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# Edgard Varèse: An Appreciation

by Frederic Waldman

To those who are close friends of Edgard Varèse it will come as a surprise and a paradox that the world will celebrate his 70th birthday early in 1955. For there is still in him the spark of rebellion, the youth of the revolutionary and the passion of the man searching the new. No sign is to be found of the mature composer building on past achievements alone; he remains the storming seeker who was first known forty years ago when the musical world so fiercely debated the merits of his early compositions.

I met Varèse for the first time when I was privileged to perform *Hyperprism* at a concert sponsored by The League of Composers in 1949. I then went to see him to acquaint myself with his general ideas on the performance of his works. At that time Varèse was known as having reached maturity, and as having shown the way to a new generation willing to take over and to follow his line. I expected to meet the sedate Olympian, settled with contentment, proud of the proficiency of his past. Instead I was delighted to find a man full of progressive ideas on music and with a mind open to the new. The tragic symptoms of the aging revolutionary who has exhausted himself were not evident. Varèse has spent a lifetime pursuing new aspects and possibilities and at no time has he ever been satisfied with repeating himself on the basis of a recent success.

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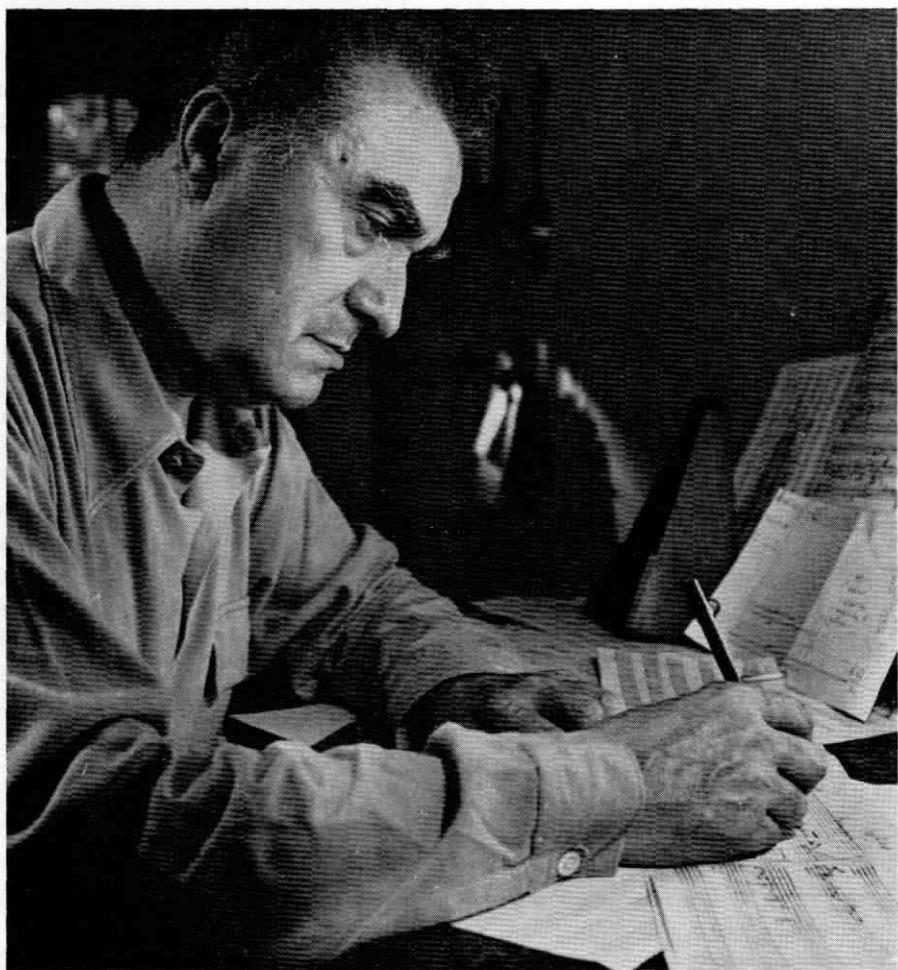
Frederic Waldman, conductor and pianist, is Associate Director of The Juilliard Opera Theatre. He has conducted the American premieres, among others, of Luigi Dallapiccola's *The Prisoner* and of Richard Strauss'

*Capriccio*. For The League of Composers and for the ISCM, he has performed many works of Varèse, and has recorded a number of these for EMS.

Varèse was born in Paris in 1885, has been a resident of the United States since 1916 and a citizen since 1926. He received a mathematical and scientific early education in preparation for the Ecole Polytechnique but at nineteen rebelled against his father's plan for his future and left home to devote himself entirely to musical composition. Although theretofore almost entirely self-taught, he was accepted as a pupil by Vincent d'Indy at the Schola Cantorum, where he also studied with Albert Roussel. Later he joined Widor's master class at the Paris Conservatoire.

On the recommendation of Massenet and Widor, Varèse was awarded the Première Bourse Artistique de la Ville de Paris for composition, one of the fellowships in the arts given by the city of Paris. His first experience as a conductor came at this time, while still a student, when he conducted a workers' chorus in connection with the Université Populaire of Paris, in which many celebrated musicians, artists and scholars collaborated. He was a protégé of Debussy and Romain Rolland, who encouraged and advised him in his early years as a composer, not only while he was a student in Paris, but later by correspondence when he went to Berlin to conduct the Symphonischer Chor, a large mixed chorus. It was at this time that he made an extensive study of choral literature, specializing in music from the twelfth through the seventeenth centuries. His chorus also took part in several of the Max Reinhardt spectacles. During his stay in Germany he attracted the attention of many of the most prominent musicians and, as Kurt List has written, "... even as a hardly formed youth, he was respected by Strauss, Mahler, Muck and Busoni, all of whom set no limits to the extent of his talent; and he has, in fact, become one of the few significant composers of our century."

His first orchestral work to be performed was called *Bourgogne* in homage to his Burgundian grandfather, and was given at the instigation of Richard Strauss by the Bluethner Orchestra of Berlin. It aroused great interest and equal resentment—the fate of Varèse's music ever since. Varèse was guest conductor of several Eastern European orchestras, notably the Prague Symphony Orchestra, introducing works of modern French composers. He was collaborating with Hugo von Hofmannsthal on an opera based on the poet's *Oedipus und die Sphinx*, when the war of 1914 separated the collaborators. He served in the French army until demobilized, when he came to America. In New York, at the old Hippodrome, he con-



*Edgard Varèse in his study.*



ducted, in April 1917, a special performance of Berlioz' Requiem, "in honor of the dead of all nations."

In 1921, at a time when New York was almost wholly ignorant of modern music, Varèse founded the International Composers Guild, the first society in America devoted solely to the presentation of contemporary composers, introducing fifty-six composers of fourteen nationalities. Kurt List thus comments on Varèse as a musical animator: "... Varèse has carried his awareness of modern activity beyond composing, and into his work as a conductor and organizer. No style is too abstruse for precise projection at his hands." Reviewing the story of modern music in New York, *The Musical Courier* wrote in March 1944: "To Varèse must go the credit of militantly supporting the new music and particularly the new music in America. It was through the International Composers Guild that men like Ives, Ruggles, Riegger and many others, including Latin Americans (Chavez and Revueltas) were first brought to the fore. It was largely because a certain group took objection to the methods of the Guild that the League of Composers was formed, owing its existence indirectly to Varèse." Among the European composers introduced to New York for the first time by the International Composers Guild were Satie, Honegger, Poulenc, Milhaud, Bartók, Malipiero, Hindemith, von Webern, Berg and Schoenberg. Varèse directed the Guild through six stormy years.

At least during the first year or two catcalls and hisses competed with applause, and even to the end of the Guild's existence, Varèse's music was hotly contested, once even leading to a fist fight. Usually polite New York audiences were provoked to rudeness or wild enthusiasm, a combination often resulting in pandemonium, and most of the critics, irritated by Varèse's music, treated it as the work of a charlatan. Later when Stokowski presented *Amériques* with the Philadelphia Orchestra for the first time, even his genteel Friday afternoon audience forgot its manners to protest, and headlines read: "*Amériques* Brings Hisses At Academy"; "Catcalls Greet Orchestral Work." However, some of the more discerning critics were beginning to take Varèse's music seriously, and the scholarly Lawrence Gilman wrote after the first performance of *Amériques* in New York: "... he has written music of an energy extraordinarily released, continually renewed, music of brutal impact, music of power, pace, and stride."

*Arcana*, another work for large orchestra written after Varèse came to America, where his style underwent a distinct change (the transition, it has been pointed out, is clearly marked in *Amériques*), was received in this country with somewhat less hysteria, and serious criticism was even aroused to an imaginative expression of appreciation. Paul Rosenfeld wrote in *The Dial*: "Deep within one felt the force which thrusts up towers of steel and stone to scrape the clouds, seeking here and there, again and again, to break through the hopelessly dirtied crust of life into near clear regions. Baked, it returned persistently to the breach; till finally a new light, a new god, answered its wild penetrations from afar. That was the emotional aesthetic man no less than the scientific technical one, and the communication of the singleness of the frustrate, battling, finding feeling evoked a world made one again." Pitts Sanborn wrote in *The Globe*: "... the effect produced by Varèse's *Arcana* on one listener was subterranean, cyclopean, as of blind tumultuous labors in the secret places of the earth. . . . This form might be regarded as an immense and liberal expansion of the passacaglia form—the development of a basic idea through melodic, rhythmic instrumental 'transmutation.' You may like it or not—Varèse unquestionably possesses an idiom of his own." And Lawrence Gilman said of *Arcana*: "There is portent and mystery in this music and a breaking of bounds, a beating of wings. It is good to hear it and thus to be perturbed." Later he summed it up: "Hearing Varèse, you remember only Varèse. His music is lonely, incomparable, unique."

In Paris, where it had long been a tradition to make a lot of noise over controversial music just "for the hell of it," Varèse also ran the gauntlet of approval battling disapproval, but the Paris critics were never hostile or shocked. "In Varèse," wrote Paul Le Flem in *Comoedia*, "the pioneer who plunges into the wilderness with alert mind and keen ears, is combined with the scholar who has studied thoroughly all the established conceptions of an art whose resources he has estimated before forging ahead to enrich it with new possibilities." And when *Arcana* was performed for the first time in Paris in 1932, it was received without any hostile demonstration.

Varèse has written one work, *Ionisation*, for percussion instruments alone: an orchestration of 40 percussion instruments played

by 13 players. Virgil Thomson, reviewing the University of Illinois Festival of 1951, said: "... The Varèse *Ionisation* for thirteen percussion players is, I fancy, about to become a classic. This composer, once thought outrageously advanced, has of late been coming into general acceptance by musicians. *Ionisation*, which deals only in drums and gongs and sirens and lion-roars and similar mechanized sound material, is both majestically noisy and surprisingly delightful. For all its decibel content, it is nowhere oppressive, but everywhere full of brightness and vibrancy. Its appeal for an Illinois audience was proved by the insistency on the part of the public that finally forced a complete repetition of the piece."

In his book *Rhythm and Tempo*, Curt Sachs, writing of certain movements and individual composers concerned with rhythm and percussion, writes: "... the most powerful figure is Edgard Varèse, who created *Ionisation*, based on the theory of electrolytic dissociation. This composition for thirteen performers, with up to three rhythmical instruments each, including besides ordinary percussion, Cuban sticks, rattles and scrapers, Chinese blocks, slap-sticks, sirens, sleigh bells, and a piano to be played with the full forearm, suggests, in the words of Paul Rosenfeld, 'the life of the inanimate universe.' This is a truly extraordinary piece in extraordinary rhythms and counter-rhythms, and perhaps the greatest rhythmic inspiration ever materialized."

Emil Vuillermoz once voiced a regret that the physical originality of Varèse's music was being discussed almost to the neglect of the music itself. After a second hearing of *Intégrales* in Paris he wrote: "One must admit that at each new hearing of this work one is forced to respect it and admire it still more. The more one studies it the less one is preoccupied with the special use of the percussion ... and one considers above all the substance of the work, which is beautiful." Previously Vuillermoz had written of the same work: "The percussion often intervenes with the majesty and grandeur of a cataclysm, which is a new form of musical emotion, and this does not prevent the oboe from bringing to this grandiose tumult a note of extraordinary pathos." Paul Le Flem has spoken of Varèse's "gift of dominating instruments that are, apparently, inert like the percussion, and of breathing into them a musical soul." Another Paris critic, Boris de Schloezer, found that "... with *Intégrales* music has, in a way, a special reality, and one might say that instead of evolving in time, it exists in space."

Olin Downes describes the reaction of the listener after hearing *Intégrales*: "... there is something more in it than the mere strange and rather terrifying noises of brass, percussion—enormous percussion, monstrous brass, and wailing woodwind—that it makes. It is something dramatic and something that might be productive of a new shudder for a sympathetic nervous system. Huge and misshapen images grumble and threaten and rear their heads in the search for a new dimension."

Of *Hyperprism*, given at a concert of The League of Composers in 1949, Virgil Thomson wrote: "The sounds that Varèse makes in this piece are handsome in the abstract. Their composition is rhythmically interesting, moreover; and with no cue to the work's particular meaning your listener found it absorbing, convincing, beautiful and in every way grand. . . . The Varèse work, by all standards I know, is great music."

In an article written in *Twice a Year*, Paul Rosenfeld gave an illuminating description of Varèse's music in general: "... strident, dynamic, it is organized sound for orchestras with strongly reinforced batteries; for ensembles where instruments of percussion predominate over reeds and brasses in the proportion of 16 to 9 and frequently play alone; for ensembles entirely of non-melodic instruments. It is solid volumes in space: volumes often high-pitched, sometimes enormous and sometimes delicate, rapidly swelling, shrilling, subsiding, abruptly sounding and abruptly silent. Explosions force tones solidly into the air: one thinks of the masses of impenetrable bodies in collision. There are successions of notes, often at intervals of minor 2nds and 9ths and major 7ths. Melodies in the vocal sense never; and rarely melodies in what has been the instrumental one. A polyphony of rhythms—successions of accents, note-values, rates of speed—convey the active movement of the alternately laconic and brutally explosive thought; seconded by atonal sky-scraping harmonies and by fabulous contrasts of novel, piercing tones produced by exploitations of the percussion in combination with the brass and woodwinds."

