

THE Juilliard review

Volume II

Spring, 1955

Number 2

Richard Franko Goldman, Editor
Sheila Keats, Editorial Assistant

The Harmony of a City	Bernard Lemann	3
The Music of Vincent Persichetti	Robert Evett	15
American Music on LP Records— An Index (Part II)	Sheila Keats	31
The Literature on Mozart: A Guide	Nathan Broder	44
Rosina Lhevinne: A Birthday Greeting	Mark Schubart	51
A Note on Wallingford Riegger	Henry Cowell	53

Juilliard Concerts, News of the School.

Faculty and Alumni Notes.

THE JUILLIARD REVIEW is published three times a year, in Winter, Spring and Fall, by Juilliard School of Music, 120 Claremont Avenue, New York 27, New York.

Annual subscription (3 numbers): One dollar. Single copies: 50 cents.

Juilliard School of Music assumes no responsibility for statements or opinions contained in THE JUILLIARD REVIEW. Opinions of contributors, including those affiliated with Juilliard School of Music, do not necessarily represent viewpoints of the School. No article, unless the fact is specifically stated, should be taken as representing any official position or opinion of Juilliard School of Music.

Copyright 1955 by Juilliard School of Music

CAMPANILE

CLOCK

NUOVA
FABBRICA

PIAZZA

BASILICA

DUCAL
PALACE

QUAI

COLUMNS

LIBRARY

Bernard Lemann is Associate Professor in The History of Art and Architecture, School of Architecture, Tulane University. A cultural historian as well as architect and town-planner, Mr. Lemann has written articles for many periodicals including *The Magazine of Art*, *Politics* and the *Gazette des Beaux-Arts*.

The Harmony of a City

by Bernard Lemann

with drawings by the author

The idea that "architecture is frozen music" always suggests that someone should re-explore so striking a phenomenon. This captivating fancy, unlike so many timeworn quotations, seems to cling rather than to cloy. In the game of synesthetic give-and-take among the arts, the cliché-monger can have his field day; yet for the more thoughtful amateur there lingers a tantalizing feeling that the two arts of building and music-making exist in some delicate yet important and particular relationship.

There is some advantage for the artist to refine his perceptions as a total being, and not merely in the particular sense—sight or hearing—with which his art is associated. So students of music are advised to frequent the art museum, just as attendance at the symphony is recommended to neophytes in design. This is done with the implication that we are all of one tribe. As seekers after the quintessence of life we are specialists, not in solfeggio or dynamic symmetry, but in the pervasive fundamentals that integrate a man's experiences and unite all men through common experience. The drive towards unity is at the very basis of all art and, toward that end, the same or very comparable principles of form are operative in all the arts. But fellowship among the arts—if it is to enlarge experience and sharpen perceptivity—cannot be controlled through the narrow channels of academic categories ("harmony," "rhythm") or the accidents of terminology ("tone," "volume," "color"). The subject of audio-visual relationships suggests various experimental approaches in the actual commingling of the arts, and numerous intriguing topics for speculation. Most of these ideas remain to be pursued further.

At the outset certain neat correspondences suggest themselves very easily. In the spatial organization of Baroque architecture the sweeping flow of volumes and the ascending interplay of embellishing motives provide an illuminating analogy with the fugal music of the period. Similar parallels exist in the subsequent classic and romantic phases of the conventional period divisions in cultural history. Such comparisons, used as educational devices, are effective as they are facile, though not necessarily specious. They require little exposition, which is best kept to a minimum. The medium of words merely adds another ingredient to a *potpourri* already strained to the limit of disparity. Here we are dealing with formal qualities in two artistic media, which qualities are strengthened and mutually illustrated through juxtaposition. The understanding of form is commendable, but not necessarily synonymous with the understanding of art, even if form, for purposes of theoretical discussion, represents the ultimate determinant of art. It is interesting that the comparing or interrelating of two sensuously disparate arts has traditionally rested on the basis of formalistic or stylistic considerations.

The aphorism about frozen music is accredited to Schelling in his *Philosophie der Kunst* (1802), but the notion of such artistic kinship has a long ancestry. Vitruvius, author of the earliest compendium of architectural theory and practice, made the knowledge of music a requisite in the education of the architect (Book I, Chapter I: 3, 8, 9.). Although his reasons for this requirement for architects were purely pragmatic, it is evident that Vitruvius had the idea of an absolutely determined, formal basis of relationship between the two arts. Such universality of mind as Vitruvius represented probably did not go back beyond the Greeks, since the concept of form itself, the idea of beauty and perfection were to all practical purposes Greek inventions.

The association of music with arithmetic or geometry, and hence with visible order, was not disregarded during the Middle Ages. From this period, dating as far back as Boethius (ca. 475-524 A.D.) comes the marvelous intuition of a "music of the spheres", in contradistinction to common earthly tunes—a pure and abstract, unheard harmony, too perfect and celestial for the ears of man. It is significant that in the carvings of the Royal Portal at Chartres Cathedral, the allegorical *Harmonia* with her bells and stringed instrument is placed above an historical exemplar, obviously not Tubal Cain (who with his anvil was generally represented as the in-

ventor of music), but a personage of philosophical mien, undoubtedly Pythagoras the mathematician, whom Cassiodorus and Isidore of Seville identified as discoverer of the laws of music.

