their next opus, Harry Lewis is their man. Close on Harry's heels came 'Washboard' and 'Artistic Whistling.' Lawrence Vogt is the 'Washboard' boy and even the thought of Larry practicing wasn't fascinating enough to stop me from reading the six names of the 'Artistic Whistlers.' Nothing could persuade me that three of them weren't more artistic than the other three. When I engage an Artistic Whistler my choice will be either Ruby O'Hara, Rubye Whitaker or Muzzy Marcellino.

As in all other fields of American enterprise, music in Hollywood is undoubtedly controlled by the laws of supply and demand. Yet one is given cause for wonder and serious reflection by some of the statistics in Local 47's directory. There are for instance no less than 2,036 dues-paying clarinet players but only four are listed as available for the contra-bass clarinet. Similarly there are about 2,400 violinists vying for those lush moments accompanying screen credits at the opening of a picture, but only two of the boys have taken up the 'electric violin.' For all its vaunted progressiveness I think Hollywood is lagging here.

Some of the instruments listed in the directory, such as 'Gooch-Gadget,' 'Cow Bells,' 'Chinese Moon Harp' or 'Goofus Horn' are so patently required by the wide demands of the film industry that one easily understands their sharing directory space with the piano, English concertina, or mandolin. But when you stumble upon a 'Jug' or 'Music Cutter' the problem becomes deeper. What for instance does one do with a 'Jug,' and how is it practiced? Is it blown into, scratched with a mandolin pick or tapped with drum sticks? Similarly with the work of Louise Field, who is down as the only 'Music Cutter' in the Local. Does she, I wonder, work with shears or a razor blade? Is she engaged by slow-witted pianists who don't know what to leave out in Liszt's *6th Hungarian Rhapsody*, or does she get along entirely on her own, snipping a phrase here, a cadence there, and in general reducing compositions to size?

Of all the instruments which have sprouted in the halls of Local 47 down on Vine Street only one has achieved international renown. This, of course, is the 'bazooka' which Bob Burns immortalized. Its other exponent, Clyde B. (Rusty) Jones, has not, to my knowledge at least, developed his public to the point of becoming a household name who can pull down \$2,000 for an appearance. I feel certain that others among these instrumentalists are only biding their time, waiting for the nation to learn the fascination of the 'Drumbukki,' the 'Linnette' or the 'Marimbula.'

On the other hand, such a well-known phenomenon of musical art as the 'One Man Band,' indigenous to every Amateur Hour, is represented in Southern California by only three union men! Here again is one of those strangely unbalanced situations. For, while there are only three 'One Man Bands' paying dues, there are 3,652

pianists, enough to give piano recitals in Carnegie Hall every night including Sundays for the next ten years, before one of them has to learn a new program.

I like to think that, like musicians all over the world, the Hollywood folk also enjoy getting together now and then for an evening of chamber music. What repertoire, for instance, wafts out over the smog when Obed O. Pickard, Jr. at the 'Autoharp,' Friday Leitner on the 'Tin Whistle,' H. Garcia Granada on the 'Bandurria,' and Dorothy Hollowell at the 'Bass Can' get together? Can it be that they let go on a transcription of Schubert's *Death and the Maiden* quartet, or is it now and then a slow movement from one of the opus 18's? Or perhaps Irving Riskin, the Local's 'Tune Detective' comes forth with an original work for the combination, something midway between a Chopin *Ballade* and the third act of *Wozzeck*. Whatever the case may be, I do hope for an invitation to one of these get-togethers on my next trip to the coast. Come to think of it, I'm going to stop in at Wurlitzer's in the morning and try to pick up a violoop. That way I'd be able to join in the fun.

Editor's Note: THE JUILLIARD REVIEW attempts to present a representative coverage of interesting activities of alumni and members of the Juilliard faculty, relying, for the most part, on information given to the Review by those interested. While the Review would like to have its news coverage as complete as possible, it is unable to act as a news-gathering, or news-searching, agency, and can only express its regret if omissions sometimes occur. The editors of the Faculty and Alumni Notes therefore particularly request alumni and faculty members to communicate items concerning themselves to THE JUILLIARD REVIEW.

Publications and activities listed will ordinarily include only those of the period elapsed since the last appearance of the Review.

News of the School

Two new members have been elected to the Board of Directors of Juilliard School of Music. They are David M. Keiser and Charles M. Spofford.

Mr. Keiser, President of the Cuban-American Sugar Company and Guantanamo Sugar Company, studied music seriously as a young man. Born in Milwaukee in 1906, he received a scholarship to the Juilliard School of Music in 1927 where he studied the piano under Ernest Hutcheson and Carl Friedberg. He has participated in a number of concerts and has been deeply interested in musical organizations all his life. He has been a member of the Board of Directors of the New York Philharmonic-Symphony Society since 1947 and Secretary of this Board since 1948.

Mr. Spofford, a prominent attorney, is a native of St. Louis. He graduated from Yale in 1924 and Harvard Law School in 1928. In 1930 he joined the firm of Davis, Polk, Wardwell, Sunderland and Kiendl, becoming a partner in the firm in 1940. He served in the war from 1940 to 1945, emerging with the rank of Brigadier General, and served as U. S. delegate to the North Atlantic Treaty Organization with the rank of Ambassador.