When recently interviewed by Fred Gruenfeld over Radio Station WQXR, Varèse asserted that an artist can only project in his work the age in which he lives. "Contrary to the general belief, an artist or thinker is never ahead of his time, but the vast majority are far behind it, still living in the past century. Few people are really con-

scious how radically the constant discoveries of science in the past few years have changed, and go on changing our social order, our way of life, and our material surroundings." Varèse does not think that anyone can disagree with Einstein when the latter says: "Our actual situation cannot be compared with anything in the past." "We must," continues Varèse, "radically change our ways of thinking, our method of action. Yet the musical world practically stands still, obstinately refusing to change its 'thinking' or its 'action.' It is so much easier to enjoy what is familiar than to try to understand something new." Varèse thinks that what we need in the musical world is *much more mind*.

To the question: "Do we have to understand your thought process before we can really enjoy your music?" Varèse answered, "You have just to listen with unprejudiced ears. Of course when you compose a work there is always a plan. I shall give you some explanation of a work of mine: *Intégrales* was conceived for spatial projection. I planned it for certain acoustical media that were not then in existence, but that I knew could be built and would be available sooner or later. I will describe just what I anticipated. But first let me give you an idea of the work.

"While in our musical system we deal with quantities whose values are fixed, in the realization I dream of, the values would be continually changing in relation to a constant. In other words, this would be like a series of variations of the form of a function or by the transposition of one function into another.

"To make myself clearer (since the eye is quicker and more disciplined than the ear) let us transfer this conception to the optical field and visualize the changing projection of a geometrical figure on a plane, with both figure and plane moving in space, but each with its own arbitrary and varying speeds of translation and rotation. The instantaneous form of the projection is determined by the relative orientation between the figure and the plane at the moment. By allowing both the figure and the plane to have motions of their own, one is enabled to paint a highly complex and seemingly unpredictable picture with the projection. In addition, these qualities can be further enhanced by letting the form of the geometrical figure vary as well as its speeds."

Varèse spent the summer of 1950 in Germany at the invitation of the Internationales Musikinstitut of Darmstadt. The term ended

with a gala concert conducted by Hermann Scherchen, featuring the music of Schoenberg and Varèse. At the request of the American High Commission, Varèse then gave lectures on his musical theories and his own music at the "America Houses" in the principal cities of West Germany.

When the present writer, on a journey through Europe in 1952, met with some young German musicians, he strongly felt the influence Varèse has exercised on the new generation there. German youth, evidently without guidance, and keen for news from other countries, especially from the United States, had eagerly welcomed and tried to understand the new material Varèse offered in his teaching.

Of Varèse, the German critic H. H. Stuckenschmidt wrote in his book *Between Two Wars*: "Varèse is one of the great pioneers of the musical *avant garde*, in many ways close to the architects and painters of the Bauhaus group."

Varèse has combined electronic instruments with regular musical instruments in the orchestra ensembles. *Deserts*, a composition recently completed, is scored for wind ensemble and percussion (twenty players) alternating with fragments of organized sound on tape. In *Deserts*, Varèse elaborates on the line shown in *Intégrales*. He shows that he still has the formidable punch of the original creator, lacking nothing of storm and stress, though building with the masterly hand of the mature artist.

In *Deserts*, one divines the mystic emptiness of the void; one seems to hear the furious onslaught of sound charging the desert of the human mind with neglecting to quiet the shrieking of the axle of the world. It is the sound of the shaking fist of the accuser, the fist of the hand of the master, commanding all forces into one musical unit.

Varèse is at present writing a work for full orchestra commissioned by the Louisville Orchestra, and is continuing his work with tape and electronic instruments.

The innovator of musical expressions, Varèse has thrown the door wide open. A young generation inspired by his ideas can now march through this door ready to meet the new challenges.

# The American Concert Song

by *Sergius Kagen*

The concert song is a stepchild of contemporary American music. Most of our prominent present-day composers who have distinguished themselves in instrumental music have written hardly any songs, quite often none whatsoever. There are of course exceptions, but they are few indeed.

This is a rather unique situation. Following the evolution of the form of the *Lied* in the late 18th Century, almost every composer of prominence wrote a sizable number of songs. The exceptions include some composers who wrote nothing but operas, and a few virtuoso instrumentalists like Paganini or Wieniawski, who wrote hardly anything but display pieces for their instruments. Even a composer as preoccupied with writing for the piano as was Chopin managed to write seventeen songs. Contemporary European composers seem to continue to write songs in approximately the same proportion in relation to their other music as did their 19th Century predecessors. Bartók, Poulenc, Hindemith, Prokofiev, Messaien, Schoenberg, to name but a few at random, each have composed a considerable number of songs. One could not say, therefore, that the apparent apathy of so many serious American composers toward the concert song is a condition that affects contemporary music in general.

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Sergius Kagen, composer, pianist and teacher, is the author of *Music for The Voice and On Studying Singing*. Besides composing songs himself, Mr. Kagen has edited collections of the songs of Brahms, Schubert, Schumann,

Wolf, Fauré, Chausson and Debussy. Mr. Kagen is a member of the faculty of Juilliard School of Music, where he teaches voice and classes in vocal repertory.

Paradoxically, there exists in America a large number of people who write nothing but songs. But the songs they seem to want to write, and invariably succeed in writing, all fall into a category which could be most charitably characterized as "effective encore songs" imitative of late 19th Century salon composers like Chaminade, stereotyped to the last advantageously placed high note for the singer and the rippling arpeggio for the pianist, and at all times exasperatingly predictable in harmony, melodic line and rhythm. The catalogues of American publishers are filled to overflowing with this type of "sure-fire" vocal music. To avoid any misunderstanding I should like to add here that I do not for a moment consider effective vocal writing as something in itself reprehensible. On the contrary, I believe that no really performable (and therefore usable) piece of vocal music can afford to be awkwardly written for the voice, any more than performable pieces for the violin, flute or bassoon can afford to be awkwardly written for those instruments. Moreover, I do not consider that a composer who writes nothing but songs is in any way inferior to one who writes nothing but piano pieces or symphonies. It matters little for what kind of medium one chooses to write; a poor symphony is in the end no better than a poor song, though, of course, more work. But neither effective, performable writing, nor exclusive devotion to one medium, can compensate for the lack of musical inventiveness, individuality and good taste that one invariably encounters in this type of song. We all are familiar with it: its bathos, its inevitable double-barreled ending, its cloyingly saccharine synthetic lyricism or equally synthetic "masculine" baritone bombast, or its embarrassing attempts at coy humour. These products do not really belong in the category of concert songs, even though they are so advertised, because, as any counterfeit, they do not really belong in the realm of musical art. Nevertheless, one cannot dismiss this type of song summarily. Indirectly it influences the American concert song to a much larger degree than any of us may be willing to admit.

There is no single and simple answer to the question why so very many of our serious composers are uninterested in writing songs. Each composer must have a multitude of reasons for wishing or not wishing to use any particular medium. There always have been and always will be composers who do not care to write for voice or for some particular instrument or combination. It does not signify anything if composer X does not write songs, but when practi-

cally all of our prominent composers write none, or hardly any, one may begin to wonder why it is so. One of the answers (not *the* answer, of course) is that our encore manufacturers have made the very idea of writing a song a bit distasteful to our serious musicians. Most of our composers who do *not* write songs seem to have a common feeling that writing songs is not quite proper for a real composer, that it is something not quite worthy of his time and effort. Just like the man who despises corrupt politicians and therefore refuses to have anything to do with politics, many a composer in America is so distressed by the stuff that masquerades for the American concert song that he prefers not to have anything to do with this particular medium.

The low repute in which the song is at present held among our serious composers is also responsible for a rather curious phenomenon. I am thinking now of the "wild" songs, perhaps written in protest against the smug and sterile uniformity of the song manufacturers. In these songs one will not find any advantageously placed high notes or rippling arpeggios. The composer is so afraid that he may be suspected of being one of the encore makers just because he writes a song, that he is ready and willing to go to any length to prove otherwise to himself and his colleagues. Because the encore manufacturers invariably write well for the voice, he is ready to torment his vocal line into such unsingability that one wonders what kind of a voice, human or animal, could possibly manage to cope with it. Because the prosody of a salon song is at least half-way competent, he deliberately pays no heed to the very nature of the basic rhythm of the English language. Such songs may be full of honest fury and revolt, but at the same time they seem to have no regard whatsoever for the medium for which they are supposedly conceived. They are seldom performed, *not* because they are difficult or different, but because they are incompetently written.

The general disdain for song is most noticeable among our students and young composers, many of whom seem to consider writing a song as the equivalent of some sort of musical slumming. This is in a way understandable. To begin with, it reflects the attitude of their elders. It is also caused in part by the overabundance of encore songs and, at the same time, by the dearth of musically fine songs in English. Few, if any, young composers can begin writing a piece without having closely examined at one time or another some model in the like form and medium by a master they

happen to admire. A German student composer who wants to write a song may study Schubert or Hindemith, a French student, Fauré or Milhaud, a Russian, the songs of Moussorgsky or Prokofiev. But an American, or for that matter any English speaking student, will not be able so readily to find any worthwhile models. (For a somewhat similar situation seems to exist in Great Britain). Unless he is a specialist of sorts, well versed in the literature of British and American song, he will find it almost impossible even to lay his hands on the comparatively small number of musically valid examples by his contemporaries or their immediate predecessors. He will have to go to the 16th and 17th Century English airs and madrigals to find out how a real composer (not a song manufacturer) goes about setting a text to music. But Dowland and Purcell, great masters and men of genius that they were, offer but limited help (except in matters of prosody) to the composer of today, whose musical idiom has been influenced, consciously or not, by all the music written since the days of Purcell, and who is trying to set not Elizabethan lyrics and Dryden, but Yeats, Eliot and Sandburg. If the young composer looks closely at the stuff available at music store counters and on library shelves, or listens attentively to a number of "English Groups" presented at the usual voice recitals, he will be very much tempted to conclude that if this drivel is what singers like to sing, he'd better stick to instrumental music. Of course, he may overlook the fact that the very same singer may perform at the same recital some excellent contemporary songs in French, German or Italian. The singer is not entirely to blame. For the singer is also forced to accept the manufactured counterfeit for the American song, and for the very same reason too; the encore song manufacturers have flooded the market to the extent of practically cornering it, and it is very hard indeed for an average singer to find some musically good songs in English among the very same mountains of trash at the music store counters. Besides, if he has had the misfortune of having been introduced to the "serious" American song via the "wild" songs I mentioned before, this singer will look at anything purporting to be serious American music with as jaundiced an eye as the composer looks at the product of our song manufacturers.

One could immediately object that our hypothetical young composer could easily examine songs of Hindemith or Milhaud, if he is so desperately in need of worthy models. But to examine songs

in German or French will not help him too much, unless he knows the languages. To examine a song from a purely *musical* standpoint, not being able to perceive the enormous influence which the meaning of the text, its literary style, its grammar, its verbal rhythm and its phonetic content had on its musical setting, one is put in a position of trying to study a play in an edition where half of the characters and their lines have been omitted. Language is no barrier in observing what Fauré has done in a violin sonata. However, in the study of a Fauré song, an inadequate knowledge of French puts the student in a most disadvantageous position. It is interesting to note that the American composers who have written a comparatively large number of songs (Ives, Carpenter, Griffes, Barber) have been quite proficient in at least one language besides English, so that they could successfully set to music texts in German (Ives and Griffes) or French (Carpenter and Barber).

In connection with this I would like to bring up another significant matter. A French song written today for instance, regardless of the compositional theories of its author, is recognizably French in texture and seems to belong to the mainstream of French vocal music, mainly because the inflections of French speech influence so strongly the musical thinking of the composer. One could say the same about a German, a Russian or an Italian song. But an American song is more often than not either a modified adaptation of some such texture or a violently individualistic outburst out of practically nowhere.

Peculiarly enough, the popular song in America has developed a completely indigenous texture and is at present possibly the most striking example of purely American vocal writing. Stereotyped and manufactured as it is, completely bound by a multitude of self-imposed conventions and restrictions, it still is not imitative of anything but itself and has as distinct a flavor as, for instance, the Viennese popular music of the middle and late 19th Century.

When I speak of the distinctive texture of music, I do not mean the use of any folkloristic or other "nationalistic" mannerisms which are supposed to serve as a sort of a stamp certifying that the music is "American." The slow movement of the "New World" Symphony is no less middle-European in texture, for instance, than Dvořák's Slavonic Dances, even though it uses a supposedly American Negro theme. The songs of Debussy and Milhaud are no less French be-

cause they do not use French folk tunes for their themes. And nothing could be more French in sound than Ravel's arrangement of Greek folk songs. What I am thinking of is the general sound of a piece of music and its overall effect. So far we have individual songs by American composers, some extraordinary, some good and some poor. And, of course, the heaps of slightly refurbished and peppered-up Chaminade with English texts. As yet we cannot call to our mind an American song image, in the same sense that any experienced musician can evoke in his mind an image of, for instance, a German, Russian or French song.

I am not too pessimistic about the future. One of these days writing songs will again become as dignified as writing chamber music. And if our students and young composers are as encouraged to write songs as, at present, they seem to be encouraged to write symphonies, our vocal music might experience the same extraordinary transformation as our poetry did some forty years ago. Perhaps some such development is already on its way, for in the last few years a number of startlingly good songs has appeared in America.

# Stravinsky and Schoenberg

## A Note on Syntax and Sensibility

by Israel Citkowitz

One encounters an almost rural kind of credulity in the very fastness of urban life. In an attitude of pastoral bemusement it was bruited about some while ago that Stravinsky was applying himself to the composition of dodecaphonic music. Now the proposition was really unthinkable; and yet, the sudden changes that seemed to characterize the different stages of Stravinsky's evolution gave it an air of plausibility. In truth, Stravinsky's famed *volte-faces* in the past are more apparent than real—less an element of arbitrary change-about on his part than an illusion created by the inertia of his audience. A *volte-face* implies a fixed point around which a change of direction takes place. If that fixed point is simply the immobilized attention of an audience on an already assimilated body of work, then every necessary further step in the processes of the really inventive mind will radically alter the position of the artist *vis-à-vis* his audience. Such is the effect of relative motion between a fixed point and a moving point.