A renewed interest in the Pythagorean consonances, as the clue to all harmonic mathematical structure, was a deeply moving source of inspiration to the Italian architects of the Renaissance. Palladio, fountainhead of hereditary doctrine in our Anglo-American architectural tradition, developed his ideas in the Platonic academy of his patron Giangiorgio Trissino, where among the austerities of Greek and astronomy, cleanliness and right living, the art of music was stressed above all as a necessary attainment of the ideally "universal man." In his books on architecture and in actual construction Palladio demonstrated his belief in the identity of visual and musical harmony. He brought to a culmination the almost mystical faith of the Renaissance in numerology and geometric relationships. Proportions of the human figure (as God's image), ratios of lines on facades, dimensions of rooms, and the proportional measures of strings, pipes or fluids in vessels (as the determinants of musical interval) were alike the revelation of divine integrity in Creation and the basis of all beauty. The height of this cultism was reached by Giacomo Soldati, one of Palladio's associates, whose charmingly weird proposal of a sixth or "harmonious" order of architecture, to be added to the standard five orders (Doric, Ionic, etc.) was conceived as "intelligible to the ear though it can hardly be noticed by the eye." Palladio's client Daniele Barbaro was the author of a commentary on Vitruvius, in which a detailed theory of proportion was supplied to supplement the mere implication of such a theory in the Latin original. "*Questa bella maniera sì nella musica, come nell'architettura è detta Eurithmia, madre della gratia, e del diletto.*" The *bella maniera* which he says is called Eurhythmia both in music and architecture, is the equivalent of what we would call "proportion" or "harmonious relationship." In the Villa Maser at Asolo, Palladio applied principles of proportion to the fullest so that Barbaro in his own house might be surrounded by the "graciousness and delight" (*gratia e diletto*) of this "beautiful manner."

Today, though a doctrinaire like Le Corbusier may give lip service to "the noble pomp of mathematics, the unassailable power of proportion," which is the means of "man creating his own universe. . . . in the image of nature"—nothing so sustained as the Renaissance system of harmonic immutables has survived in architectural prac-

tice. In the twilight of Western imperialism classical principles of design, after two centuries of virtual neglect, were still being practiced by Sir Edward Lutyens (1869-1944), last of the humanists, designer of the Queen's Doll House, the Viceregal Palace at New Delhi and the Cenotaph in London. In contrast to the moderns, Lutyens felt that architecture, "with its love and passion, begins where function ends," but he also believed in "method, scale, rhythm, based on realities and observed with the rigidity of music." Lutyens' Temple of Music (1924), set among the formally landscaped grounds at Tyringham, has a serenely Palladian interior, where the repertoire of its organ would represent the very opposite of catholicity and where, in any event, the music of today would certainly be ruled out of the program. Yet here is one of the few architectural settings for music in which, beyond the concerns of structure, function or acoustics, some consideration is given to "rhythms that affect the eye as music does the ear, producing vibrations in the brain."

Our quarrel with the humanist tradition is not its faith in an all-pervading principle that supplies significance and order to life—this we might seek to redefine for our time—but its inflexible insistence on unchangeable law. Its systematic application of modules and mathematical rules of proportion developed out of valid observations, from a concept of relationship extending through all aspects of the universe. The rules provided a secure sense of cultural homogeneity for several centuries of architects and carpenters. Some kind of continuity, dependence or codification was needed in the era of pomp and power, when the simple delights of creative effort and wonder in the world might be stifled by separatism, or other trends that threatened to undermine the feeling of wholeness in nature and society. The very strength of this academic sort of security proved, however, disastrously unyielding before the relentless changes of modern history.

In architecture, conservative followers of the Pythagorean-Vitruvian-Palladian trend of ideas have clung to the metrical elements of design that make for a static result. More and more, with the rise of the professional architect, the practice of design became chiefly a matter of outlining flat areas on paper. There was little awareness of a building as a thing of many aspects—according to far and near views, circumambulation, indwelling, variations of weather and atmosphere, or circumstances of daily life. In concentrating on spatial ratios corresponding to diapason, diapente,

diatesseron, etc., the humanist designers overlooked the one element of architecture that more than any other makes it approach music. For, more than sculpture, metalwork or similar small-scale structural design, and infinitely more than painting or other two-dimensional arts, architecture requires a lapse of time for full apprehension. Like a musical composition, a building is a grouping of themes that develop and unfold gradually upon the consciousness. At Der-el-Bahri the avenue of sphinxes, the forbidding planes of stone barriers, the flowering desert flanked by shaded peristyles, the terraces planted with trees carried from the Land of Punt, and the deep chambers hewn into the palisades of the Nile—these are like the successive verses of a hymn whose chant proclaims the divine birth of Queen Hatshepsut. Even the ageless, immovable stones of Egypt may suggest a measure of evanescence. In this sense, the musicality of architecture is anything but frozen.