Mr. Spofford has been active in the field of music for a number of years. He is a member of the Board of Directors of the Metropolitan Opera Association and served as its President from 1946 to 1950. He is also a trustee of the Carnegie Corporation and of Union Theological Seminary.

The death of Evan Evans on January 3, 1954 was a loss not only to the school but to the whole musical community. Mr. Evans had been a mem-

ber of the Juilliard voice faculty since 1936, and had been director of the Chataqua School of Music since 1941. In a career notable for equal success as performer and teacher, Mr. Evans made his art and his influence equally felt, and he leaves a host of associates and students who mourn his passing.

Mr. Evans was born in Birkenhead, England, and came to the United States in 1920 as a young business man. He gave up his business career in 1928 to devote himself to singing, and was graduated from Juilliard Graduate School in 1932. He was but 53 years old at the time of his death.

The following statement in memory of the late Parker McCollester was unanimously adopted at a meeting of the Board of Directors of the School held on February 5:

"Parker McCollester, who died January 11, 1954, had been a Director of the School since March 9, 1943, Vice President from March 8, 1949 to March 13, 1953, and Vice Chairman since May 22, 1953.

An outstanding lawyer, McCollester was at once a practical man of affairs and an idealist. Throughout his distinguished career he followed the precept expressed in his own fine words, that intelligence should be nobly used. He was a lover and student of music, and an accomplished amateur performer. He was devoted to the interests of Juilliard, and this Board valued greatly his energy, wide experience, and breadth of vision.

Parker McCollester was a man of charm and humor, who won easily and always kept the esteem and af-

fection of his associates. His fellow members of this Board will miss him sorely."

On February 27, 1954, Juilliard School held its second annual Vocational Guidance Conference for high school students. A short musical program was presented, and addresses were given by Mr. Schuman, Mr. Schubart and Mrs. Mary Van Ess, acting director of the School's Placement Bureau.

Recent visitors to the school have included Mr. Fernando Lares, instructor of piano at the National Conservatory in Lisbon, Portugal, who visited Juilliard under the auspices of the Teacher Education Program of the United States Department of Health, Education and Welfare; Dr. Roque Cordero, the Director of the Conservatory of Music at the University

of Panama; Mr. H. Yoshita, prominent music critic and teacher in Tokyo, Japan; Senora Lela de Pereira, professor of voice at the University of Santiago, Chile; Mr. F. Judd Cook, of the New England Conservatory of Music.

The school has recently received, from an anonymous donor, an Amati violin worth \$7500, and a Francois Tourte bow worth \$1500. These have been added to the school's collection of instruments, and are available, on loan, to faculty and advanced students for use in performances.

A student-faculty Art Show was presented from March 31 to April 9, 1954 in the Student Lounge. Entries included paintings in oils and watercolors, photographs, sculpture, ceramics and other crafts. Among the entrants were more than thirty members of the student body, faculty and staff.

To Friends of Juilliard

A little over a year ago I met a classmate from high school days whom I had not seen in many years. Although he is not a professional musician, I was delighted to discover that his accomplishments as pianist are not inconsiderable and that he has a genuine interest in the art of music. After a number of questions about his activities, the conversation not unnaturally veered to Juilliard. After we had discussed education at the School, especially the developments here in recent years, he said, "Well, you're lucky that you can concentrate on teaching music. Juilliard is one school

that doesn't have to worry about money."

It is difficult for those who take the legend of Juilliard wealth for granted to realize that the inflation of recent years has spared no institution which depends upon income from endowment. In this short space I cannot tell you in detail the explanation I gave my friend to show him why our School needs funds in excess of those it is now receiving. In general, I described how the School is operated on the basis of an annual subsidy which it receives from the Juilliard Musical

Foundation and that, as in the instance of our great universities, the cost of education is far in excess of monies collected from tuition fees.

It is estimated that the cost of educating each Juilliard student is approximately twice the tuition fee he pays. In the instance of the sizeable group of Juilliard students who hold scholarships, the cost is far greater. In short, the continually rising costs of running the School have, over the past ten years, greatly exceeded increases in income from tuitions and endowments. There are many examples that could be cited to make this point, but a single one will suffice. Ten years ago the maintenance cost of the Juilliard building was less than half of what it is today. In other words, this sizeable budgetary item has, in this period of time, increased over 100%.

How can the School meet this situation? Cutting the cost of education can be done only by decreasing the scope and quality of the educational offerings—an inadmissible solution. If Juilliard is to continue as it is and has been, we must find some way of increasing its financial resources. The most important immediate need is for increased scholarship funds. A distressingly large percentage of Juilliard students must devote a considerable amount of their time and energy to earning their living at a time when they should be free, at least during the school year, to concentrate on their studies. This situation is aggravated by the fact that many students who should be receiving full scholarships are obliged to pay part of their tuition because of insufficient funds available for scholarships. No student whose talent is of Juilliard scholarship

caliber should be denied an education at this school because he cannot pay all of the tuition. Therefore, we must, in the years ahead, endeavor to raise money. There is no thought of making an appeal to the general public, for our conviction is that those who know the School believe in it and will help to support it once they are apprized of the true facts.