There is no narrowness of range in Stravinsky's mind that would preclude an interest in the workings of a system such as Schoenberg's dodecaphony. Nor is he, on the other hand, guided by an attitude of eclecticism; but rather by the spirit of the inventive craftsman, avid for all details of his craft, and drawn to the study of a particular area when some need in his evolution makes it necessary.

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Israel Citkowitz. American composer, critic and teacher, has written extensively for *Modern Music*, *The Musical Quarterly*, and

*Theatre Arts*. Mr. Citkowitz is a member of the faculty of Dalcroze School of Music.

Stravinsky has encountered in this way the most varied phases of our musical culture. By virtue of his extraordinary sense of musical materials, the vivid intuition of their sonorous reality, the ability to absorb what is technically relevant to his needs, his encounters, even with the most accepted classics, become an animating element of his evolution. He has himself described his immersion in the study of Beethoven at the time he was composing his Sonata for piano. One notes in passing, that the pastoral mind—as incredulous as it is credulous, but never one or the other at the appropriate moment—was profoundly shocked by the advent of this very work amid the dazzlement of *avant-garde* Paris in the early twenties.

The exploratory range that in another composer would dissipate the personality seems to strengthen it in Stravinsky's case. He has never had to concern himself with careful nurturing of an "individual" style, for the very reason, perhaps, that he has so firm a reliance on the "integral man," armed, as he puts it, with all the resources of his senses, his psychic powers, and his intellectual means. How then could the personality fail to realize itself? His modes of intellectual inquiry, authenticated by the resources of his whole being, do not sap the roots of his sensibilities; nor, unchecked by an intuition of the human limits and human necessities that are woven into the enduring conventions of any art, do they elevate purely conceptual systems into arbitrary ruling conventions of their own. No matter how abstract the modes of Stravinsky's thought, they take their departure from a concreteness of material.

In the end, perhaps, only this respect and submission to the nature of his materials—nothing more, nothing less—marks off the impassable gulf between the esthetic of Stravinsky and that of Schoenberg's rigid dodecaphonic practice.

Both men confronted an anarchic situation which the demise of classic tonality and the complete emancipation of the dissonance had created. Stravinsky accepted the free treatment of the dissonance as an empirical fact. He looked for no theoretical justification, such as Schoenberg's facile "scientific" equation of the dissonance with the "remoter consonances" of the over-tone series. But he did acknowledge "the eternal necessity to affirm the axis of our music and to recognize the existence of certain poles of attraction." This polarity of tone, to which the closed system of classical tonality was entirely subordinated with a kind of Euclidean beauty of definition,

was still operative in the unexplored fields of the newer geometries, as it were. It was for the composer's ear to orient him towards the centers of attraction in the new complexes of sound!

It requires more creative insight into the nature of artistic materials to re-involve what is durable in them into the issues of the present, than wholly to discard them in favor of some rootless and arbitrary logic—a logic which synthesizes its materials at the expense of the accumulated resources that constitute the life of a language. In this connection, it might be argued that a work like *Finnegan's Wake* operates in just this arbitrary way: the drastic reversal of traditional values in language. But arbitrariness, here, could only be said to apply, if at all, to Joyce's choice of subject. Given this subject—the dream-mind of H. C. Earwicker, the archetypal myths of *Here Comes Everyman*—then the technical device that enables Joyce to compress their symbolic motifs into the contrapuntal association of his word-complexes is entirely legitimate, necessary in fact. This device has its origin in Lewis Carroll's portmanteau-word: several meanings packed up into one word. Like those mathematical systems which, elaborated at first for no given purpose, uncover later on an unexpected richness of application, Carroll's device finds an unexpected resonance in the word-formations of the dream that Freud traced back to their multi-determined origins in the individual subconscious; and finds, finally, its symphonic elaboration in the intricate texture of Joyce's prose. Keys to *Finnegan's Wake* have been written. Yet, in its *retention* of the classic structural properties of language, in its syntactical balance and clarity, lies the most essential key to the work—without which it would welter in an inextricable confusion of hidden contexts from which no exegete could ever rescue it. As Mallarmé said: *Quel pivot . . . dans ces contrastes, à l'intelligibilité? il faut une garantie—La Syntaxe*—("What pivot for intelligibility in these contrasts? One needs a guarantee—Syntax.")

The guarantee of Syntax! Both Stravinsky and Schoenberg have each sought it in their characteristic ways: Stravinsky by a rigorous sense of the permanent elements of musical language, and by a rigorous submission to the limitations which these impose on the infinite variables of sonorous phenomena. In him, the ever-varying demands of the sensibilities, the incursions of fantasy, are balanced at each fine point by his intellectual grasp of the psychological limits of his materials. There is no split between sensibility and intellect,

but instead a wonderfully maintained tautness of balance between the two that is the hall-mark of his musical language.

In Schoenberg, the functions of sensibility and intellect, by the conflicting interests of their separate modes of being, are constantly unbalancing each other. The abandonment of tonality was for him no concomitant of new architectonic necessities, but went hand in hand with tenuity of mood, extremities of emotion, ever-retreating borderlands of being. The complete dissolution of tonality in the highly characteristic works of his middle 'atonal' period corresponds exactly to the disembodied and extenuated world they represent. The deep-grained romanticism of his nature was always dazzled by the notion of unconfinement, of fantasy—"freedom in manner of expression possible in our day only perhaps in dreams . . . in dreams of a possibility of expression which has no regard for the perceptive faculties of a contemporary audience. . . ." But the *terra incognita* he thus explored was no uncharted land of our world, but a world of its own, infinitely more remote than Debussy's, and always exercising that special enchantment of the never-never lands.

To have wholly trusted himself to the unique world which his fantasy had created would have been an authentic solution, but would have required a quality he did not possess—what Keats, speaking of Shakespeare, called "Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." But the demands of Schoenberg's formidable if uneasy intellectuality supervened. The necessity of counter-balancing this special world of his with the architectural scope of that world of the classics he so loved led him to question what larger formal possibilities could exist in a technique, which in this particular body of work could only balance—as he said—extreme emotionality with extraordinary shortness; or else, depend on a text for greater expansion. And so, by the aggravated casuistry of his intellectual needs, Schoenberg was impelled to interpolate an arbitrarily conceived syntactical schema of his own into a material the nature of whose origins was almost wholly expressive. That is, perhaps, the essential and tragic dichotomy of Schoenberg's evolution.

# Gigue

$\text{♩} = 112-116$

Via's row

Violino

marc. mf

24

Viola

marc. mf

25

Vln.

Via.

Violoncello

marc. mf

Vc's row

sim.

26

27

Via's row

pizz.

B. & H. 17447

Septet, by Igor Stravinsky. Opening of final movement.

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# Reference Articles on American Composers

## An Index

prepared by Sheila Keats

**EDITOR'S NOTE:** Walter Hendl's essay on The Music of Peter Mennin (*JUILLIARD REVIEW*, Spring, 1954) was the first of a series on American composers that will appear from time to time in *THE JUILLIARD REVIEW*. Such a series will, we hope, carry on the valuable service performed by the magazine *Modern Music*. Until it ceased publication in 1947, *Modern Music* had published articles on twenty-seven American composers. Studies of individual composers have also appeared occasionally, over a number of years, in *The Musical Quarterly*, *The Music Review* and *Music and Letters*. More recently, the *Bulletin of The American Composers Alliance* has featured musical "profiles" of some of ACA's members. There are today, however, a number of composers who have reached maturity and whose works have not received critical attention of this sort; there are still others, older composers, whose output now requires further study and appraisal. *THE JUILLIARD REVIEW* will give its first attention to those composers whose work has not yet been the subject of reference articles, and to those on whom available published material is out of date. In the latter category, we are happy to present, in this issue, an article by Frederic Waldman on Edgard Varèse.

For the information and convenience of many readers who have requested such a checklist, we publish below an index of serious studies of American composers that have appeared to date in the magazines mentioned above. No material appearing in books or compilations has been included. All the articles listed are more or less broad general studies of the composers' works and styles; no attempt has been made to list articles, however interesting, that are confined to criticism of single works, unless they may be considered as supplementary to general articles preceding them in the Index.

In addition to the standard bibliographical data, a brief description of each article has been included as an aid in using the index for specific reference purposes. The index is arranged alphabetically; where there are several articles concerning a single composer, they are arranged chronologically.

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### ANTHEIL, GEORGE

*George Antheil*, by Randall Thompson. *Modern Music*, Vol. VIII, No. 4, May-June 1931. *American Composers Series: V*. A general survey of the work and career of Antheil to date of article. List of works including title, medium, date of composition, publisher.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXIX, No. 4, October 1953. A discussion, both musical and literary, of the opera *Volpone*. Some musical analysis; a few musical examples.

BARBER, SAMUEL

*Samuel Barber*, by Robert Horan. *Modern Music*, Vol. XX, No. 3, March-April 1943. *American Composers Series: XIX*. A discussion of Barber's work that makes a serious attempt at evaluation. Several works are discussed as detailed examples of specific techniques. A few musical examples. List of works including title, medium, date, authors of texts, publisher.

*The Music of Samuel Barber*, by Nathan Broder. *Musical Quarterly*, Vol. XXXIV, No. 3, July 1948. A short but thorough article analyzing, in technical terms, the characteristics of Barber's music, examined chronologically. Several musical examples. List of works including title, medium, date, authors of texts, 1st pf. data, available recordings, publisher.

*Current Chronicle—New York*, by Nathan Broder. *Musical Quarterly*, Vol. XXXVI, No. 2, April 1950. A review-analysis of the *Piano Sonata* utilizing a few musical examples.

*Barber's Piano Sonata Opus 26*, by Hans Tischler. *Music and Letters*, Vol. XXXIII, No. 4, October 1952. An essay which analyzes the work's structure.

BECKER, JOHN J.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXIX, No. 3, July 1953. A biographical sketch of Becker and a brief survey of his work and style incorporated into a review and analysis of his *Horn Concerto in F*. A few musical examples.

BERGER, ARTHUR

*Arthur Berger*, by P. Glanville-Hicks. *ACA Bulletin*, Vol. III, No. 1, Spring 1953. An essay discussing the elements of Berger's style. Brief biographical note. List of works including title, medium, date of composition, 1st pf. data, commission data, pf. time required, available recordings, extracts from reviews, publisher.

BERNSTEIN, LEONARD

*Young America: Bernstein and Foss*, by Irving Fine. *Modern Music*, Vol. XXII, No. 4, May-June 1945. A short, fairly technical discussion of the work of these two composers. A few musical examples.

*Leonard Bernstein*, by Peter Gradenwitz. *The Music Review*, Vol. X, No. 3, August 1949. An extended essay describing Bernstein's style with reference to his biography and probable influences. Several compositions are outlined and an attempt is made to evaluate the composer. Several musical examples.

BLITZSTEIN, MARC

*Marc Blitzstein*, by Henry Brant. *Modern Music*, Vol. XXIII, No. 3, Summer 1946. *American Composers Series: XXV*. A study of Blitzstein's esthetic including influences upon his style, the composer's own assertions as exemplified in his dramatic works, and brief mention of several compositions. A non-technical discussion. List of works including title, medium, date of composition, publisher.

BLOCH, ERNEST

*Ernest Bloch*, by Guido M. Gatti. *Musical Quarterly*, Vol. VII, No. 1, January 1921. A psychological study of Bloch's work, attempting to explain its "meaning," its psychological, dramatic, philosophic significance, its "Hebrew" character. Includes brief biographical sketch. One musical extract. List of compositions until 1920 including title, medium, date of composition, authors of texts, publisher.

*Ernest Bloch*, by Roger Huntington Sessions. *Modern Music*, Vol. V, No. 1, November-December 1927. *American Composers Series: I*. A general essay which investigates briefly Bloch's esthetic aims and works to date, attempting to define the "Jewish" character of his music, to generalize upon the bulk of his work rather than to analyze any one work or group of works in technical detail.

*The Later Works of Ernest Bloch*, by Dika Newlin. *Musical Quarterly*, Vol. XXXIII, No. 4, October 1947. An analysis of the works written between 1921 and 1947. Analyses are in musical terms, and some attempt is made to examine Bloch's music for elements of Hebraism. Numerous musical examples.

*Ernest Bloch and Modern Music*, by John Hastings. *The Music Review*, Vol. X, No. 2, May 1949. A philosophic-psychological evaluation of Bloch's music with reference to several works. An interpretative essay rather than an analysis.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XL, No. 2, April 1954. A penetrating and sympathetic appraisal. A few musical examples.

BOWLES, PAUL

*Paul Bowles: American Composer*, by P. Glanville-Hicks. *Music and Letters*, Vol. XXVI, No. 2, April 1945. A musical profile which discusses the man and his works in a semi-technical manner. Several musical examples. List of works including title, medium, date, publisher; also interesting trivia.

BRANT, HENRY

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XL, No. 3, July 1954. A short, general discussion of Brant's style, followed by somewhat more detailed reviews of *Antiphony No. 1*, *Ceremony*, and *Millennium No. 2*.

CAGE, JOHN

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXVIII, No. 1, January 1952. An extended discussion of Cage's experiments with sound, his philosophy of "sound" and music, and an explanation of the compositional and performance techniques utilized. Two compositions, *Imaginary Landscape* and *Music of Changes*, are reviewed. Included is a brief discussion of the work of some of Cage's disciples.

CARPENTER, JOHN ALDEN

*John Alden Carpenter*, by Felix Borowski. *Musical Quarterly*, Vol. XVI, No. 4, October 1930. An essay surveying Carpenter's works which includes brief descriptions of the music. List of works including title, medium, date of composition, date of publication.

*J. A. Carpenter, American Craftsman*, by Olin Downes. *Musical Quarterly*, Vol. XVI, No. 4, October 1930. A non-technical appreciation presenting a general survey of Carpenter's work and an attempt to evaluate it, both in its own terms and as a contribution to the development of American music.

*John Alden Carpenter*, by John Tasker Howard. *Modern Music*, Vol. IX, No. 1, November-December 1931. *American Composers Series: VI*. A descriptive rather than technical discussion of Carpenter's work, making some attempt to place Carpenter in his proper position as an American as well as a "modern" composer.