Not only time as dimension but also historic time plays into the expressive forms of architecture. Only in rare circumstances does a building remain statically isolated in a controlled setting without reference to neighboring constructions, unaffected by changes in the site. The wisest architect works with a feeling of kinship with the forces of time and nature. Many designs have gone through a metamorphosis during the process of their creation, which might extend through generations. Each modification of the urban pattern must take into account what has gone before. Music also, for all its inherent freedom, adapts itself in creation and performance to the circumstances of life, and receives both form and vitality from specific requirements.

From the above considerations there arises the realization that, although the problems of musical and architectural theory can be resolved in certain areas, or made to be reciprocally enlightening, the limits of these meeting-ground areas merge into imponderables that are beyond rational analysis, where occult relationships, psychological phenomena and subjective experience seem to reach back into one's earliest recollections. How penetrating, yet elusive, is the childhood experience of Viollet-le-Duc, when taken to visit Notre Dame in Paris. The child, carried by an old servant into the crowded dimness of the Cathedral, suddenly heard the roll of the organ just as he was brought face to face with the great rose window of the South transept. He felt implicitly that this gleaming circle of colored lights was singing out, some of the panes with long shrill notes,

others with measured solemnity. The effect was so vivid and disturbing he had to be reassured again and again and did not regain his calm until after he was taken out. Here was something akin to the music of the spheres, the awesome intimations that men have "heard" since the infancy of religion,

*When the morning stars sang together
And the sons of God shouted for joy.*

In the lecture in which he recalls this incident, the scholar-architect Viollet-le-Duc (who eventually became supervisor of the restoration of Notre Dame) makes the observation that "it is not education which produces in us that intimate connection between the different expressions of art."

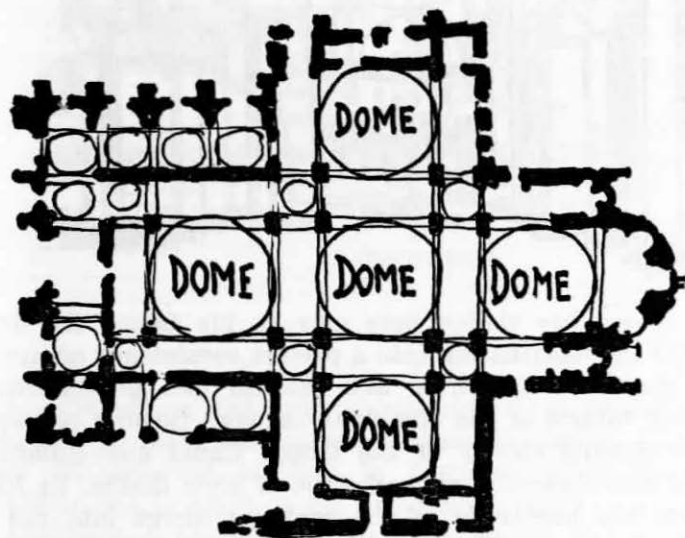
Though the ability to sense such connections may be a native gift, in our civilization we tend to "unlearn" the feeling of universality, through the habit of dealing in categories. The Renaissance sought renewed integration through a rational system of analogies. A less artificial procedure would be the empirical one of feeling out a closer understanding of kinships among the arts, especially through cultivating a habit of thought in this direction and through giving attention to notable instances of assimilated expressions in various artistic media.

II

One possible reason why there have been no exhaustive studies in sight-sound correlations is that so few memorable occasions are known of a successful marriage of music and visual design. Cinema has had a few rare hopeful indications, such as Virgil Thomson's *Louisiana Story* or Benjamin Britten's score for the documentary *Night Mail*. Important thinking in this direction has been done by Sergei Eisenstein, especially in his book *Film Sense*, in which he expounded his ideas on "audio-visual montage." Opera, the most obvious medium for the joining of the two arts, represents the unfulfilled promises of a three-hundred year betrothal. Throughout the eighteenth century three generations of the Bibiena family, theatrical designers, did their best in vain. They produced a few opera buildings and worked prolifically both in published designs and in executed stage settings of painted backdrops with sumptuous architectural perspectives. The Bibiena reputation rests virtually unchallenged and has had no vigorous posterity.

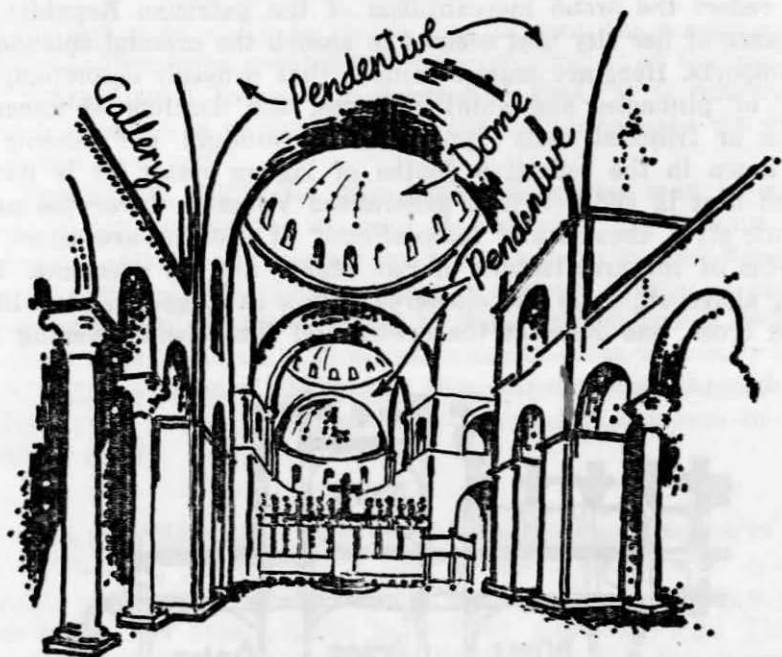
If architects and designers have too seldom given thought to collaboration or have remained unresponsive to musical stimuli, com-