At the conclusion of the conversation, my old schoolmate expressed the thought that there must be many who would come to the aid of the School, once they understood its need, by making an annual contribution. He then volunteered to be the first of this list by contributing \$10, and assured me that if he were able to do so he would continue year after year, if I would remind him when the year was up. His prompt reply to my recent letter on the anniversary date was his check with this year's contribution increased to \$15.

If each of you will send me your contribution for the scholarship fund we can begin at once the task at hand. Small contributions in large numbers can ease the problem immediately, although you will recognize that I have no wish to discourage large contributions in large numbers. Small or large, what you give is deductible from your income tax.

I look forward to writing, in future issues of THE REVIEW, about various activities of the School, not limiting myself to financial pressures, although I know you understand my preoccupation with these. If any of you have specific things which you wish me to discuss, I would be delighted to have your thoughts.

William Schuman

Public Concerts 1954

JANUARY 8, 1954

Juilliard String Quartet		
String Quartet in D Major, Op. 76 No. 5 (1797)	.....	Franz Joseph Haydn
Piano Quintet, Op. 47 (1951)	.....	Wallingford Riegger
PHILLIP EVANS, piano		
String Quartet in E Minor (<i>From My Life</i>) (1876)	.....	Bedrich Smetana

JANUARY 22, 1954

The Juilliard Orchestra		
JEAN MOREL, Conductor		
Overture to <i>Béatrice et Bénédict</i> (1862-3)	.....	Hector Berlioz
Symphony No. 4, in Three Movements (1941)	.....	William Schuman
Concerto for Violin and Orchestra in E Minor, Op. 64 (1844)	.....	Felix Mendelssohn-Bartholdy
BETTY JEAN HAGEN, soloist		
<i>La Valse</i> , poème choréographique (1920)	.....	Maurice Ravel

JANUARY 29 AND JANUARY 31, 1954

The Juilliard Orchestra		
José Limon and Dance Company		
Night Spell	.....	Frederick Prausnitz, conductor
	.....	Music Priaulx Rainier
	.....	Choreography Doris Humphrey
Ode	.....	Music Samuel Barber
(First Performance Anywhere)	.....	Choreography José Limon
Day on Earth	.....	Music Aaron Copland
	.....	Choreography Doris Humphrey
Ritmo Jondo	.....	Music Carlos Surinach
	.....	Choreography Doris Humphrey

JANUARY 30 AND FEBRUARY 5, 1954

<i>The Exiles</i>	.....	Music Arnold Schoenberg
	.....	Choreography José Limon
<i>Cassandra</i>	.....	Music Aaron Copland
(First New York Performances)	.....	Choreography Pauline Koner
<i>Ruins and Visions</i>	.....	Music Benjamin Britten
(First New York Performances)	.....	Choreography Doris Humphrey
<i>The Moor's Pavane</i>	.....	Music Henry Purcell
	.....	Arranged by Simon Sadoff
	.....	Choreography José Limon

FEBRUARY 6, 1954

Ode	.....	Music Samuel Barber
	.....	Choreography José Limon
<i>The Visitation</i>	.....	Music Arnold Schoenberg
	.....	Choreography José Limon
<i>Ruins and Visions</i>	.....	Music Benjamin Britten
	.....	Choreography Doris Humphrey
<i>Ritmo Jondo</i>	.....	Music Carlos Surinach
	.....	Choreography Doris Humphrey

FEBRUARY 7, 1954

<i>Ritmo Jondo</i>	.....	Music Carlos Surinach
	.....	Choreography Doris Humphrey
Ode	.....	Music Samuel Barber
	.....	Choreography José Limon
<i>Ruins and Visions</i>	.....	Music Benjamin Britten
	.....	Choreography Doris Humphrey
<i>The Moor's Pavane</i>	.....	Music Henry Purcell
	.....	Arranged by Simon Sadoff
	.....	Choreography José Limon

MEMORIAL CONCERT FOR DR. FRANK DAMROSCH
(1859-1937)

FEBRUARY 12, 1954

Juilliard String Quartet

ROBERT MANN, *violin*
ROBERT KOFF, *violin*

RAPHAEL HILLIER, *viola*
ARTHUR WINOGRAD, *cello*

- String Quartet No. 2 in F Major, Op. 41, No. 2 (1842).....Robert Schumann
String Quartet in G Minor, Op. 10 (1893).....Claude Debussy
String Quartet in E-flat Major, Op. 127 (1824).....Ludwig van Beethoven

FEBRUARY 26, 1954

The Juilliard Orchestra

JEAN MOREL, Conductor

- Third Symphony, In One Movement (1938).....Roy Harris
Cathedrals (1952).....Betty Sawyer
(First Performance Anywhere)
Concerto No. 3 in C Minor for Piano and
Orchestra, Op. 37 (1800).....Ludwig van Beethoven
JEANEANE DOWIS, *soloist*
La Tragédie de Salomé, music for a
mimodrama, Op. 50 (1907-10).....Florent Schmitt