CARTER, ELLIOTT

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXVII, No. 1, January 1951. A general study of Carter's work, with an analysis of the *Sonata for Violoncello and Piano*. A few musical examples.

*Elliott Carter*, by Abraham Skulsky. *ACA Bulletin*, Vol. III, No. 2, Summer 1953. An interesting, relatively technical chronological survey of Carter's work. Numerous musical examples. List of works including title, medium, date of composition, in some cases authors of texts, 1st pf. data, commission data, pf. time required, available recordings, extracts from reviews, publisher.

CHADWICK, GEORGE W.

*George W. Chadwick*, by Carl Engel. *Musical Quarterly*, Vol. X, No. 3, July 1924. An extensive biographical study making some general reference to the music. List of works including title, medium, key, opus no., date of publication, in some cases date of composition and 1st pf. data, publisher.

CHANLER, THEODORE

*The Songs of Theodore Chanler*, by Robert Tangeman. *Modern Music*, Vol. XXII, No. 4, May-June 1945. A general discussion of Chanler's voice and piano technique, utilizing numerous musical examples. List of songs including title, author of text, date of composition, publisher.

COPLAND, AARON

*Aaron Copland*, by Virgil Thomson. *Modern Music*, Vol. IX, No. 2, January-February 1932. *American Composers Series: VII*. A discussion of the character of Copland's work with little technical analysis. Each of the elements of Copland's compositional technique is assigned possible derivations in an attempt to prove the general eclecticism of the younger composers as represented by Copland. List of works including title, medium, date of composition, publisher.

*Current Chronicle—Copland, Harris, Schuman*, by Paul Rosenfeld. *Musical Quarterly*, Vol. XXV, No. 3, July 1939. An extensive discussion, serving as one of the first serious appreciations of the work of these three composers.

*Aaron Copland's Piano Sonata*, by John Kirkpatrick. *Modern Music*, Vol. XIX, No. 4, May-June 1942. An essay which explains, in general, semi-technical terms, the structure and "content" of the *Sonata*, comparing it with and placing it in relation to other, earlier works.

*The Music of Aaron Copland*, by Arthur V. Berger. *Musical Quarterly*, Vol. XXXI, No. 4, October 1945. A biographical profile including casual mention of his works, followed by a detailed technical analysis of several Copland scores and general conclusions, in technical terms, concerning his style and his contribution to contemporary musical life. Numerous musical examples. List of works including title, medium, date of completion, authors of texts, 1st pf. data, publisher.

*Copland as a Film Composer*, by Frederick W. Sternfeld. *Musical Quarterly*, Vol. XXXVII, No. 2, April 1951. An extended discussion of Copland's work for films, especially the score for *The Heiress*, which is particularly concerned with music as an aid to dramatic values. Several musical examples. Bibliography of scores and films consulted.

*Current Chronicle—New York*, by Israel Citkowitz. *Musical Quarterly*, Vol. XL, No. 3, July 1954. A review of the opera *The Tender Land*, discussing the evolution of Copland's musical style.

## COWELL, HENRY

*Henry Cowell*, by Edwin Gerschefski. *Modern Music*, Vol. XXIII, No. 4, Fall 1946. *American Composers Series: XXVI*. A technical discussion of Cowell's work and experiments. A few musical examples. List of works including title, medium, date of composition, publisher.

*ACA Bulletin*, Vol. III, No. 4, Winter 1953-54. The music of Henry Cowell is the special feature of this issue which includes articles by Virgil Thomson and Jay S. Harrison, as well as a *Catalog of Henry Cowell Compositions* listing title, medium, date of composition, pf. time required, available recordings, extracts from reviews, publisher.

## CRESTON, PAUL

*Paul Creston*, by Henry Cowell. *Musical Quarterly*, Vol. XXXIV, No. 4, October 1948. An analysis of Creston's style, derived largely from Creston's own statements. Several musical examples. List of works including title, opus no., medium, date of composition, 1st pf. data, publisher.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXVII, No. 1, January 1951. A general analysis and review of the *Symphony No. 3*. A few musical examples.

# FINE, IRVING

*Current Chronicle—Boston*, by Leonard Burkat. *Musical Quarterly*, Vol. XXXV, No. 2, April 1949. A short biographical sketch which discusses Fine's general style, followed by a review-analysis of the *Toccata Concertante*. A few musical examples.

# FOSS, LUKAS

see Bernstein, Leonard, above.

*Current Chronicle—Boston*, by Leonard Burkat. *Musical Quarterly*, Vol. XXXVI, No. 3, July 1950. A descriptive study of the cantata *Song of Anguish* including a few musical examples.

*Current Chronicle—Los Angeles*, by Lawrence Morton. *Musical Quarterly*, Vol. XXXIX, No. 4, October 1953. A thorough review of *A Parable of Death* from the literary, dramatic, and musical points of view. A few musical examples.

# GERSHWIN, GEORGE

*George Gershwin*, by Virgil Thomson. *Modern Music*, Vol. XIII, No. 1, November-December 1935. A general discussion, primarily concerning *Porgy and Bess* with an essentially esthetic approach.

*The Future of Gershwin*, by Frederick Jacobi. *Modern Music*, Vol. XV, No. 1, November-December 1937. A general appraisal of Gershwin's music discussing the relative merits of his "serious" and "popular-theatre" music.

# GILBERT, HENRY F.

*An American Composer*, by Olin Downes. *Musical Quarterly*, Vol. IV, No. 1, January 1918. An attempt to prove, through biographical detail and references to compositions, that Gilbert is an "American" composer in terms of the characteristics of his music. One musical extract.

*American Figure with Landscape*, by Elliott Carter. *Modern Music*, Vol. XX, No. 4, May-June 1943. A sensitive retrospective appraisal of Gilbert's work and his place in American music.

# GOEB, ROGER

*Roger Goeb*, by Otto Luening. *ACA Bulletin*, Vol. II, No. 2, June 1952. A brief discussion of Goeb's style and esthetic, including excerpts from reviews and brief biographical entry. One musical example. List of works, 1942-52, including title, medium, pf. time, location of first pf., publisher.

# GRAINGER, PERCY

*Percy Grainger, the Music and the Man*, by Cyril Scott. *Musical Quarterly*, Vol. II, No. 3, July 1916. A brief musico-biographical sketch.

*Percy Grainger, Cosmopolitan Composer*, by Charles W. Hughes. *Musical Quarterly*, Vol. XXIII, No. 2, April 1937. An appraisal of Grainger's use of folk material, his methods of adaptation, instrumental techniques, sources of inspiration. One musical example.

GRIFFES, CHARLES T.

*The Songs of Charles T. Griffes*, by William Treat Upton. *Musical Quarterly*, Vol. IX, No. 3, July 1923. A fairly technical survey of Griffes' songs, attempting to trace the development of his style through early derivations to the attainment of a personal idiom. Many musical examples. List of songs including titles, authors of texts, dates of publication, in some cases dates of composition.

*Charles T. Griffes As I Remember Him*, by Marion Bauer. *Musical Quarterly*, Vol. XXIX, No. 3, July 1943. A detailed memoir including comments on Griffes' works. A few musical examples.

GRUENBERG, LOUIS

*Louis Gruenberg*, by A. Walter Kramer. *Modern Music*, Vol. VIII, No. 1, November-December 1930. *American Composers Series III*. A general, non-technical survey of works to 1930. List of works including title, medium, opus no., publisher.

HAIEFF, ALEXEI

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXVIII, No. 3, July 1952. A brief analytical description of the *Concerto* for pianoforte and orchestra. Two musical examples.

HANSON, HOWARD

*Howard Hanson*, by Burnet C. Tuthill. *Musical Quarterly*, Vol. XXII, No. 2, April 1936. A brief technical discussion including biographical data and mention of several works with an attempt made to define Hanson's style. A few musical examples. List of works including title, medium, opus no., date of composition, publisher.

*Howard Hanson*, by Martha Alter. *Modern Music*, Vol. XVIII, No. 2, January-February 1941. *American Composers Series: XVI*. An essay describing Hanson's style with reference to his background and tastes. List of works including title, medium, date of composition, in some cases authors of texts, publisher.

HARRIS, ROY

*Roy Harris*, by Arthur Farwell. *Musical Quarterly*, Vol. XVIII, No. 1, January 1932. A technical discussion of Harris' work, its component elements, his methods, his esthetic. Several musical examples.

*Roy Harris*, by Walter Piston. *Modern Music*, Vol. XI, No. 2, January-February 1934. *American Composers Series: XI*. A somewhat technical discussion of Harris' work in which general conclusions about compositional techniques are supported by specific examples from the works. Numerous musical examples. List of works including title, medium, date of composition, publisher.

*The Quintet of Roy Harris*, by Arthur Mendel. *Modern Music*, Vol. XVII, No. 1, October-November 1939. A technical review of the RCA Victor recording (Coolidge Quartet with Johanna Harris) discussing the music rather than the performance. Some analysis, some musical examples.

see Copland, Aaron, above.

*The Harmonic Idiom of Roy Harris*, by Robert Evett. *Modern Music*, Vol. XXIII, No. 2, Spring 1946. A thorough, technical discussion of Harris' harmonic usage, liberally illustrated with musical examples.

*Roy Harris*, by Nicholas Slonimsky. *Musical Quarterly*, Vol. XXXIII, No. 1, January 1947. A musically literate profile in which biographical and personal details are subordinated to a careful consideration of the music. Includes a check-list of Harris characteristics. Numerous musical examples. List of works including title, medium, date of composition, performers of premieres, available recordings, titles of published extracts, publisher.

#### HILL, EDWARD BURLINGAME

*Edward Burlingame Hill*, by George Henry Lovett Smith. *Modern Music*, Vol. XVI, No. 1, November-December 1938. *American Composers Series: XIV*. A general survey and evaluation of Hill's works. List of compositions including title, medium, date of composition.

#### HOVHANESS, ALAN

*Alan Hovhaness*, by Oliver Daniel. *ACA Bulletin*, Vol. II, No. 3, October 1952. A biographical sketch including general reference to the music and extracts from reviews. List of works including title, medium, date of composition, 1st pf. data, pf. time, extracts from reviews, publisher.

#### IVES, CHARLES

*Charles Ives*, by Henry Cowell. *Modern Music*, Vol. X, No. 1, November-December 1932. *American Composers Series: IX*. A discussion of a comparatively technical nature which includes a brief biographical sketch. List of compositions including title, medium, approximate date of composition, publisher.

*Charles Ives: The Man and His Music*, by Henry Bellamann. *Musical Quarterly*, Vol. XIX, No. 1, January 1933. A relatively technical profile which discusses both the psychology of the man as a composer and the musical esthetic and techniques evidenced in his music. A few musical examples.

*One Hundred and Fourteen Songs*, by Aaron Copland. *Modern Music*, Vol. XI, No. 2, January-February 1934. A moderately technical discussion and evaluation of Ives' songs.

*Ives' Concord Sonata*, by Paul Rosenfeld. *Modern Music*, Vol. XVI, No. 2, January-February 1939. A somewhat technical review of the "first complete public performance" of the *Concord Sonata*.

*The Case of Mr. Ives*, by Elliott Carter. *Modern Music*, Vol. XVI, No. 3, March-April 1939. A further review, this time following the first and second New York performances of the *Concord Sonata*, including a short general essay on Ives and a critical evaluation of this work.

*Ives Today: His Vision and Challenge*, by Elliott Carter. *Modern Music*, Vol. XXI, No. 4, May-June 1944. A short profile describing Ives and his work in general terms.

*Four Symphonies by Charles Ives*, by Bernard Herrmann. *Modern Music*, Vol. XXII, No. 4, May-June 1945. A technical discussion of the symphonies, employing numerous musical examples.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXV, No. 3, July 1949. An analysis of Ives' three piano sonatas, with special emphasis placed upon the *Three Page Sonata*. A few musical examples.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXVII, No. 3, July 1951. An analysis of the *Symphony No. 2* containing a few musical examples.

#### JACOBI, FREDERICK

*Frederick Jacobi*, by David Diamond. *Modern Music*, Vol. XIV, No. 3, March-April 1937. *American Composers Series: XIII*. A somewhat technical discussion of the style and output of Jacobi, including an evaluation approached in general terms. A few musical examples. List of compositions including title, medium, date of composition, publisher.

#### KIRCHNER, LEON

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXV, No. 4, October 1949. A brief biographical sketch and discussion of the *Duo for Violin and Piano* and the *Piano Sonata*. Two musical examples.

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXVIII, No. 2, April 1952. A review of the *Sinfonia in Two Parts* which evaluates the work in literary terms and analyzes its structure in musical ones. Reference is also made to earlier works and general style characteristics of Kirchner's work. A few musical examples.

#### LOEFFLER, CHARLES MARTIN

*Charles Martin Loeffler*, by Carl Engel. *Musical Quarterly*, Vol. XI, No. 3, July 1925. A biographical sketch including a slightly technical survey of Loeffler's work. List of works including title, medium, opus no., date of publication, in some cases date of composition, in some cases 1st pf. data, publisher.

*Charles Martin Loeffler*, by Edward Burlingame Hill. *Modern Music*, Vol. XIII, No. 1, November-December 1935. A general survey of Loeffler's work, background, and place in the musical scene.

#### LUENING, OTTO

*Otto Luening*, by Jack Beeson. *ACA Bulletin*, Vol. III, No. 3, Autumn 1953. A general essay which considers both the man and his music. List of works including title, medium, date of composition, authors of texts, pf. time, publisher.

#### MACDOWELL, EDWARD

*Edward MacDowell—As I Knew Him*, by T. P. Currier. *Musical Quarterly*, Vol. I, No. 1, January 1915. A long biographical sketch of the man including general references to his music.

MASON, DANIEL GREGORY

*Daniel Gregory Mason*, by Burnet C. Tuthill. *Musical Quarterly*, Vol. XXXIV, No. 1, January 1948. An appreciation which presents a general survey of Mason's work and style. A few musical examples. List of works including title, medium, opus no., date of composition, authors of texts, 1st pf. data, publisher.

MENNIN, PETER

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXV, No. 1, January 1949. A discussion of Mennin's style in general, the *Third Symphony* in particular. A few musical examples.