posers have even more rarely opened their eyes to the harmonies in their material environment. A notable exception that at once comes to mind is that of the Gabrieli, whose music is unmistakably Venetian—written for processions in the Piazza before San Marco or for services within the Basilica. The compositions of Giovanni Gabrieli for organ, voices and brass choirs express the devotional seriousness and the formal dignity of festival occasions. Beyond this, they reflect the proud mercantilism of the patrician Republic, the brilliance of her city that seemed to absorb the oriental splendor of her imports. Here are musical sounds that properly accompany the glory of pinnacles and shining domes, the dazzling shimmer of mosaic or frescoed walls rippling in the sunlight and dancing upside down in the reflective depths of lagoon water. It is usually agreed that in addition to a generalized Venetian flavor the architectonic style, chroma and “echo effects” of Gabrieli are direct outgrowths of the architecture of San Marco and its precincts. They come, above all, from the clustered domes arranged in plan like a Greek cross, one dome at the center and the others covering four



equal arms. The resulting scoops of space of the interior might have suggested the antiphonal psalmody of Willaert and his followers the Gabrieli. The echoing spaces of this simply proportioned plan may have dictated the placing of the musicians in groupings of responso-

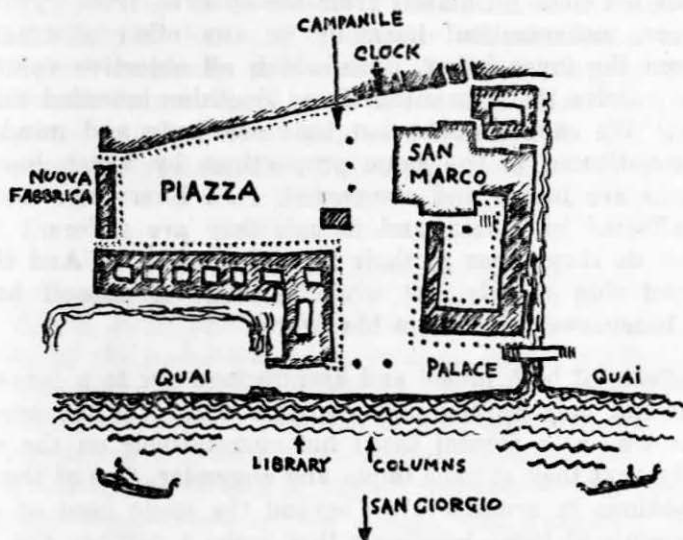
rial choruses throughout the building. The pendentives supporting domes and supported in turn by heavy arches penetrated by smaller arches, the processional arcades beneath the galleries, are like the swelling power of successive chords. The gleam of candles or spotted daylight on metallic surfaces of choir screen or mosaic walls, is in keeping with the musical elaborations.



Even if one has visited here only in his fancy, the dream of Venice lulls the imagination into a perfect consistency of hymns and weaving spaces, lively forms and canzoni and glimmering color. The floating reverie of the city flows through turning passages into the broad circling clarity of the Grand Canal and culminates at the Piazza and Piazzetta, an archetype of civic design. In just such a way does the barcarolle of the boatman merge into the *Sacrae Symphoniae* of the Basilica.

The sustained lofty note of the Campanile is placed beside the outspread rolling intricacies of the Basilica and at the end of the long sweep of space in the Piazza; the flagpoles of the Piazza, and in the Piazzetta the storied columns of Marco and Todaro, create

apparent subdivisions of space yet allow them to run freely together. When Sansovino built his classicized Library, so contrasting in style yet conforming in scale with the Gothic Ducal Palace, he created a vista from the water approach, through the two columns, past the Campanile into the enclosure of the Piazza, where a side view along the Basilica's facade comes to rest with the clock tower and its mechanical bronze bell-ringers. Seen in reverse, the Piazzetta opens out through space over the water to where the eye finds closure (like a tonic chord) in the church dome of Palladio on the island of San Giorgio.



Yes, the Renaissance master, too, is here, and his religion of harmonious proportion and ordered grandeur. Yet among so many subtleties and so much magnificence there is always present the casual air of apparent accident in history's will-to-form. (The counterpart of this in music is the great background of spontaneous song in any musical tradition.) The town center of Venice, richly varied and powerful in its effect, carries one through time dimensionally and back through history. The Nuova Fabbrica of 1810 that finally completed the enclosure of the Piazza, and made it (as Napoleon said) "one of the finest salons of Europe," brought to a close a building cycle reaching back almost to the time of the trans-

lation of Saint Mark's bones from Alexandria in 829. The center as a whole is a work of art in which all grandiloquence is engulfed. No monument to a hero, no masterpiece of unique genius, it commemorates not even a people but a state of mind, set into a particular locale of sun and sea, and conditioned also by circumstances of intercourse between states, trading establishments, or persons. This architecture is a harmony that was a millennium in the making.