MARCH 5, 1954

A Concert of Chamber Music

- String Quintet in C Major, Op. 163 (1828).....Franz Schubert
MOSHE MURVITZ, *violin*
MARY FREEMAN, *violin*
WALLACE RUSHKIN, *'cello*
DONALD HOPKINS, *viola*
UZIAHU WIESEL, *'cello*
Six Songs (1888-1896).....Hugo Wolf
SARAH DUBIN, *soprano*
DAVID GARVEY, *piano*
Quartet for Piano and Strings (1950).....Aaron Copland
JOAN BROWN, *piano*
ANN BARAK, *viola*
TERESA VANNIN, *violin*
EVALYN STEINBOCK, *'cello*

MARCH 12, 1954

A Concert of Compositions by Students of the School

- Laude*, Pieces with Medieval Texts (1952).....Jacob Druckman
FREDERICK GERSTEN, *baritone*
WALTER DUNIGAN, *flute in G*
DONALD HOPKINS, *viola*
EVALYN STEINBOCK, *'cello*
Adagio for String Quartet (1950).....Stanley Wolfe
SERGE BLANC, *violin*
RAYMOND PAGE, *violin*
SALVATORE TIMPA, *viola*
ERNEST LLOYD, *'cello*
Sonata for Piano (1953).....Betty Sawyer
JACK COX
Five Songs (1952-54).....Anthony Strilko
DANAE KOUTSOPOULOS, *soprano*
PAUL HOLMES, *piano*
Sonatina for Piano (1952).....Louis Calabro
EDISON MCDANIEL
Music for Brasses (1953).....Robert Dennis
LYLE VAN WIE, *trumpet*
DONALD BENEDETTI, *trumpet*
CHARLES HECKHEIMER, *horn*
HERBERT NEEDLMAN, *trumpet*

MARCH 19, 1954

A Concert Sponsored by The Juilliard Alumni Association
for the Benefit of the Alumni Scholarship Fund

- Six Songs (1880-1891).....Hugo Wolf
MACK HARRELL, *baritone*
SERGIUS KAGEN, *piano*
Sonata for Solo Violin, Op. 11 (1947).....Serge Prokofieff
CARROLL GLENN
Ten Songs.....Sergius Kagen
MACK HARRELL, *baritone*
SERGIUS KAGEN, *piano*
Sonata for Violin and Piano.....Aaron Copland
CARROLL GLENN, *violin*
HARRY KONDAKE, *piano*

MARCH 26, 1954

Concert of Chamber Music

Historia di Ezechia.....*Giacomo Carissimi (1605-1674)*

Sopranos: LYNN CLARKE	Baritones: ARTHUR BURROWS, <i>Dominus</i>
PRISCILLA SHELTON	PETER FLANDERS
Altos: REGINA SARFATY, <i>Isaia</i>	Violins: MYRON KARTMAN
JANICE RUETZ	MARTHA MARSHALL
Tenors: GRANT WILLIAMS, <i>Ezechia</i>	Cello: NINA PALASANIAN
JAMES BEACH	

Harpichord continuo: STODDARD LINCOLN

Fantasy in C for Violin and Piano, Op. 159 (c. 1827).....*Franz Schubert*

MOSHE MURVITZ, *violin* ALICE SHAPIRO, *piano*

Berceuses du Chat (1915-16).....*Igor Stravinsky*

MARY MACKENZIE, *contralto* DAVID KALINA, *clarinet*
ROGER HILLER, *clarinet* DONALD LITUCHY, *clarinet*

Quintet for Piano and Strings (1936).....*Roy Harris*

BEVERIDGE WEBSTER, *piano* BARBARA LONG, *violin*
MURRAY ADLER, *violin* RAPHAEL FEINSTEIN, *viola*
DAVID FREED, *'cello*

APRIL 4, 6, 8, 1954

Capriccio

A Conversation Piece for Music in One Act

by *Clemens Krauss* and *Richard Strauss (Opus 85)*

First American Performances

English translation by *Maria Massey*

Commissioned by the Juilliard Musical Foundation for the Juilliard Opera Theater

Cast:

The Countess	GLORIA DAVY (<i>Tuesday</i>)
The Count, <i>her brother</i>	SARAH RHODES (<i>Sunday and Thursday</i>)
Flamand, <i>a musician</i>	ROBERT RUE
Olivier, <i>a poet</i>	WILLIAM BLANKENSHIP
LaRoche, <i>a theater director</i>	FREDERICK GERSTEN
The actress, <i>Clairon</i>	THOMAS STEWART
Monsieur Taupe	MARY MACKENZIE
An Italian singer	GRANT WILLIAMS
An Italian tenor	SHOSHANA SHOSHAN
A young dancer	ROBERT TEVRIZIAN
The Majordomo	SALLY HOLROYD
	WILLIAM SPARKS

Servants: SILAS BAKER, MERLE HOFSTAD, PETER JOHL, JOHNNY JOHNSON, MALCOLM NORTON, CLARK PETERSON, EDDIE PHILLIPS, LAWRENCE STITH

Musicians: MOSHE AMITAY, SHELDON KURLAND, MICHAEL CHARRY

THE JUILLIARD ORCHESTRA

Musical Direction*Frederic Waldman*

Stage Direction*Frederic Cohen*

Scenic Design and Lighting.....*Frederick Kiesler*

Costumes and Makeup.....*Leo van Witsen*

Assistant Conductor*Paul Vermel*
Assistants to the Stage Director.....*Elsa Kahl, Morton Siegel, Philip Kennedy*
Technical Director and Stage Manager.....*Thomas DeGaetani*
Wigs.....*Ella Bouchard*
Master Electrician.....*John Downey*
Master Carpenter*Frederick Strassburg*

Juilliard School of Music, in association with the Municipal Broadcasting System, presents a weekly series of broadcast concerts comprising transcriptions of public performances at the School.