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXIX, No. 2, April 1953. A concise analysis of the *Concertato* which relates it to Mennin's style as exemplified by earlier works. A few musical examples.

*The Music of Peter Mennin*, by Walter Hendl. *The Juilliard Review*, Vol. I, No. 2, Spring 1954.

MOORE, DOUGLAS

*Douglas Moore*, by Otto Luening. *Modern Music*, Vol. XX, No. 4, May-June 1943. *American Composers Series: XX*. A general, chronological survey of Moore's work which includes brief descriptions of several works. List of compositions including title, medium, authors of texts, date of composition, publisher.

ORNSTEIN, LEO

*Ornstein and Modern Music*, by Charles L. Buchanan. *Musical Quarterly*, Vol. VI, No. 2, April 1918. A general, literary attempt to explain and characterize Ornstein's music and its place in the contemporary scene.

PARKER, HORATIO

*A Study of Horatio Parker*, by David Stanley Smith. *Musical Quarterly*, Vol. XVI, No. 2, April 1930. A biographical study of the man with some reference to his works. List of works including title, medium, authors of texts, 1st pf. data, interesting trivia, opus no., date of composition, publisher.

PISTON, WALTER

*Walter Piston, Classicist*, by Israel Citkowitz. *Modern Music*, Vol. XIII, No. 2, January-February 1936. *American Composers Series: XII*. An analysis of Piston's work through a discussion of musical form, both in general esthetic terms and in relation to Piston's music. Several musical examples. List of compositions including title, medium, date of composition, publisher.

*Piston's Violin Sonata*, by Ross Lee Finney. *Modern Music*, Vol. XVII, No. 4, May-June 1940. A concise review of the Columbia recording. (Louis Krasner, violinist; Walter Piston, pianist) A few musical examples.

Walter Piston, by Elliott Carter. *Musical Quarterly*, Vol. XXXII, No. 3, July 1946. An extensive profile of the man followed by an analysis of several of the works. A technical discussion modified by literary allusions. Several musical examples. List of compositions including title, medium, date of composition, 1st pf. data, available recordings, publisher. Also included are books by Piston.

#### PORTER, QUINCY

Quincy Porter, by Herbert Elwell. *Modern Music*, Vol. XXIII, No. 1, Winter 1946. *American Composers Series: XXIV*. A brief, generally non-technical musical portrait. A few musical examples. List of works including title, medium, date of composition, publisher.

#### RIEGGER, WALLINGFORD

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXIV, No. 4, October 1948. An analysis of Riegger's *Third Symphony* which is in turn utilized to exemplify general style characteristics found in his music. Several musical examples.

*The Music of Wallingford Riegger*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXVI, No. 1, January 1950. A lengthy and thorough study of Riegger's work including a biographical sketch, a chronological consideration of his development, and a discussion of each of the elements of his style, analyzed and documented. Several musical examples. List of works including title, medium, opus no., date of composition, 1st pf. data, publisher.

*Wallingford Riegger*, by Elliott Carter. *ACA Bulletin*, Vol. II, No. 1, February 1952. Brief general note describing Riegger's style; short biographical entry included. One musical extract. Bibliography of magazine articles.

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXVIII, No. 3, July 1952. A short article presenting analyses, from a composer's point of view, of the cantata *In Certainty of Song* and also *Non Vincit Malitia*, including a short statement of Riegger's describing his esthetic. A few musical examples.

#### ROGERS, BERNARD

Bernard Rogers, by Howard Hanson. *Modern Music*, Vol. XXII, No. 3, March-April 1945. *American Composers Series: XXIII*. A general discussion of Rogers' work and style; an appreciation rather than an appraisal. List of works including title, medium, date of composition, publisher.

*Bernard Rogers*, by David Diamond. *Musical Quarterly*, Vol. XXXIII, No. 2, April 1947. A general discussion of the character of Rogers' work with special emphasis upon *The Passion*, illustrated with many musical examples. A brief biographical sketch is included. List of works including title, medium, date, 1st pf. data, publisher.

# RUGGLES, CARL

*Carl Ruggles*, by Charles Seeger. *Musical Quarterly*, Vol. XVIII, No. 4, October 1932. A profile of the man and the composer, followed by a brief technical discussion of the music and an extended consideration of the esthetic. One musical extract.

# SAMINSKY, LAZARE

*Lazare Saminsky*, by Nicholas Slonimsky. *Modern Music*, Vol. XII, No. 2, January-February 1935. A short but rather thorough discussion, in technical terms, of Saminsky's music.

# SCHUMAN, WILLIAM

*Young American—William Schuman*, by Leonard Bernstein. *Modern Music*, Vol. XIX, No. 2, January-February 1942. An appraisal of the *Third Symphony* and discussion of Schuman's earlier work.

see Copland, Aaron, above.

*William Schuman*, by Alfred Frankenstein. *Modern Music*, Vol. XXII, No. 1, November-December 1944. *American Composers Series: XXII*. A discussion, in primarily general terms, of Schuman's work and style. A few musical examples. List of works including title, medium, date of composition, publisher.

*The Music of William Schuman*, by Nathan Broder. *Musical Quarterly*, Vol. XXXI, No. 1, January 1945. A thorough discussion of Schuman's craft and music, including an attempt to define his esthetic and to trace probable sources of outside influences. Numerous musical examples. List of works including title, medium, authors of texts, date of completion, 1st pf. data, publisher.

*Current Chronicle—New York*, by Nathan Broder. *Musical Quarterly*, Vol. XXXVI, No. 2, April 1950. A review-analysis of the *Violin Concerto*. Two musical examples.

*Current Chronicle—New York*, by Richard F. Goldman. *Musical Quarterly*, Vol. XXXVII, No. 2, April 1951. An analysis of *Judith* including a few musical examples.

*Current Chronicle—New York*, by Aaron Copland. *Musical Quarterly*, Vol. XXXVII, No. 3, July 1951. A general analysis of the *String Quartet No. 4*, approached in musical terms. One musical example.

*Current Chronicle—Philadelphia*, by Vincent Persichetti. *Musical Quarterly*, Vol. XXXVIII, No. 2, April 1952. A short formal analysis of the *Sixth Symphony*. Several musical examples.

# SESSIONS, ROGER HUNTINGTON

*Roger Huntington Sessions*, by Mark Brunswick. *Modern Music*, Vol. X, No. 4, May-June 1933. *American Composers Series: X*. A somewhat technical discussion of Sessions' work which attempts to trace the development of his craft.

*Roger Sessions' String Quartet*, by Edward T. Cone. *Modern Music*, Vol. XVIII, No. 3, March-April 1941. An analysis, harmonic and formal, of the work, stressing the first movement. A short, neat, verbal summation. A few musical examples.

*Roger Sessions: Portrait of an American Composer*, by Mark A. Schubart. *Musical Quarterly*, Vol. XXXII, No. 2, April 1946. A general essay, approached in musical terms, concerning the characteristics of Sessions' music, with reference made to several works. Numerous musical examples. Biographical study included. List of works including title, medium, date, 1st pf. data, publisher.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXVI, No. 1, January 1950. An analysis of the *First Symphony* including a few musical examples.

### SHEPHERD, ARTHUR

*Arthur Shepherd*, by Denoe Leedy. *Modern Music*, Vol. XVI, No. 2, January-February 1939. *American Composers Series: XV*. A technical essay including a brief biographical sketch and mention of general style characteristics illustrated by reference to particular works. List of compositions including title, medium, date of composition, publisher.

*Arthur Shepherd*, by William S. Newman. *Musical Quarterly*, Vol. XXXVI, No. 2, April 1950. A biographical study which forms a serious consideration of Shepherd's works analyzed in musical terms. Several musical examples. List of works including title, medium, authors of texts, date of composition, 1st pf. data, publisher.

### SOWERBY, LEO

*Leo Sowerby*, by Burnet C. Tuthill. *Musical Quarterly*, Vol. XXIV, No. 3, July 1938. A brief biographical sketch followed by an analysis of Sowerby's technique and a brief survey of the more important works in each medium. A few musical examples. List of works including title, medium, date, publisher.

### THOMPSON, RANDALL

*Randall Thompson*, by Quincy Porter. *Modern Music*, Vol. XIX, No. 4, May-June 1942. *American Composers Series: XVIII*. A short but comparatively thorough discussion of Thompson's compositional techniques and works. A few musical examples. List of works including title, medium, date of composition, authors of texts, publisher.

*The Music of Randall Thompson*, by Elliot Forbes. *Musical Quarterly*, Vol. XXXV, No. 1, January 1949. A careful, thorough survey of Thompson's work in which individual compositions are analyzed in some detail, and from which general conclusions concerning style characteristics can be drawn. A well-balanced approach which includes both musical analysis and literary description. A few biographical details are included. Numerous musical examples. List of works including title, medium, authors of texts, date of completion, 1st pf. data, available recordings, publisher.

# THOMSON, VIRGIL

*Virgil Thomson*, by Samuel L. M. Barlow. *Modern Music*, Vol. XVIII, No. 4, May-June 1941. *American Composers Series: XVII*. A general discussion of Thomson's music which mentions several works, but relies, for the most part, upon biographical details concerning the composer. List of works including title, medium, authors of texts, date of composition, publisher.

*Current Chronicle—New York*, by Frederick W. Sternfeld. *Musical Quarterly*, Vol. XXXV, No. 1, January 1949. A thorough discussion of Thomson's score for the film *Louisiana Story*. A few musical examples.

*Virgil Thomson*, by P. Glanville-Hicks. *Musical Quarterly*, Vol. XXXV, No. 2, April 1949. A fairly technical discussion of Thomson's work containing several musical examples. List of works including title, medium, authors of texts, date of completion, publisher.

*Current Chronicle—New York*, by Henry Cowell. *Musical Quarterly*, Vol. XXXV, No. 4, October 1949. An analysis, in terms of composition upon a tone row, of *A Solemn Music*. A few musical examples.

*Virgil Thomson's Four Saints in Three Acts*, by Everett Helm. *The Music Review*, Vol. XV, No. 2, May 1954. A review of the dramatic as well as musical considerations, in which the music is considered in relation to early American hymn-tune style. Several musical examples.

# VARESE, EDGARD

*The Music of Edgard Varèse*, by Henry Cowell. *Modern Music*, Vol. V, No. 2, January-February 1928. *American Composers Series: II*. A technical analysis of Varèse's compositional style including some consideration of his aims as well as his methods. Numerous musical examples.

# WAGENAAR, BERNARD

*Bernard Wagenaar*, by Donald Fuller. *Modern Music*, Vol. XXI, No. 4, May-June 1944. *American Composers Series: XXI*. A fairly technical essay which includes a somewhat detailed analysis of the *Violin Concerto* as well as mention of several other works. A few musical examples. List of works including title, medium, date of composition, authors of texts, publisher.

# WHITHORNE, EMERSON

*Emerson Whithorne*, by Richard Hammond. *Modern Music*, Vol. VIII, No. 2, January-February 1931. *American Composers Series: IV*. A general discussion of Whithorne's work approached in musical terms. List of compositions including title, medium, opus no., publisher.

# Thoughts After A Festival

*by Jacques de Menasce*

The manifestation known as "Music of the Twentieth Century" with the subtitle "International Convention for Contemporary Music," which took place in Rome during the first two weeks of April, was both significant and constructive. Boldly planned, and executed with energy and efficiency in the face of many harassing difficulties, this Festival achieved its goals in a transcendent manner and left all those who had attended with a clear impression of unusual experience. For this, a vote of thanks goes to the Convention's Secretary General, Nicolas Nabokov, the person responsible for the original initiative and for the organization and flawless unfolding of a vast and complex program. The Convention itself was subdivided into three categories: the Congress of Composers, Interpreters and Music Critics; the International Competition "Prizes for works of the Twentieth Century"; and a substantial series of public performances including opera, symphony and chamber music. These activities drew participants and observers of uncommon dis-

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Jacques de Menasce's essay *Richard Strauss in Retrospect* appeared in the Spring, 1954, issue of *The Juilliard Review*. Mr. de Menasce has recently given performances of his own

music in Switzerland and in Luxembourg, and has been represented in this country by his song cycle *Outrenuit*, performed at the Aspen Festival of Music.

inction from many countries, and the assembly was remarkable both for quantity and quality. The stimulus thus created was considerable and many valuable opportunities were offered for candid exchange on a high level of experience and achievement.

The objectives were similar to those outlined in 1952 for the "Festival of the Twentieth Century" in Paris, namely: the broad diffusion of contemporary music to large audiences over a prolonged period of time and under the best possible conditions. These basic aims were realized in Rome with somewhat different principles applied to program-making and with more attention given to less-known masterpieces, to first performances and to the substantial display of music by younger composers. Also new was the constructive idea of commissioning works for a competition. This innovation yielded surprisingly good results and the misgivings one may have entertained regarding competitions of this kind were dispelled after hearing several excellent works, prize-winning or not, that would probably never have been written without the incentive of an important occasion. Amounting practically to a festival within a festival, this feature in itself would have justified the event by the advantages brought to a number of deserving young men, all of whom are facing the problems of newer music with courage and consistency. But this was merely a contribution in detail compared to the exceptional situation created for the benefit of contemporary music generally. In this connection it must be understood that the Convention itself was limited to a couple of hundred members, but that for two consecutive weeks concerts were given, afternoon and night, to capacity audiences in large halls, and that furthermore most of these concerts were broadcast. Thus for two weeks, large but only partly professional audiences enjoyed the opportunity to form more solid opinions on the music of our time and to gain information on a wider scale about many of its essential aspects.

This was one of the major merits of the Festival, as was the decision to include a generous proportion of twelve-tone works. The appraisal of such works was thus made possible on a broader basis and under better conditions than usual, since this music is often dispensed either piecemeal and in uncongenial surroundings or in overdose and to specialized audiences. The service rendered was especially great when one considers that few schools of the past or the present have been as much discussed and as little performed.