III

The drive toward unity that makes either architecture or music an art does not come ultimately from the spheres, from Pythagorean consonances, mathematical harmony or any other abstraction. It comes from the inner being, upon which all objective values must vibrate to receive their meaning. Even Boethius intended this when he wrote: "We cannot doubt but that our body and mind are in manner constituted in the same proportions by which harmonical modulations are joined and compacted. . . . Every age and either sex are affected by music, and though they are different in their actions yet do they agree in their love of music. . . . And though a man cannot sing sweetly, yet while he sings to himself he draws forth an inner sweetness from his heart."

The effects of both music and architecture are to a large degree dependent not only on the drive toward unity (in the sense of a *human* as well as a formal task) but correlatively on the sense of community that they at once imply and engender. One of the strongest motivations in architecture (beyond the basic need of shelter) is the dynamic of love—loneliness that seeks a partner, the isolated mite that needs acceptance and relatedness, unfulfillment that yearns toward the sort of clarity and gladness one draws forth from song. Our sense of proportion does not rely upon rules or rational numbers. Our sense of balance centers in the inner ear. Rhythm is too intimate to be explained. Rhythm explains why art is so intimately close to love. The search for harmony rules out all dissension, all intolerance—not only of uncongenial styles, but even of mediocrity, or pretentiousness, (Look closely—these failings, too, are present in the shining splendor of Venice.) This does not mean the relaxing of artistic values. The spirit of conciliation is not the same as absence of standards, or spinelessness. The products of skill and intellect should be recognized for their superiority and protected

against cheapening influences, in the name of that "love and passion" which transcends all cleverness of hand or mind and does not disdain to cultivate the most humble of true art. All manifestations of art must be accepted, guarded and cultivated toward a higher realization—not because the practice of art is complex or obscure, but because it is so simple—as simple as love.

Thus interpreted, civic art, music-making, any of the arts, are rightfully enthroned in the high places where we familiarly though rather thoughtlessly tend to place them. They cease to be the pastimes of the rich, the intelligent or the supercilious and appear to rival in importance the pursuits of diplomacy or nuclear research. The artist, then, is that part of a man which seeks a wholesome solidarity, both inwardly and among all the aspects of mankind's outward world. Seen in these terms the artists of our time are made to assume the highest, most crucial responsibility. No longer the mere purveyors of culture, they become the instruments of our peace.

Bibliographical Note

Lewis Mumford, The Culture of Cities (1938) and Sigfried Giedion, Space, Time, and Architecture (1941) are notable and representative of the prevailing ideas relating to the aesthetics of the physical environment. These ideas are to some extent modified in an outstanding recent book, The City of Man by Christopher Tunnard (1953). Frederick Gibberd's Town Design (London, 1953) also represents a new approach and is here recommended especially for its analysis and illustrations of the Piazza and Piazzetta. Much important new material on Renaissance theories has been assembled by Rudolf Wittkower in his brilliant study of "The Problem of Harmonic Proportion in Architecture," which is Part IV of Architectural Principles in the Age of Humanism (London, 1953). Students of early opera will appreciate the delightful plates and excellent introductory text of The Bibiena Family by A. Hyatt Mayor (1945).



Robert Evett, composer and critic, studied with Roy Harris and is at present Book Editor of *The New Republic*. He has written for *Modern Music*, *Notes* and *The Kenyan Review*. His Quintet for Piano and Strings was recently performed in Washington, D. C.

The Music of Vincent Persichetti

by Robert Evett

Vincent Persichetti writes a music of extremes. The academy is on his right, and note-row composition on his immediate left. One of those composers who believes that technique is where you find it, or, to put it another way, that techniques are meant to be used, he does not hesitate to employ whatever technical devices his musical intentions seem to require. At one extreme of his work, one finds traditional cadential procedures, barely disguised here:

Example 1: from "Tea" (#10 in *The Harmonium*)

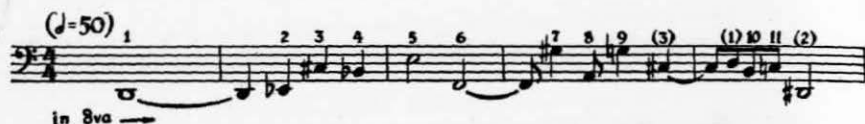


He is equally at home with highly chromatic material that clearly stems from note-row procedures and lends itself to note-row analysis, even though it almost never satisfies all the requirements of Schoenbergian discipline. The opening of the *Concerto for Piano*,

The quotations from Vincent Persichetti's *Concerto for Piano, Four Hands*, *Serenade No. 5* and *Fourth Piano Sonata* are used with permission for reprint granted by copyright owners, Elkan-Vogel Co., Inc., Philadelphia, Pa. All other quotations are used with the permission of the composer.