These broadcasts are heard each Saturday evening from 8:30 to 10:00 o'clock over stations WNYC and WNYC-FM.

Faculty Activities

RECENT PUBLICATIONS:

Music:

MARION BAUER: *Duo for clarinet and oboe*, opus 25. C. E. Peters Corp.

SERGIUS KAGEN: *I Think I Could Turn*, voice and piano. Mercury Music Corp. *Memory, Hither Come*, voice and piano. Mercury Music Corp.

PETER MENNIN: *Symphony No. 5*. Carl Fischer, Inc.

LUIGI SILVA: *24 Paganini Caprices*, transcribed for the violoncello. G. Ricordi and Co.

ROBERT STARER: *Symphony No. 2*, Israel Music Publishers. *Sonata for Piano*. Leeds Music Corp. *Kohélet*, for Baritone, Soprano, Chorus and Orchestra. Leeds Music Corp.

RECENT RECORDINGS:

Composers:

HENRY BRANT: *Concerto for Saxophone and Orchestra* (1941), Sigurd Rascher, soloist, Thor Johnson, cond., Cincinnati Symphony Orch. Remington LP.

PETER MENNIN: *Symphony No. 3*, Dimitri Mitropoulos, cond., New York Philharmonic Symphony Orch. Columbia LP.

Concertato for Orchestra, Hans Swarowsky, cond., American Recording Society Orch. American Recording Society LP.

String Quartet No. 2, JULLIARD STRING QUARTET. Columbia LP. (ML-4844)

WILLIAM SCHUMAN: *Undertow*, Joseph Levine, cond., Ballet Theatre Orch. Capitol LP. (P-8238)

ROBERT STARER: *Three Piano Pieces from An American Album*, performed by the composer. Circle LP.

Performers:

SUZANNE BLOCH: Lesser-known Shakespearean music, taken from original manuscripts and tablatures, performed on the lute and virginals and sung to the lute. Concert Hall LP.

SASCHA GORODNITZKI: Brahms, *Variations on a Theme of Paganini* and *Variations and Fugue on a Theme of Handel*. Capitol LP. (P-8227)

BERNARD GREENHOUSE: Arthur Berger, *Duo for Cello and Piano*, with Anthony Makas, piano. Columbia LP. (ML 4846)

MACK HARRELL: Role of Nick Shadow in Igor Stravinsky's *The Rake's Progress*, Igor Stravinsky, cond., Metropolitan Opera Orchestra and Chorus. Set of 3 Columbia LPs. (SL-125)

JUILLIARD STRING QUARTET: Irving Fine, *String Quartet*. Columbia LP. (ML-4843)

JOHN MEHEGAN: Solo pianist in *Show Tunes of Leonard Bernstein*. Perspective LP. (3)

LUIGI SILVA: Virgil Thomson *Cello Concerto*, with Janssen Symphony. Columbia LP. (ML-4468)

ROSALYN TURECK: J. S. Bach, *Six Partitas*. Set of 4 Royal LPs. (1415, 1416, 1417, 1418)

J. S. Bach, *Well-Tempered Clavier*, Books I and II. Set of 6 Decca LPs. (DX-127, DX-128)

FIRST PERFORMANCES OF NEW WORKS:

Composers:

HUGH AITKEN: *Fantasy*, for violin and piano; Town Hall, N.Y.C., March 24, 1954; David Davis, violin and DAVID GARVEY, (Juilliard 1948) piano.

MARION BAUER: *Duo for clarinet and oboe*, *Four Moods* for piano, *Trio Sonata* for flute, cello, and piano; all performed at Composers Forum, McMillin Theater, Columbia University, February 5, 1954.

HENRY BRANT: *Millenium 2* (1953) for 10 trumpets, 10 trombones, 8 horns, 2 tubas, 4 percussion, and singer; Cooper Union, N.Y.C., January 10, 1954; David Broeckman, cond., Local 802 Orchestra. This work was commissioned by BMI and was performed as part of a series entitled *Music in the Making*.

Encephalograms (1954) for soprano, 8 horns, harp, piano, vibraphone, glockenspiel, xylophone, timpani; Cooper Union, N.Y.C., March 7, 1954; David Broeckman, cond., Local 802 Orchestra. This work was performed as part of *Music in the Making*.

Ceremony (1954) for solo violin, solo oboe, solo cello, soprano, alto, tenor, baritone, woodwinds, muted brass, percussion, and pianos; McMillin Theater, Columbia University, April 3, 1954; Howard Shanet, cond. This work was commissioned by Columbia University.