Few names, also, have been so meaninglessly famous in the minds of so many people (and for so long a time) as that of Arnold Schoenberg. Yet how clearly one sees that among the rare figures to shape the musical physiognomy of an epoch, his stands out as one of the absolutely authentic and as such, with Debussy and Stravinsky, as one of those to whom such epochs are unavoidably committed until, in turn, their heritage has been absorbed. The overall influence of these three masters on newer music of every conceivable kind was evident beyond discussion at this Festival, and the integration of their individual characteristics was even more apparent in the works of the younger men. It must have occurred to the attentive follower that contemporary music has evolved with convincing logic and that, far from being a babel of conflicting trends and idioms, it has advanced with a degree of unanimity into a common ground now well established in the values of a closely related output. He may also have realized that the common denominator of this interrelation is harmony, in its gradual emancipation from the traditional principles of tonality. This development was foreseen by Schoenberg at the beginning of this century, and outlined by him around 1910 in his *Harmonielehre* on the basis of his own and other creative experiences, impressionism in particular.

Twelve-tone music was represented in Rome by its founding fathers and by their descendants of the second and third generations. Outstanding works in the latter categories were Dallapiccola's expressive *Canti Grechi*, the imaginative and well-wrought Overtures by Vladimir Vogel and Conrad Beck, the strong prize-winning Violin Concerto of Mario Peragallo and the work in that same form by Ben Weber. Further excellent impressions were made by the Piano Concerto of Karl Amadeus Hartmann, the *Epitaph for Garcia Lorca No. 2* by Luigi Nono, the *Seven Variations on "Les Roses" of Rilke* by Riccardo Malipiero and the score of Hans Werner Henze's opera *Boulevard Solitude*. The music of the younger twelve-tone composers is lively and varied in sonority; it is music of extreme contrast, charged with a bizarre intensity. It has assimilated and integrated elements of the utmost sensitivity that stem as much from impressionism as from the disembodied and stylized dodecaphonism of Anton von Webern, combining these with a Stravinskian feeling for pulsation and a love for explosive sound not unlike that of Varèse. This music is now often referred to as experimental, a definition altogether questionable when applied to the arts and one that should

be rejected once and for all and recognized for what it is: the invention of Philistines for their comfort, and of humbugs for the better exploitation of snobs. There may be some legitimacy in speaking of experiment with reference to such a movement as *Musique Concrète*, whose exponents are engaged in activities coming close to physical research, and who have not uncovered any tangible artistic values so far. When they have done so, their movement will cease to be experimental.

The younger twelve-tone music heard in Rome is neither experimental nor tentative in any way and it is music fully conscious of its heritage. Its composers are gifted and well-equipped musicians who are aware of their mission and who have accepted its responsibilities. Their idiom has freshness, and it is gratifying that they should be doing away with many of the esthetic bogies that have constantly obscured the truer significance of dodecaphony as a syntax. One salutes the disappearance in particular of one of this music's drearier hangovers from German romanticism, the perennial clarion call in deadly dotted eighths. Of these younger men, Luigi Nono, still in his twenties, strikes one as being the most imaginative and highly endowed.

One knows that the Italian contribution to the expansion of serial techniques is far from negligible, but the question has been raised why these methods should have been accepted so readily in a country that has shown little inclination to absorb intellectual procedures into its more recent musical production. The answer would seem to lie in the very absence, until recently, of such an inclination. The prevalent preoccupation with the more sensual aspects of operatic composition led in Italy to a dearth of symphonic and other related repertoire and, in consequence, to the absence of a well-founded national tradition in these areas. It is not quite clear why this should have been the case when one considers the weight of symphonic substance in the later work of Verdi which could well have served as a basis for such a tradition. This does not appear to have been recognized, and the Italian symphonists looked elsewhere for guidance: thus to Strauss at the turn of the century, later to French impressionism (Respighi), to Stravinsky (Casella, Rieti), to cosmopolitan modernism (G. F. Malipiero, Pizzetti, Petrassi), and now logically to Schoenberg as the source also least exploited so far. It might be remembered generally that twelve-tone principles were

as a rule surveyed more gracefully at first in countries with arrested or minor musical traditions, but overtly resisted in others where development was still guided by established national schools. Today, however, these principles are being considered in free communities everywhere, as the conviction grows that they are clearly subjectable to both personal and national idiosyncrasy.

If any proof were needed for the thesis that dodecaphony is a technique first and foremost, and best employed with freedom by those who have acquired such freedom by rights, this proof was supplied by Igor Stravinsky in the new *Septet*. It was to be expected that the exploratory temperament of this master would urge him sooner or later into examination of a method that had led to conclusions not unlike some of his own, but it was also to be expected that he would do this on no other than his own terms. For this there is confirmation in the approach by way of Anton von Webern, more congenial to him than the ways of either Schoenberg or Berg, in the refusal to abandon certain diatonic principles and in the refusal to embrace orthodoxy as shown by his limiting himself to the use of an eight-tone "row." The work revealed is a masterpiece of contrapuntal writing and a major contribution to contemporary chamber music. It is pervaded by the author's unmistakable personality in its themes, its rhythms and its sound, from the opening movement to the final Gigue, which is a cheerful reminder of that earlier one in the *Duo Concertante*. If it is true that this work has added considerable prestige to the cause of twelve-tone doctrine, it still may be premature for conclusions concerning its historical portent in the sense of a *rapprochement* of trends. On the strength of this *Septet* it is evident that the esthetic position of Stravinsky is unimpaired and that he has remained true to himself. Stravinsky's work brings to mind Busoni's admirable definition of a newer classicism: "The mastery, the sifting and the exploitation of all that has been achieved by previous experience and the molding of it into forms of beauty and consistency." Once again Stravinsky has put such principles into practice with all the power of his genius and that, to be sure, is historical enough.

Anyone skeptical as to the wealth and the significance of contemporary music may have reconsidered during this Festival after hearing several works comparable to the best of any period. Among these were Bartók's *Cantata Profana*, Webern's *Das Augenlicht* and

the *Socrate* of Eric Satie, or then the Concerto for Small Orchestra, opus 34, by Roussel, Hindemith's Concerto for Orchestra, opus 38, and the Fifth Symphony of Darius Milhaud, his latest and his opus 321. This Symphony is truly impressive for the manner in which the composer's immense natural resources are gathered, organized and propelled through the arteries of a polyphonic system of sustained lyricism, rhythmic variety and brilliant color. The figure of Milhaud grows with the years and although always a master, he now is one of the great.

Several other European works of recent vintage that seemed highly deserving were all by composers who, like Milhaud, are not indebted to "the newer sound-space based on the chromatic total." This is a quotation from program notes of a kind now considered helpful to the better understanding of twelve-tone composition. The works thus sadly wanting in "chromatic totality" but extremely satisfying otherwise were, in order of personal preference, the following: the tremendously vital and effective *Rapsodia Concertante* for violin and orchestra by Peter Racine Fricker; Petrassi's moving *Coro di Morti*, for male choir and chamber ensemble; the musicianly and virile orchestral suite from *The Death of Danton* by Gottfried von Einem; the *Cantéyodjayâ* for piano by Messiaen, who with all his strange spiritual addictions is still one of the more highly creative personalities of his generation; and Boris Blacher's *Orchestral Variations on a Theme by Paganini*, a virtuoso work by a composer of originality and sophistication. These works, without ever being facile, still are of a more immediate accessibility. The importance of their social function is evident at a time of grave schism between composer and public. Forty years of disastrous program-making have atrophied the receptivity of the average listener, who now will accept little that is not of the past, and indeed of that past a limited segment only. In this situation the so-called "middle of the road" is essential to the process of reorientation and the derogatory inference attaching to that colloquialism is in need of revision. It is perhaps sufficient to remember that innumerable distinguished works of earlier times were "middle of the road" in relation to their respective surroundings, but that they have survived nevertheless as indispensable representatives of their period. The persistent clamor for *Zukunftsmusik*, besides being outdated, is of little avail at this time. It is superfluous, moreover, because those whose rare birth-right it is to produce such music will do so without exhortation, and

unreasonable because it is apparent that the newer values will profit from a projection against the background of gradual development. This was felt by Schoenberg when he wrote his *Variations for Organ* with the admitted purpose of breaching the gap, or *hiatus* as he called it, between the Chamber Symphonies and his later works. Must it be said that many other works were needed to fill this breach, and that this has been done on many different levels of philosophy and esthetics with great benefit to the variety of our contemporary output? This point was made with finality by the salutary eclecticism of the panorama presented in Rome.

The Festival was a fine occasion also for the display of American music and for gauging international reaction to it, now that it is beginning to be a little better known. The difficulties encountered at first, those met by all newcomers to any artistic scene, have been conquered, much as was done by Russian music after its first appearance in Western Europe in the Nineteenth Century. Two schools of thought prevail abroad with regard to American music generally: one is content with contributions that run on lines similar to those of more or less advanced European modernism, the other is more demanding in its expectations of greater national individuality. Only a minority is beginning to see that beyond the question of school, there is an under-current of common characteristics by which American music can be identified. Of the works performed in Rome the best liked were: Samuel Barber's *Hermit Songs*, for their elegance and usefulness as concert numbers; Lou Harrison's delicate and expressive excerpt from his opera *Rapuntzel*, written for the competition and very justly awarded a prize; Elliott Carter's imposing String Quartet; and the noble Toccata for Cembalo by John Lessard.

Aaron Copland's Piano Quartet had been looked forward to with interest and it was received with the respect that this serious and intransigent work deserves. The European musician is naturally aware that Copland has a style of his own and that it exhibits aspects of the more characteristic quality looked for in American music. If on occasions the European still finds himself puzzled, this may be explicable. There is a dimension in the music of Copland of the sort described by Béla Bartók as "the spirit of the rural districts," a definition implying not only the distillation of folklore, but the innermost identification with the mosaic of its countless imponderables. In Copland's case, these imponderables are un-

familiar to the European who knows jazz and spiritual and the nostalgic metropolitanism of George Gershwin, but neither square dance nor hymn tune. Least of all does he know of the grass roots of America, of the hinterland and its charm, rites and customs. A little of such knowledge, conscious or subconscious, is required for the better understanding of this music and for the appreciation of its restrained appeal, which is based on a spiritual background that does not yield a result sensually as effective as the one commonly associated with the derivations from folklore.

One of the revelations at this Convention was the Symphony No. 5 for Strings by Carlos Chávez. This work is among the most original heard in recent years. In substance and method it is both invigorating and absorbing. The power of its message is elemental, and the control and integration of this power are admirable. It is difficult to fathom the depth of atavism underlying a work that goes far beyond any conventional synthesis of ancient rite and lore. Of whatever origin the incantation, it has produced a remarkable work of art and the figure of Chávez emerges as that of a master.

The public debates that took place were occupied by subjects of no little complexity such as "Esthetics and Technique," "Music and Politics," "The Composer and the Critic," "Music in Contemporary Society" and others of similar nature. It had not been expected that anything conclusive would be advanced in these discussions, but it was brought to light that there is a growing understanding of common needs at all levels of musical endeavor. The impression was also gained that a newer and happier spirit of co-operation is afoot in the relations between composers and critics. All this is welcome at a moment when the music of our time may have something to gain by a period of consolidation.

As was said earlier, the audiences drawn to the various events were sizable. Further than that, they were intelligent and discriminating, and guided by instincts enabling them to distinguish among the more advanced products and to shun mercilessly what seemed dull and academic, regardless of extraction. The myth upheld by reactionaries everywhere that contemporary music has no public is wearing thin. The gains made in the past decade are considerable and it is obvious that good presentations and sensible program-making are leading to a more normal state of affairs. This was shown in Rome in a thoroughly convincing manner.

It would be unbecoming to close these comments without paying tribute to the deeper motive underlying the organization of this Convention, a motive embodied in the title of its principal sponsor, the "Congress for the Freedom of Culture." Nothing that was heard in Rome could ever have been conceived without this freedom and surely without it nothing of enduring value ever will.

## News of the School

A scholarship in perpetuity at Juilliard School of Music has been endowed in the name of Max Dreyfus, song publisher and President of the firm of Chappell and Company, Inc., by Richard Rodgers and Oscar Hammerstein II. The scholarship, which will be awarded each year to a young singer of exceptional promise, was established by Mr. Rodgers and Mr. Hammerstein in honor of Mr. Dreyfus' eightieth birthday, April 1, 1954. To mark the occasion, President William Schuman and Dean Mark Schubart presented a scroll to Mr. Dreyfus at an informal ceremony following a luncheon given by Mr. Rodgers and Mr. Hammerstein. The scroll reads:

"Juilliard School of Music presents this scroll to Max Dreyfus on the occasion of his eightieth birthday in recognition of his outstanding support of the lyric theatre through his activities as publisher.

"As a token of their esteem and affection, Richard Rodgers and Oscar Hammerstein II have endowed a scholarship in perpetuity at Juilliard School of Music in the name of Max Dreyfus which the School will award each year to one of its most gifted students of voice."

The first recipient of the Dreyfus Scholarship is SARAH JANE FLEMING, soprano; the award was made at the 1954 Commencement Exercises.

A special scholarship in piano at Juilliard School of Music has been awarded by the firm of Cluett and Sons (Schenectady and Troy, New York), in commemoration of their 100th anniversary and in conjunction with the Centennial Celebration of Steinway and Sons.

The scholarship, which will provide tuition for a piano student from the Troy area, was awarded on an audition basis; contestants were required to present the same program as those applicants who normally audition at the School. The contestants were also expected to be able to satisfy the scholastic admissions standards of the School by the Spring of 1955.

Mr. Josef Raieff of the Juilliard Piano Faculty represented the School as judge of the final auditions, held on May 27, 1954, in Troy, New York. Winner of the scholarship is Miss Cynthia Berberian, who will enter the School in September 1955.

Recent appointments to the Juilliard School of Music faculty include Julius Baker (Flute), Emanuel Balaban (Orchestral Conducting in the L&M program), Raphael Hillyer (Viola), Charles Jones (L&M), Lotte Leonard (Voice), Adele Marcus (Piano), Joseph Novotny (Tuba).

Also, Dr. Herbert A. Strauss (History and Social Sciences), Dr. Doris-Jeanne Zack (French and Literature), Dr. Mauro Calamandrei (Philosophy and History of Ideas), Hyman H. Kleinman (English and the Humanities), Dr. Katherine A. Wells (History and Social Sciences) and Russell Kahl (Introduction to Natural Science).

Arnold Fish, Gordon Hardy and Stoddard Lincoln have received appointments as Associate Instructors in L & M.