Four Hands, with eleven tones and some repetitions, is the Persichetti equivalent of a row:

Example 2: from the Concerto for Piano, Four Hands



Its development, which quickly introduces a twelfth tone, is representative of his harmonic use of such material:

Example 3: from the Concerto for Piano, Four Hands

His works are full of such disparate elements, frequently side by side.

Only a few years ago, when composers were expected to take sides on matters of esthetic and technique, such procedures would have been interpreted as the cynical legerdemain of a virtuoso or as a sign of unsureness. Whether anyone is justified in suspecting such things after living through the turbulent decade following the death of Bartók is doubtful. At any rate, Persichetti believes that such devices as the five-one cadence and the note-row are compatible. In accepting them both, he is inevitably faced with certain problems of amalgamation. The greatest of these, of course, is the problem of evolving a consistent style, a style in which the personality of the composer is always obviously present. In order to obtain the widest possible stylistic variety without losing individual style in the pro-

cess, the composer must constantly alter his techniques to fit his needs. In the examples listed above, it is transparently obvious that Persichetti is equipped, technically, to write according to the strict canons of either implied method. It is equally obvious that to have done so would have been tantamount to a stylistic surrender.

In his present role of amalgamator, Persichetti is the antithesis of the radical composer. Radical movements are dogmatic and doctrinal, almost by definition, and it is difficult to imagine Persichetti ever identifying himself with an esthetic or technical movement to the point of accepting it exclusively. However, the very fact that he is so reluctant to accept dogmatic pronouncements makes categorical statements about his future work untenable. The most anyone can do is to point out that, looking back over his writing career, which is an unusually long one for a composer as young as he is, certain characteristics (most of which appeared at the outset) have been consistently developed, and that others have tended to recur.

The first two works in the Persichetti catalog were written in 1929, when the composer was fourteen years old. Stylistically, the two pieces are poles apart, yet—and this is surely curious—they quite adequately represent the extremes within which the composer has continued to work. Opus 1 is a bold, dissonant work, brilliantly scored for ten wind instruments. Opus 2 is a rather gentle piano piece, based on conventional harmonic usage but, of course, altered. Both are serenades—they have been followed by six others—and are actually little suites of short movements.

Persichetti has withdrawn all of his music for the decade following these first two pieces. He describes it as going beyond the extremes within which he now works; apparently there were some academic studies in the manner of Brahms and experiments in sonority and form that went out into a no-man's land of disorganization. The catalog begins again with works which, in some ways, might well have followed the first two pieces in point of time. Persichetti's preoccupation with the short form, both in itself and as a unit in the building of larger forms, dates from the two early pieces. At this writing, thirty-four numbered *opera*, more than half of Persichetti's list, are devoted to works consisting of short movements, alone or in groups. His most ambitious work to date, *The Harmonium* cycle, consists, with the exception of its finale, of relatively short, numbered songs; the finale, in turn, is made of even shorter structural units.

Persichetti's habit of gearing performance difficulty to esthetic complexity also dates from this period. The wind serenade, being a fairly lengthy suite in a severe style, demands good players and hard work for performance. The piano serenade is cheerful, short and easy. So far, Persichetti has written no pieces that are cheerful, short and fiendishly hard. It would be unlike him, at present, to attempt a work similar in esthetic scope and technical difficulty to the Chopin Preludes, or even to the shorter Preludes and Fugues of J. S. Bach. At the risk of making some minor errors on the basis of over-simplification, one can establish a simple rule of thumb: the more severe the style, the longer the work, the greater the difficulty. The only glaring exceptions to this rule in Persichetti's music are the pieces for orchestra.

Persichetti is a virtuoso pianist and organist. It is not surprising that he has contributed so much music to the literature of the piano, but it is curious that he lists only one piece for the organ, especially since he was a church organist for many years and presumably could have needed new repertory for recitals. In view of the poverty of the modern organ repertory, this is regrettable. Writing for the piano is his most noteworthy instrumental predilection. Twenty-two works—a third of the total catalog—are for solo piano, and another sixteen employ the piano as a solo or accompanying instrument or as part of an ensemble.

Since so much of Persichetti's writing is rooted in the very inception of his career, it does not suggest the kind of pilgrim's progress that must be examined in terms of its chronology to be understood. While there are variations of technique and style that could have resulted only from experience and change, most of the basic patterns of his work can be found in his first few compositions.

II

The one formal problem that Persichetti did not attempt to solve in his early work but to which he has recently given much attention is that of the large, one-movement piece. This is a little surprising; one would have expected it to come earlier, when much of Persichetti's writing reflected the fact that he knew the work of Roy Harris.