CECILY LAMBERT: *Sonata No. 4* for piano; Griffith Auditorium, Newark, N.J., January 31, 1954; WILLIAM MASSELOS (Juilliard 1942), piano.

WILLIAM SCHUMAN: *Voyage* (a cycle of five pieces for piano). First N.Y. performance, Lexington Avenue "Y," April 6, 1954; BEVERIDGE WEBSTER, piano.

EDWARD STEUERMANN: *Seven Waltzes for String Quartet*, at the third concert of the ISCM series, N.Y.C.; Galimir String Quartet.

BERNARD WAGENAAR: *A Short Overture* for orchestra; Louisville, Ky., March 6, 1954; Robert Whitney, cond., Louisville Philharmonic.

OTHER ACTIVITIES:

JOSEPH BLOCH is making a recital tour of Europe with concerts in England, France, the Netherlands, Switzerland, and Spain from May 15 to July 15, 1954. This tour is being made partly under the auspices of the State Department, and will include one special recital in Paris for UNESCO.

JANE CARLSON appeared as soloist with the Gothenburg Symphony Orchestra, Sweden, on January 13, 1954, and also appeared on the Oslo, Norway Radio during January, 1954.

FREDERIC COHEN has been appointed director of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass. Working with him will be the following members of the

Juilliard Opera Theater: FREDERIC WALDMAN, ELSA KAHL, LEO VAN WITSEN, MORTON SIEGEL, THOMAS DEGAETANI, and PAUL VERMEL.

ARTHUR CHRISTMANN has been named conductor of the Ridgewood, N. J. Symphony Orchestra.

VERNON DETAR gave a lecture on Hymnody on March 24, 1954, before the Institute of Church Music held at St. John's Episcopal Church, Brooklyn, N. Y.

SASCHA GORODNITZKI served as a judge for the Semi-finals and Finals of a special nation-wide Steinway Centennial Award Audition for pianists, sponsored by the National Federation of Music Clubs.

DORIS HUMPHREY is the recipient of the third annual Capezio Award, an award established by Ben Sommers, president of Capezio, Inc. to bring recognition to achievements in the dance world. The award carries a citation reading, in part, "... for her creative leadership in the modern dance, and for the distinguished repertoire with which she has enriched it," and a cash prize of \$500. The presentation was made on March 9, 1954, by WILLIAM SCHUMAN, guest of the selection committee, at an invitation luncheon.

The JULLIARD STRING QUARTET presented the complete Bartok String Quartets on March 12 and 13, 1954, as part of the Fourth Festival of Contemporary Music sponsored by the Oberlin Conservatory of Music, Oberlin, Ohio.

PEARL LANG has been appointed di-

rector of the Modern Dance Department of the Jacob's Pillow Dance Festival, Lee, Mass. She has also been commissioned by the Festival to choreograph and dance a new group work to a score selected from music of J. S. Bach.

JOHN MEHEGAN is writing a monthly article on jazz for *Metronome* magazine.

PETER MENNIN served as a judge for the Young Composers Contest sponsored by the National Federation of Music Clubs.

JEAN MOREL has been appointed director of the Orchestra Department of the Berkshire Music Center at Tanglewood, Lenox, Mass. He will also appear as conductor of the Boston Symphony Orchestra in a Tanglewood concert on July 24, 1954.

VINCENT PERSICETTI served as a judge for the Wisconsin Federation of Music Clubs contest to choose a twenty-minute orchestral piece written by a Wisconsin native or resident.

VIOLA PETERS is serving as coach and consultant for the Triple Cities Opera Workshop, Binghamton, N. Y., a community opera association.

EDITH PIPER and LOUISE BEHREND have been appointed to the faculty of the Summer School of Music at Mary Washington College of the University of Virginia, Fredericksburg, Va.

STUART SANKEY has been named conductor of the Symphony Orchestra of the Jewish Community House of Bensonhurst, Brooklyn, N. Y.

Faculty Activities

MARK SCHUBART represented Juilliard School of Music at a regional meeting of the National Association of Schools of Music held in Baltimore, Md., February 20, 1954.

On January 11, 1954, WILLIAM SCHUMAN was awarded an honorary Degree of Doctor of Music by Columbia University. The presentation reads: "Son of Columbia and composer of challenging works in the field of symphonic music and music of the theatre; an artist whose qualities of proficiency and leadership among musicians were recognized by his early designation as president of one of our country's important conservatories; whose honors include that of recipient of the first Pulitzer prize awarded for musical composition; his gifts enrich the cultural heritage of our generation."

(Signed) Grayson Kirk, President

Mr. Schuman is serving as a judge for the BMI 1954 student composition awards, the winners of which will be announced June 1, 1954. He is also serving as a member of the committee which selects works to be recorded for Columbia Records' *Modern American Music* series.

DAVIS SHUMAN was soloist for the world premiere of Darius Milhaud's *Concertino d'Hiver* for trombone (angular) and strings, March 28, 1954, Prospect Heights High School, Brooklyn, N. Y., with the Brooklyn Community Symphony Orchestra, MILTON KATIMS, cond. This work was commissioned by The Hunterdon County Art Center, Clinton, N. J., for Mr. Shuman.