Several students received important prizes and awards outside the School during the year 1953-54. Among these:

**WILLIAM BLANKENSHIP** (tenor) was selected by Mary Garden and her fellow directors of the National Arts Foundation as the first winner of its operatic fellowship. The prize is a year's study abroad.

**JOHN BROWNING** (pianist) won the first prize in the Steinway Centennial Piano Competition held under the auspices of the National Federation of Music Clubs.

**DAVID BUTCHER** (pianist, 1954 Graduate) has been awarded a French Government Scholarship for piano study in Paris during the year 1954-55.

**VAN CLIBURN** (pianist, 1954 Graduate) is the winner of the fifteenth annual Edgar M. Leventritt Award. The prize includes a broadcast appearance with the New York Philharmonic-Symphony Orchestra, as well as concert appearances with a number of major orchestras throughout the country.

**GLORIA DAVY** (soprano) was one of three winners of the 1953 Concerto and Vocal Competitions of the Music Education League. She ap-

peared with the Little Orchestra Society, Thomas Scherman, conductor, in a Town Hall performance of Benjamin Britten's *Les Illuminations* on January 31, 1954.

**MARTHA FLOWERS** (soprano) is one of the winners in the 1954 Walter W. Naumburg Musical Foundation competition. The prize is a debut recital in Town Hall.

**DAVID KARLOFSKY** (pianist, 1954 Graduate) has been awarded a two-year teaching fellowship at Bennington College, Bennington, Vermont.

**LITA LIPSCHUTZ** (composer) received the first prize in the sixth annual Young Composer's Contest of the Philharmonic-Symphony Young People's Concerts Committee. Her winning composition, *Three Episodes for Piano*, received its first performance at the final Philharmonic Symphony Young People's Concert, March 20, 1954. The work was performed by Alan Mandell, also a student at Juilliard School of Music.

**MARY MACKENZIE** (contralto, 1954 Graduate) was a winner of the 1953 "Y" Auditions sponsored by the Lexington Avenue (N.Y.C.) YMHA. She appeared in recital at the Kaufmann Auditorium of the "Y" on February 28, 1954.

**JAMES MATHIS** (pianist, 1954 Graduate) was the winner of two competitions, the 1953 "Y" Auditions which presented him in joint-recital with Mary MacKenzie, and the 1954 Chopin Award, an audition competition sponsored by the Kosciuszko Foundation. The Chopin Award carries a cash prize of \$1,000.

**EVALYN STEINBOCK** ('cellist) was a co-winner of the Piatigorsky Award, presented at the Berkshire Music Center, August 14, 1954.

At the Commencement Exercises, held on May 28, 1954, the following prizes and awards were presented:

Morris Loeb Memorial Prizes for outstanding talent and achievement: NAOMI WEISS and KISUN YUN, pianists; UZIAHU WIESEL, 'cellist. Frank Damrosch Scholarship: VAN CLIBURN, pianist. Richard Rodgers Scholarship: BETTY SAWYER, composer. Max Dreyfus Scholarship: SARAH JANE FLEMING, soprano. Ernest Hutcheson Scholarship: JAMES MATHIS, pianist. George A. Wedge Prize: GEORGE KATZ, pianist. Frank Damrosch Prize: ELMER LESLIE BENNETT, choral conductor. Elizabeth A. Coolidge Prize:

LOUIS CALABRO, composer. Alice Breen Memorial Prize: MARY MACKENZIE, contralto. Carl M. Roeder Award: VAN CLIBURN, pianist.

Teaching Apprenticeships for the year 1954-55 have been awarded to the following:

Richard Collins, Caryl Friend, Henry Friend, Norman Grossman, George McGeary, Donald Payne, Sara Stalder and Stanley Wolfe, all in L & M; Jeannette Abdalla, Arthur Burrows and Peter Flanders, all in Sight-Singing; Edna Hill, Muriel Kilby, Simone Sher and Rose Tanner, all in Secondary Keyboard Studies.

# Faculty Activities

## RECENT PUBLICATIONS:

### Books:

ANN HUTCHINSON: *Labanotation*.  
New Directions, \$3.50.

### Music:

JAMES FRISKIN: editor, Carl Phillip Emanuel Bach, *Fantasia in C*.  
J. Fischer & Bro.

SERGIUS KAGEN: *Drum* (Langston Hughes); *London* (Blake), voice and piano. Mercury Music Corp. Editor, collected songs of Schumann; collected songs of Brahms. International Music Co.

VINCENT PERSICHETTI: *Little Piano Book*. Elkan-Vogel Co., Inc.

MORTON SIEGEL: English translation of *Abduction from the Seraglio*. International Music Co.

ROBERT STARER: *Recitation for B-flat Clarinet (or Flute or Oboe) and Piano*. Southern Music Publishing Company, Inc.

## RECENT RECORDINGS:

### Composers:

CHARLES JONES: *On the Morning of Christ's Nativity*, cantata for s.a.t.b. a cappella. Margaret Hillis, cond., New York Concert Choir. Contemporary LP.

ROBERT WARD: *Third Symphony*, Thor Johnson, cond., Cincinnati Orchestra. Remington LP.

*Euphony for Orchestra*, Robert Whitney, cond., Louisville Philharmonic Orchestra. Columbia LP.

## Performers:

SUZANNE BLOCH: *Renaissance Music for the Lute*. Allegro LP. (4043)

LONNY EPSTEIN: special recordings of music by Mozart, Haydn and Johann Christian Bach performed on a replica of Mozart's grand piano, for the Cologne (Germany) radio.

SASCHA GORODNITZKI: Beethoven, *Sonata*, Opus 53 (*Waldstein*); *Sonata*, Opus 57 (*Appassionata*). Capitol LP. (P 8264)

JUILLIARD STRING QUARTET: Mozart, *Quartet*, K. 499; *Quartet*, K. 575. Columbia LP. (ML 4863)

LUIGI SILVA: Raynor Taylor, Two Sonatas (No. IV in D, No. VI in C); M. R. de Leumont, *Duo Concertant* for 'Cello and Piano; with Arthur Loesser, pianist.

ROSALYN TURECK: Bach, *Italian Concerto*; *Four Duetti*; *Aria with Variations in the Italian Style*. Allegro LP. (117)

## NEW WORKS

## AND COMMISSIONS:

MARION BAUER has been commissioned by G. P. Putnam's Sons to write a book in collaboration with Ethel Peyser.

## Faculty Activities

HENRY BRANT has recently received three commissions, one from the Cincinnati (Ohio) Orchestra for a work including chorus, orchestra and vocal soloists; one from the Columbus (Ohio) Philharmonic for a single-movement work employing chorus, orchestra and organ; and one from the Collegiate Chorale (New York City) for a work for chorus, brass, percussion and organ. All three are being planned as antiphonal works.

JOHN MEHEGAN has received a commission from the duo-pianists ARTHUR GOLD (Juilliard 1943) and ROBERT FIZDALE (Juilliard 1943) to arrange music of Richard Rodgers and Lorenz Hart for a new recording.

ROBERT WARD has received a commission from the Kindler Foundation to write a work for 'cello and piano in memory of Hans Kindler.

### FIRST PERFORMANCES OF NEW WORKS:

#### Composers:

MARION BAUER: *Dreams in the Dusk* and *From the Shore* (texts by Carl Sandburg), for voice and piano. Carl Fischer Hall (N.Y.C.), May 5, 1954. Carey Sparks, tenor; David Noakes, piano.

DORIS HUMPHREY (choreographer): *Felipe El Loco*, set to traditional Spanish guitar music. American Dance Festival, New London, Conn., August 22, 1954. JOSE LIMON and Company.

CHARLES JONES: String Quartet No. 4. Aspen Festival, July 10, 1954. New Music Quartet. *Little Symphony for the New Year*. First American performance: Aspen Festival, August 22, 1954. Aspen Festival Orchestra, CHARLES JONES, cond.

JOSE LIMON (choreographer): *The Traitor*, set to Gunther Schuller's *Brass Symphony*. American Dance Festival, New London, Conn., August 19 and 22, 1954. JOSE LIMON and Company. This work was commissioned by the Connecticut College School of the Dance.

NORMAN LLOYD: *Restless Land*. Corning, New York, May 15, 1954. Performed by students of Elmira College and the Mansfield State Teachers College. This production was one of three events comprising a Festival of Contemporary Arts.

VINCENT PERSICHETTI: *Symphony for Strings*. Louisville, Ky., August 28, 1954. Robert Whitney, cond., Louisville Philharmonic Symphony Orchestra.

ROBERT WARD: *Euphony for Orchestra*. Louisville, Ky., June 19, 1954. Robert Whitney, cond., Louisville Philharmonic Symphony Orchestra.

#### Performers:

RONALD MURAT: The North American premiere of Heitor Villa-Lobos' *Third Trio* was presented by the Murat Trio on July 15, 1954, at the opening concert of the fourth annual Connecticut Valley Music Festival. Mr. Murat serves as director of the Festival as well as violinist of the Murat Trio.

## OTHER ACTIVITIES:

MARION BAUER has been honored by the State of Washington's Territorial Centennial, receiving a citation for outstanding accomplishment in music by a native daughter. She has also been honored by the Piano Teachers Information Service, her *Summertime Suite* having been selected as contributing to "the best in children's music during 1953."

VERNON DETAR delivered a lecture entitled "The State of Church Music Today" in Philadelphia on May 23, 1954, under the auspices of the Pennsylvania Diocesan Commission on Music.

LONNY EPSTEIN was invited for a return engagement by the "Internationale Stiftung Mozarteum" in Salzburg to play a recital on Mozart's own grand piano, August 12, 1954.

IRWIN FREUNDLICH served as a judge in the finals of the piano auditions held by the National Music League.

RICHARD FRANKO GOLDMAN is one of the 75 representatives of the arts and sciences invited to participate in the Columbia University Bicentennial Conference on "The Unity of Knowledge" to be held at Arden House, Harriman, N. Y., October 27-30, 1954.

ANN HUTCHINSON is the author of two articles, *Once Upon a Time*, appearing in *Dance News* for June 1954, and *The Recording of Orpheus: A Dance Scribe at Work*, *Center Magazine*, July 1954.

HARRY KNOX presented a special piano recital over radio station WNYC, May 18, 1954, in memory of Olga Samaroff.

JOSE LIMON gave two concerts for the Castle Hill Concert Series, Ipswich, Mass., on July 16 and 17, 1954.

ADELE MARCUS appeared on the "Summer Artists Series" at Western Washington College of Education, Bellingham, Wash., on June 22, 1954.

JEAN MOREL appeared as conductor of the NBC Television Opera production of *Scenes from Debussy's Pelléas et Mélisande* on April 10, 1954. He also conducted the NBC Symphony in its final two radio concerts of the 1953-1954 season on May 16 and May 23, 1954.

JOSEF RAIEFF served as a judge for the Cluett scholarship auditions held in Troy, N. Y.

MARK SCHUBART served as judge for the Pittsburgh Concert Society's major auditions, held from June 17 to June 19, 1954. This competition provides public appearances for young artists.

ROSALYN TURECK served as a judge for the Steinway Centennial Piano Competition held under the auspices of the National Federation of Music Clubs. She also organized the third annual series of concerts of contemporary music, "Composers of Today," presented at the Town Hall (N.Y.C.) Green Room on April 26, May 3 and May 10, 1954. These concerts, which included an international representation, featured a number of first performances.

LOIS WANN appeared as oboe soloist in a performance of Vaughan-Williams' *Oboe Concerto*, Montreal, Canada, May 12, 1954. Ethel Stark, cond., Montreal Women's Symphony string section.

# Juilliard School of Music

## Public Concerts 1954

APRIL 9, 1954

### A Concert of Chamber Music

Quintet for Piano and Strings (1949) . . . . . *Walter Piston*

TIBERIUS KLAUSNER, violin	RAYMOND PAGE, viola
JOSEPH LANZA, violin	NINA PALASIAN, 'cello
LORETTA POTO, piano	

Quintet in A Major for Clarinet and

Strings, K. 581 (1789) . . . . . *Wolfgang Amadeus Mozart*

BARBARA LIEBERMAN, violin	ANN BARAK, viola
RAPHAEL FEINSTEIN, violin	EVALYN STEINBOCK, 'cello
DONALD LITUCHY, clarinet	

Chamber Concert, Op. 52 (1948) . . . . . *Niels Viggo Bentzon*  
(First New York Performance)

JAMES DOUGLAS, clarinet	SPEROS KARAS, timpani
HERMAN GERSTEN, bassoon	ROLAND KOHLOFF, snare drum
JOHN MINKOFF, trumpet	GILBERT BREINES, triangle
LYLE VAN WIE, trumpet	ALICE CHRISTENSEN, piano
MARVIN TOPOLSKY, bass	NIELS OSTBYE, piano
HERBERT CHATZKY, piano	

PAUL VERMEL, conductor

APRIL 28 AND 29, 1954

### A Special Concert by Faculty, Alumni and Students

*Lilacs*, from *Men and Mountains* (1924)

*Portals*, Symphonic Composition for Strings (1925) . . . *Carl Ruggles*

The Juilliard Orchestra

FREDERICK PRAUSNITZ, conductor

Three Times Seven Poems from Albert Giraud's

*Pierrot Lunaire*, Opus 21 (1912) . . . . . *Arnold Schoenberg*

EDWARD STEUERMANN, piano	JULIUS BAKER, flute
ROBERT KOFF, violin and viola	DONALD LITUCHY, clarinet
SEYMOUR BARAB, 'cello	DAVID KALINA, bass clarinet

ALICE HOWLAND, voice  
ARTHUR WINOGRAD, conductor

Mass in C Major, "Coronation,"

K. 317 (1779) . . . . . *Wolfgang Amadeus Mozart*

SARAH JANE FLEMING, soprano	GRANT WILLIAMS, tenor
JANE WYMOND, alto	CARL WHITE, bass

HECTOR ZEOLI, organ

The Juilliard Chorus

The Juilliard Orchestra

FREDERICK PRAUSNITZ, conductor

MAY 7, 1954

Juilliard String Quartet

- String Quartet in D Major, K. 499 (1786) . *Wolfgang Amadeus Mozart*  
String Quartet No. 3, Opus 30 (1927) . . . . . *Arnold Schoenberg*  
String Quartet in E Minor,  
Opus 59, No. 2 (1807) . . . . . *Ludwig van Beethoven*

MAY 14, 1954

The Juilliard Orchestra

JEAN MOREL, conductor

- Symphony No. 1 in C Minor, Opus 68 (1855-76) . . *Johannes Brahms*  
Concerto No. 3 in C Major for Piano and Orchestra,  
Opus 26 (1917-21) . . . . . *Serge Prokofiev*  
YEHUDA GUTMAN, piano  
*The Miraculous Mandarin* (1918-19) . . . . . *Béla Bartók*

MAY 28, 1954

Commencement Exercises

- Concerto for 'Cello and Orchestra in B Minor,  
Opus 104 (1895) . . . . . *Antonin Dvořák*  
UZIAHU WIESEL, 'cello  
Concerto No. 3 in C Major for Piano and Orchestra,  
Opus 26 (1917-21) . . . . . *Serge Prokofiev*  
GEORGE KATZ, piano  
Overture to *Die Meistersinger* (1862-67) . . . . . *Richard Wagner*

The Juilliard Orchestra

JEAN MOREL, conductor

## Alumni Notes

### AWARDS, PRIZES, AND COMMISSIONS:

LOUIS CALABRO is the recipient of a Guggenheim Fellowship for the year 1954-1955, under which he plans to write, initially, a string quartet.