In the late thirties, especially in the period just preceding the resumption of the Persichetti catalog, Harris was a source of great excitement to the younger composers, and exerted a much

more direct and powerful influence on their imaginations than any American composer, including Harris himself, has been able to do since. By that time, Harris had already evolved theories which, insofar as they dealt with the nature and function of harmony and form, had great appeal for the composers of Persichetti's generation. Some of these theories, notably that of the autogenesis of musical form in terms of its materials, are of an essentially mystical bent. Others, especially those dealing with the texture function and structure of harmony, are quite concrete. It would be easy to exaggerate Harris's influence on Persichetti; one might as well build a case on the influences of Robert Schumann or Copland or Bartók. They are all there. The important thing to remember is not that Persichetti did some work with Harris, which he did, but rather that Persichetti's music did, for a time—as in, for instance, the *Third Piano Sonata*—have a superficial resemblance to that of Harris in point of sound, and that since this time, Persichetti has been even more concerned with the idea of autogenetic form and textured harmony. The degree to which Persichetti differs from Harris in point of actual form and actual harmonic texture indicates both his independence and his susceptibility to other influences.

Formally, the heart and soul of the idea of musical autogenesis is that of constant variation, at the expense of literal repetition. As an amalgamator (one hesitates to use that perfectly good word, eclectic, because of its pejorative implications), it is characteristic that Persichetti should modify the idea of autogenesis to suit his own needs. In some works, notably—because it is a new one—*The Little Piano Book*, there is the simplest, most direct kind of literal repetition. In the *First*, *Sixth* and *Ninth Piano Sonatas* and in the *Harpsichord Sonata*, among other pieces, one can find the substance of a classical sonata allegro, or of a ruined rondo. But, in the main, Persichetti's music is motivic in character. All of the several hundred short movements are motivic, and the big one-movement pieces seem to be concentrations of the suite idea. They are made up of short units, interrelated by material, and they seem to be drawn more from the experience of binding disparate elements together than by the conception of the long, ever-changing line that one might have expected. Variation is constantly present, sometimes obliquely, sometimes directly.

Frequently in Persichetti's music, the generating motive will be textural rather than melodic in character. (It is an anomaly that

his row-oriented pieces are more thematic than his diatonic ones.) The textural motive may involve instrumental coloration as well as harmonic substance. The opening of the *Serenade for Orchestra*, for instance, approximates the length of a classical theme and, insofar as it acts as a periodic unit, serves much the same function. However, the purely melodic elements, pitch-and-rhythm-wise, (the three note motive and the diatonic scale) are both contrived to give the least possible friction to the textural elements; the two-part contrapuntal texture of the *tutti* octaves and the dissonant triadic structure of the brass, are made up of plain thirds and concentrations of seconds:

Example 4: from *Serenade #5*

(♩ = 96)

The musical score is arranged in two systems. The first system includes staves for 4 Horns, 3 Trumpets, 3 Trombones, Double winds, Strings, and Tuba. The second system includes staves for Double winds, Strings, Tuba, and Timpani. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *col 8va* (colla ottava). The tempo is indicated as (♩ = 96). The score concludes with the word "etc." on the right side of the second system.



Photograph by Valdemary Jacobsen

Vincent Persichetti

75

unis.
marc.
non dir.

VI I
VI II
Va
Vc
DB

80

85

intenso
rife
intenso
non dir.

VI I
VI II
Va
Vc
DB

90

vigoroso
rife
vigoroso

VI I
VI II
Va
Vc
DB

95

(au 'tlen)
ruvido
non dir.
non dir.
ruvido
ruvido
ruvido

VI I
VI II
Va
Vc
DB

A page from the score of *Symphony for Strings* by Vincent Persichetti

Reproduced with special permission of the copyright owner,
Elkan-Vogel, Philadelphia, Pa.

While a detailed analysis of this fragment would throw some light on Persichetti's use of modality and on his handling of tonality, to analyse it in these terms primarily would be to distort its essential character.

Especially in his bravura pieces, Persichetti seems to have drawn his material from the obvious natural capacities of his instruments. In the same way that he quite comfortably alters traditional harmonic and formal practices to suit his needs, he transforms the successful instrumental idioms of the past in order to give his pieces maximum brilliance. The *Sonata for Solo 'Cello* abounds in passages like this one:

Example 5: from the *Sonata for Solo 'Cello*



in which such a familiar device as the open string pedal-point is used in a most traditional way. In all of Persichetti's music, but especially in the showy passages, there are rapid scales, trills, shakes—actual and stylized—arpeggios, Alberti-effects and other ornaments:

Example 6: a) from the Third Symphony



b) from the Fourth Piano Sonata



c) from the Serenade #6

Moderately ($\text{♩} = 128$)

Trombone

Viola

Cello

rough

Pizz. Arco

ffz gliss.

ffz gliss.

While all of Persichetti's music is practical, he demands more of the player when the intention of the piece is severe, as in the big piano pieces and some of the chamber music. This perhaps accounts for the fact that the body of his orchestral output—everything except for the *Fifth Symphony*—is relatively straight-forward: rhythmically uncomplicated, choired, with a great deal of simple doubling, and with a distinct lack of elaborate coloristic effects. The *Fifth Symphony*, for Strings, is more characteristically Persichettian than any of the other orchestral pieces, except perhaps for the *Fables* and the *Serenade for Orchestra*. While the other Symphonies follow more or less conventional patterns of movement divisions and are conceived in conventional proportions, the *Fifth* is a one-movement piece made up of brief, strongly contrasting sections. It is severe in style and, accordingly, involves elaborate bravura writing and highly coloristic techniques. The *Fables* and the *Serenade* represent the other extreme in Persichetti's work: sanguine and esthetically uncomplicated, they exploit the short movement in typical Persichetti fashion.