EDWARD STEUERMANN will perform the Alban Berg *Kammerkonzert* in Vienna on June 18, 1954, at the sixth International Music Festival held there.

He will also perform all the Arnold Schoenberg piano works, including a performance with orchestra of the *Piano Concerto* in Darmstadt, Germany at the Kranichsteiner Musikinstitut where, from August 12 to August 29, he will teach a seminar in modern piano music.

ROSALYN TURECK appeared as solo pianist in WALLINGFORD RIEGGER's (Institute of Musical Art, 1907) *Concerto for Piano and Woodwind Quintet* on February 19, 1954, at the Library of Congress.

Alumni Notes

The Juilliard Review wishes to offer its apologies for errors of facts in its first issue:

To The Juilliard Alumni Association for reporting that its officers were elected at a meeting, and for the period 1953-54. The officers of the Association were elected by mail ballot, for three-year terms.

To Mr. Igor Buketoff, Mr. Frank Brieff, and the orchestras which they direct. The Fort Wayne Symphony Orchestra, conducted by Mr. Buketoff, and the New Haven Symphony Orchestra, conducted by Mr. Brieff, are of course professional organizations of recognized standing. We greatly regret that our news notes made them appear among amateur groups.

Prizes and Awards:

JAMES DALGLEISH was the co-winner of the George Gershwin Memorial Contest for an orchestral composition. The award carries a cash prize of \$1,000 which was divided between the winners, and a premiere performance of the prize-winning works by the New York Philharmonic Symphony Orchestra, con-

ducted by Dimitri Mitropoulos. Mr. Dalgleish's composition is entitled *Statement for Orchestra*.

PAUL RAMSEIER, JR. received a prize of \$500 from the Louisville, Ky., Orchestra, in a competition for student orchestral scores.

RICHARD RODGERS received the Temple Emanu-El, New York City, annual award for "contribution to the community," presented on January 19, 1954.

JEAN WENTWORTH, pianist, has been chosen from eighty-eight contestants as one of the four winners of the thirtieth annual Walter W. Naumburg Musical Foundation competition. She will appear next fall in a Town Hall recital sponsored by the Foundation.

Recent Publications:

Books:

JAN HOLCMAN: *The Legacy of Chopin*, New York, Philosophical Library, \$2.50.

IRVING KOLODIN: *Story of the Metropolitan Opera*, New York, Alfred A. Knopf, \$7.50.

Music:

ROBERT EVETT: *The Mask of Cain*, poems of the Civil War, SATB a cappella, Peer International Corp.

HELEN WINDSOR: *The Emperor's Nightingale*, a children's operetta, G. Schirmer and Co.

Thumbelina, based on fairy tales by Hans Christian Andersen, G. Schirmer and Co.

Recent Recordings:

LEONID HAMBRO: Mozart *Sonata* K. 331 and Haydn *Sonatas* No. 1, E flat major No. 2, D minor. Remington LP. (199-135)
Beethoven 32 *Variations in C minor* and *Six Bagatelles*, opus 126. Cook L.P. (1039)

MICHAEL RABIN: Sarasate *Zigeunerweisen*, Paganini *Perpetual Motion*, and Novcaek *Perpetual Motion*, with the Columbia Symphony Orchestra, Donal Voorhees, conducting. Columbia L.P. (AL-38)

EDDIE SAUTER: *The Sound of the Sauter-Finnegan Band*. Victor LP. (LPM-1009)

First Performances of New Works:

JAMES DALGLEISH: *String Quartet*, January 28, 1954, on the Bennington Composers' Conference Series, Lexington "Y," N. Y. C.

Ballad for violin and piano, March 2, 1954, on the Bennington Composers' Conference Series, Lexington "Y," N. Y. C.

NORMAN DELLO JOIO: Two-piano version of the suite from the ballet *On Stage*, Carnegie Hall, January 8, 1954, Pierre Luboshutz and Genia Nemenoff, pianists.

TEO MACERO: *Quartet Concertante*, a 12-tone jazz piece, February 7, 1954, Cooper Union, N. Y. C.

HALL OVERTON: *String Quartet No. 2* and *Piano Sonata* at Composers Forum, McMillin Theater, Columbia University, March 20, 1954.

LOUISE TALMA: *Two Etudes for Piano*, performed by the composer, February 13, 1954, special Kappa Mu Epsilon recital on radio station WNYC.

Miscellaneous Items of Musical Interest:

MARION ALCH, tenor, and SILVIA CARLISLE, soprano, are currently appearing in opera in Aachen, Germany.

ADOLPH ANDERSON and SAM KRACHMALNICK will be associated with the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, this summer.

BETHANY BEARDSLEE, soprano, and JACQUES LOUIS MONOD, pianist and conductor, presented two duo recitals February 15, 1954, and May 3, 1954, at the Lexington "Y," N. Y. C., performing all the works for voice and piano by Anton Webern and Alban Berg, those for soprano and piano by Arnold Schoenberg, and three works by Milton Babbitt. Included were performances of works in manuscript by Webern and Berg, and a first performance of *Vision and Prayer* by Milton Babbitt. These recitals were presented under the auspices of the ISCM.