JAN HOLCMAN has been awarded a Howard Foundation grant for research into theoretical studies of piano methods from 1900-1950.

SAMUEL KRACHMALNICK and PAUL VERMEL are joint recipients of the newly-established Koussevitzky Memorial Scholarship for conductors, awarded on August 14, 1954 at the Berkshire Music Center, Tanglewood, Lenox, Massachusetts.

ATTILO MACERO'S *Areas*, a work for orchestra divided into four parts, won a third prize in the BMI 1953 Student Composers Radio Awards.

HALL OVERTON has recently received a commission from the Koussevitzky Foundation.

LORETTA POTO and VIVIAN SCOTT are recipients of Carl Friedberg Scholarships, awarded on an audition basis, which provide for study with Mr. Friedberg. Miss Scott is also the winner of the seventh annual Jugg, Inc. award, the prize for which is a Town Hall recital.

RICHARD RODGERS and Oscar Hammerstein II were recently awarded honorary Doctorates of Humane Letters by the University of Mass-

achusetts (Amherst, Massachusetts) for their "development of a fresh theatrical form, the musical play."

Juilliard Alumni who received Fulbright grants for study abroad during 1954-1955 include:

MAURICE BONNEY, to study orchestral conducting in Rome, Italy.

ROBERT BOUDREAU, to study literature for wind instruments in Paris, France.

JACOB DRUCKMAN, to study composition in Paris, France.

LENORE GLICKMAN, to study voice at the Institute of Music, Stuttgart, Germany.

CARL KORTE, to study composition at the Conservatory of St. Cecilia, Rome, Italy.

LEONARD MASTROGIACOMO, to study piano literature at the Conservatory L. Cherubini, Florence, Italy.

MORTON SIEGEL, to study opera production at the Institute of Music, Munich, Germany.

### RECENT PUBLICATIONS:

RICHARD BALES: *Ozymandias* (Shelley), for voice and piano. Peer International Corp.

HENRY S. FUSNER: *Welcome, All Wonders in One Sight*, for mixed voices. Shawnee Press.

ELIE SIEGMEISTER: *Folk Ways, U.S.A.*, for piano. Theodore Presser Co.

## RECENT RECORDINGS:

### Performers:

JACQUES ABRAM: Villa-Lobos, *Rude Poema*; *Children's Doll Suite*; *The Three Marias*. EMS LP. (10)

ANAHID and MARO AJEMIAN: Harrison, *Suite for Violin, Piano and Small Orchestra*, Leopold Stokowski, cond. Victor LP. (LM 1785)

VERA APPLETON and MICHAEL FIELD: Bach, *Concerto No. 1 in C minor*; *Concerto No. 2 in C major*, for two pianos and orchestra, FRANK BRIEFF cond., Castle Hill Festival Orchestra. Period LP. (SPL 700)

ARTHUR GOLD and ROBERT FIZDALE: *Music for Two Pianos*, an anthology of contemporary piano works. Set of three Columbia LPs. (SL 198)

LEONID HAMBRØ: Debussy, *Sonata for Violin and Piano*; Villa-Lobos, *Third Sonata for Violin and Piano*, with Ricardo Odnoposoff, violin. Allegro LP. (3205)

Schubert, *Sonata*, Opus 162, for violin and piano, with Fredell Lack, violin. Allegro LP. (4042)

MARGARET HILLIS: Stravinsky, *Les Noces*; *Mass*; *Two Motets*, MARGARET HILLIS cond., New York Concert Choir and Orchestra. Vox LP. (PL 8630)

ANDRE KOSTELANETZ: Bizet, *Carmen*, orchestral scenario, ANDRE KOSTELANETZ, cond., Columbia LP. (ML 4826)

Gershwin, *Concerto in F*, Oscar Levant, piano, ANDRE KOSTELANETZ, cond., Philharmonic Symphony Orchestra of New York. Columbia LP. (ML 4879)

Prokofiev, *Peter and the Wolf*, Arthur Godfrey, narrator; Saint-Saens, *Carnival of the Animals*, Noel Coward, narrator, ANDRE KOSTELANETZ, cond. Columbia LP. (ML 4907)

JEROME RAPPAPORT: Bartók, (6) *Dances in Bulgarian Rhythm* from *Mikrokosmos*; Bloch, *Poems of the Sea*; Hindemith, *Piano Sonata No. 2*; Kabalevsky, *Sonatina*, Opus 13, No. 1. Classic LP (101)

EDDIE SAUTER: *Inside Sauter-Finegan*. Victor LP. (JM 1003)

## FIRST PERFORMANCES

MARGARET HILLIS conducted the New York Concert Choir and Orchestra in a concert version of the first American performance of Jean-Phillipe Rameau's opera *Hippolyte et Aricie*; Town Hall (N.Y.C.), April 11, 1954. Among the soloists were MARIQUITA MOLL and JEANETTE SCOVOTI.

LEONID HAMBRØ appeared as piano soloist in the American premiere of Everett Helm's *Concerto for Piano and Orchestra No. 1*; Carnegie Hall (N.Y.C.), April 24, 1954; Dimitri Mitropoulos, cond., New York Philharmonic Symphony Orchestra.

Two works by TEO MACERO, *Three Canzonas* and *Three Jazz Pieces* were performed at the Composers Forum, McMillin Theatre, Columbia University on May 9, 1954.

MICHAEL RABIN appeared as soloist in the premiere of Richard Mohaupt's *Concerto for Violin and Orchestra*; Carnegie Hall (N.Y.C.), April 29, 1954; Dimitri Mitropoulos, cond., New York Philharmonic-Symphony Orchestra.

RAMY SHEVALOV presented the first New York performance of Leland Smith's *Sonatina* for violin and piano, assisted by Irene Rosenberg, pianist; April 16, 1954, Composers Forum, McMillin Theatre, Columbia University.

## MISCELLANEOUS ITEMS OF MUSICAL INTEREST:

The National Gallery of Art held its eleventh American Music Festival from April 4 through May 2, 1954, under the general direction of RICHARD BALES.

LESLIE BENNETT is serving as conductor of the Herald Tribune Fresh Air Chorus, sponsored by the New York Herald-Tribune Fresh Air Fund. The group's final appearance during the 1953-1954 season was on the CBS-TV program *On the Carousel*, June 19, 1954. Accompanist for the chorus is GERSON YESSIN.

ALAN BRAMSON is directing the Bedford Hills (N.Y.) Community House String Ensemble.

RAMONA DAHLBOG recently returned from a three-month trip to Sweden during which she appeared on the Swedish Radio. She will again tour with the Becker Ensemble during the 1954-1955 season.

RICHARD EIKENBERRY sang the role of "Martin Avdeitch" in the American premiere of Bohuslav Martinu's *What Men Live By*, and the role of "Orlando Puffin" in the world premiere of Alec Wilder's *Kittiwake Island*, both presented by the Opera Department of the National Music Camp at Interlochen, Michigan.

ESTHER FERNANDEZ will again tour as a member of the American Piano Trio during the 1954-1955 season.

HENRY S. FUSNER is entering his third season as conductor of the Clinton Hill Symphony (Brooklyn, N. Y.).

BERNARD S. HERZIG has been appointed cantor at the Beth El Congregation, Phoenix, Arizona.

DAVID HEWLITT is serving as organist and choirmaster at the Calvary Church, New York City.

Among the participants in the Concert Society of New York Series during the 1954-1955 season are MARGARET HARSHAW, who will perform Richard Wagner's *Wesendonck Songs*, and DAVID GARVEY, who will also appear on the series.

ROBERT HOLLAND, ANDREW MCKINLEY and LEE CASS were among those who appeared in the NBC television presentation of Richard Strauss' *Salome*, May 8, 1954.

OLGA JAMES has been signed to play the role of "Cindy Lou" in the forthcoming Otto Preminger movie version of *Carmen Jones*.

MURIEL KERR served as a judge for the Preliminary Auditions of the Walter M. Naumburg Musical Foundation Award.

DAI-KEONG LEE is the composer of the score for the Broadway production *The Teahouse of the August Moon*.

MILTON and PEGGY SALKIND delivered a paper entitled "Experiments with Children and Music" before the annual convention of the California Music Teacher's Association in Pasadena, California, June 28, 1954.

CHARLES SCHIFF is serving as conductor of the Temple Anshe Chesed (N.Y.C.) Orchestra.

DR. BENJAMIN F. SWALIN, honorary professor at the University of North Carolina (Chapel Hill, N. C.), is the musical director of the North Carolina State Orchestra. This group tours North Carolina as well as neighboring areas, playing free concerts for school children throughout the area.

The orchestra and its work are financed through adult memberships and an annual grant from the state of North Carolina.

CAROLINE TAYLOR, pianist, made her Town Hall debut on April 25, 1954.

HARRY ZARATZIAN has been appointed first violist, in abeyance, of the Philadelphia Orchestra, as of the 1954-1955 season.

## MORE ALUMNI IN TEACHING POSITIONS:

FRANK CROCKETT is directing a program of string instruction for school children in Mississippi under the auspices of the University of Mississippi Extension Division. The class includes over 400 pupils, many of them of elementary school age. One of his assistants in this program is ARNOLD BROWN.

RUSSELL C. HATZ is a member of the Conservatory of Music faculty at Susquehanna University (Selingsgrove, Pa.).

JOSEPH KNITZER has been appointed professor of violin and chairman

of the stringed instruments department at Northwestern University Music School (Evanston, Ill.).

AUDREY KOOPER has been appointed piano instructor in the department of music at Smith College (Northampton, Mass.).

BARBARA LEPSALTER has completed a year of supervisory teaching in the public school system in the Baltimore, Md. area.

NATALIE LIMONICK is a teaching assistant at the University of California at Los Angeles.

JEROME RAPPAPORT has recently been appointed artist-in-residence at the University of Tulsa (Tulsa, Okla.).

DR. EDITH SAGUL is a teacher of music in the New York City public schools.

HERBERT SCHOALES teaches instrumental music in the West Babylon, N. Y., public schools.

EDGAR C. STRYKER has been named instructor in piano, music literature and theory on the Stetson School of Music faculty (Deland, Fla.).

### INFORMATION FOR ACTION

*Juilliard needs the help of its alumni and friends in providing scholarships for gifted and deserving students. The income from endowment is inadequate to present-day needs. Become an annual contributor and make it a matter for action today. Your gift, be it large or small, will greatly assist a worthy student.*

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	5 Frammenti di Saffo: voice & small orch. . . . score 1.50	SZ
	2 Liriche di Anacreonte: voice & insts. . . . score 1.25	SZ
GOTTFRIED VON EINEM	Danton's Death, Suite, op. 6a . . . . . rental	UE
MANUEL DE FALLA	Concerto for harpischord & small orch. . . . min. score 2.00	ESC
K. A. HARTMANN	Concerto for piano, winds, percussion . . . . min. score 3.00	SCH
HANS W. HENZE	Boulevard Solitude, opera . . . . . vocal score 9.00	SCH
PAUL HINDEMITH	Concerto for orchestra, op. 38 . . . . . min. score 3.60	SCH
OLIVIER MESSIAEN	Cantéyodjayâ, for piano . . . . . 1.75	UE
CLAUDIO MONTEVERDI	Magnificat: chorus, orchestra (Ghedini) . . . . 7.50	SZ
GOFFREDO PETRASSI	Coro di Morti: male chorus, 2 pianos . . . . 2.00	SZ
ILDEBRANDO PIZZETTI	3 Composizioni corali . . . . . 1.50	SZ
VITTORIO RIETI	Partita: harpsichord & 6 instruments . . . . . rental	AMP
ERIK SATIE	Socrate, drame symphonique . . . . . vocal score 7.20	ESC
ARNOLD SCHOENBERG	6 Little Piano Pieces, op. 19 . . . . . .75	UE
IGOR STRAVINSKY	Scherzo à la Russe . . . . . min. score 1.25	SCH
	4 Norwegian Moods . . . . . min. score 1.75	SCH
	Scènes de Ballet . . . . . min. score 2.50	SCH
ANTON WEBERN	Das Augenlicht, op. 26 . . . . . vocal score 2.00	UE

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B&H: Breitkopf & Härtel

ESC: Editions Max Eschig

SCH: B. Schott's Söhne

SZ: Edizioni Suvini Zerboni

UE: Universal Edition

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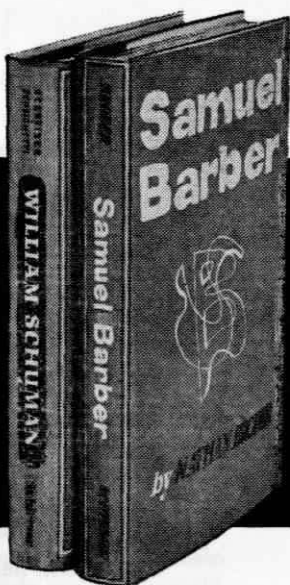
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