HELEN BRAINARD, pianist, made her Town Hall, N. Y. C., debut on March 17, 1954.

MARGARET HARSHAW, soprano, made her first appearance as Sieglinde in the Metropolitan Opera Association's production of *Die Walkure* on February 23, 1954. She has also been invited to sing the role of Bruenhilde in the two Ring cycles to be presented at London's Covent Garden in May and June, 1954.

JULIUS HEGYI, conductor of the Abilene (Texas) Symphony Orchestra, presented the world premiere of Macon Sumerlin's ballet *Masquerade* on March 29 and 30, 1954, in Abilene.

DAVID KATZ has recently formed the Queens Symphony, an amateur orchestra, which gave its initial concert January 22, 1954, at which the first performance of Don Gillis' *Stone Mountain* was presented.

RACHEL KOEFOD, pianist, made her Town Hall, N. Y. C., debut on March 7, 1954.

THE LA SALLE QUARTET, (WALTER LEVIN, HENRY MEYER, violins, PETER KAMNITZER, viola, Richard Kapascinski, cello), presented the first concert in its series for school children of the Greater Cincinnati schools on January 15, 1954.

ROBERT MANDELL has recently founded the Society for the Second Performance of American Music and has presented two concerts, February 27, 1954, and March 20, 1954, at the New School for Social Research, New York City. The March 20 concert included a performance of a *Quintet* for bassoon and strings, written by ELLIOT GREENBERG.

EDDY MANSON, harmonica player and composer, recently composed the score for the motion picture *Little Fugitive*. He is also active as a writer, articles of his on music having appeared in *Film Music*, *The Actor's Magazine*, and *Metronome* magazines.

MARIQUITA MOLL made her Metropolitan Opera debut on February 4, 1954, singing the role of Waltraute in *Die Walkure*. She also appeared as Ariadne in the Little Orchestra Society's presentation of Strauss' *Ariadne auf Naxos*, a concert performance of a new English translation, on March 8, 1954.

THE NEW ART WIND QUINTET, (ANDREW LOLYA, flute, MELVIN KAPLAN, oboe, Irving Neidlich, clarinet, TINA DI DARIO, bassoon, Earl Chap-

in, horn), have been invited to return to the faculty of the Summer School of Music at Mary Washington College, University of Virginia, Fredericksburg, Va.

LEONTYNE PRICE was one of the three American soloists at an international conference sponsored by the European Center of Culture, the Congress for Cultural Freedom, and the Italian National Radio in Rome April 6, 7 and 8, 1954.

MICHAEL RABIN provides the off-screen violin performances in the new MGM motion picture *Rhapsody*.

IRVING ROSENTHAL (French Horn) is contributing editor of *Woodwind Magazine*.

CHARLES SCHIFF has organized a new community orchestra for the Evan-der Childs Evening Adult Center, N. Y. C. He is also serving as director of the Manhattan Chamber Orchestra.

RISE STEVENS created the title role in Virgilio Mortari's new opera *La Figlia del Diavolo* which received its premiere in Milan, March 24, 1954.

Several alumni are making regular appearances on the TV programs *Opera Cameos* and *Omnibus*. They include PATRICIA BYBELL, ROSEMARY KUHLMANN, LEON LISHNER, PHYLLIS LOMMEL, JEANNE MADEIRA, MARGARET ROGGERO, and PAUL UKENA.

Notable Appointments:

SAMUEL GARDNER has been appointed Director of The Brooklyn College of Music, Brooklyn, New York.

JULIUS HUEHN has been named director of the Chautauqua, N. Y. School of Music, and head of its voice department.

EDGAR SCHENKMAN will serve for the third year as director of the Summer School of Music at Mary Washington College of the University of Virginia.

PETER J. WILHOUSKY has been named director of music of the New York City Board of Education.

More Alumni in Teaching Positions:

ALAN BRAMSON, teacher of instrumental music in the North Salem, N. Y., and Lewisboro, N. Y. schools.

LORRAINE BYMAN, harp instructor, University of Tulsa, Oklahoma.

REGINALD R. GERIG, assistant professor of music, Wheaton College, Wheaton, Illinois.

MARGARET KOMMEL teaches voice and theory at the Conservatory of Music, Susquehanna University, Selinsgrove, Pa.; she is also a member of the voice faculty of the Chautauqua, N. Y. School of Music.

HERBERT MELNICK teaches piano at Stephens College, Columbia, Mo.

PETER RE is an assistant professor of music at Colby College, Waterville, Me.

ROBERT RUDA has opened the Ruda School of Music, Charleston, S. C.

ROY TRAVIS is a member of the faculty of the Mannes College of Music.

KEITH WALLINGFORD teaches piano at the University of Oklahoma, Norman, Okla.

Alumni Not Exactly in Music:

ANNE LEE CEGGIS who has been named women's affairs director of Radio Station WGH, Portsmouth, Va.

JUANITA HALL who is starring in a new daytime serial *The Story of Ruby Valentine*, a series concerning the life of a former singer, carried by the new National Negro Network.

CARSTEN JANTZEN, now a pre-medical student, who presented a one-man exhibit of copper art, January 20-27, 1954, in Charleston, S. C.

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