While Persichetti's music is by no means exclusively homophonic, it is essentially so, and the devices of imitative counterpoint are rarely found in his work. There are a few strict canons—the *Second Sonatine* begins with a long one; but very few fugues as such, and no strictly worked-out passacaglias. Intellectual contrivances more often have to do with textural inventions. The opening of the song "Infanta Marina" from *The Harmonium* cycle suggests the degree to which Persichetti sustains this kind of contrivance:

Example 7: from *The Harmonium*

The textural elements here are, most obviously, the inverted triads in the upper three parts and a bass line which, at its focal points, establishes a dissonance of a major seventh or a minor ninth with one of the members of the triad. As a line, however, it will be noticed that the bass consists entirely of the major alternating with the Phrygian components of the tonality of E; against it, the upper parts move gradually from a G-majorish area to a pure E minor. A sort of equation is set up whereby the strong E-feeling of the bass line at the opening is balanced by the strong E-feeling of the upper parts at the end of the period. Yet there is no point at which all the parts are co-ordinated to establish a tonality of E. The whole illusion of the tonality is established, not by root progressions and not exclusively by the vertical textures, but by a sort of over-all texture control in which the strongest tonal elements present are those of E. The illusion of extremely rapid harmonic motion is set up by these juxtapositions.

Actually, Persichetti is an intensely tonal composer; he often works within a somewhat less extensive area of key-complexes than we ordinarily identify with the Mozart-Haydn-Beethoven period, and he generally conforms to the practices of that period with regard to tonal unity. Even a work as complex, harmonically, as the *Concerto for Piano, Four Hands*, begins and ends in D.

It is harmonic style that determines the extremes of Persichetti's writing, and even at these extremes, the vertical sonorities do not vary as much as the harmonic rhythm. In the *Harpsichord Sonata*, for instance, the harmonic implications of the melodic material are so strong that the occasional chords inserted for punctuation can be so altered as to seem completely unrelated without, in the process,

weakening the simple harmonic structure or in any way impeding the leisurely progress of the harmonic rhythm:

Example 8: from the Harpsichord Sonata



In a severe work, Persichetti might very well use the same sonorities, but the melodic material would be different, and the speed with which chord followed chord, as well as the extent of the movement, would be much greater.

Contrived polytonality in Persichetti is rare. When it does occur, it is usually used for modulatory purposes, one tonal element yielding to another:

Example 9: from the Harpsichord Sonata



When Persichetti employs polychords, it is generally for coloristic reasons: the harmonies themselves seldom set up patterns of unrelated root progressions.

III

Aside from its values in and of itself, the special significance of Persichetti's music lies in its attempt to re-establish the basis for a common practice. Persichetti differs from the neo-classicists primarily in that he conceives of form, harmony, and the uses of tonality in broader terms than they do. He differs from the Expressionists and other experimental schools of the twentieth century primarily in that he finds much of value in simple, traditional technical means.

Unlike many composing teachers, he approaches teaching in terms of the whole area of Western music, and he is in a position to focus on a wider variety of techniques than is customary in academic situations. His influence, so far, has been one of precept as well as one of example.

In amalgamating techniques, he has, of course, been motivated by personal choice, and in choosing, has left out a good many important technical devices. One may look through his whole work in vain for any signs of the influence, for example, of Ravel or Strauss. His orchestration is of strictly American derivation, with heavy doubling and a heavy use of brass. The above quotations from the *Harpichord Sonata* show a rhythmic irregularity that one almost never finds in his music; the whole rhythmic evolution of Stravinsky, Bartók and others has, so far, not figured significantly in Persichetti's procedures.

All that this means, of course, is that Persichetti is more interested in being himself than in being a symbol. He is a composer who wishes to produce a wide and varied literature, and his musical temperament has so many sides that the superficial differences between the extremes of his writing continue to be more immediately noticeable than the technical and esthetic similarities which relate the works to each other.

The kind of synthesis which Persichetti has attained is, I think, indicative of the kind he might well like to see established as common practice. It is eclectic in the sense that it involves drawing a personal style from a common technical pot. Persichetti obviously believes that a big technique is necessary for writing a big literature; in his own case, the technique is not only big, but flexible as well. However, his music would suggest a greater concern with ends than means and, consequently—ultimately—more concern with stylistic coherence than with technical virtuosity. As a composer who liberally helps himself to the most varied techniques, he can afford to be generous about style.

During the past decade, there has been a growing tendency among composers whose orientation was at first essentially conservative to make concessions to the musical Left. In most instances, the compliment has not been returned. Persichetti enjoys the almost unique distinction of never having belonged to the Right, or the Left, or for that matter, the Middle of the Road, and as a consequence, the extremes which one finds in his writing can not be charged up as

victories for any extant musical camp. In a sense, he is without portfolio, and in another sense, he is a musical Citizen of the World. He has deliberately exchanged the advantages of a single system for the challenges imposed by the critical acceptance of several systems. In having done this, he is one of the composers who, so far, has challenged the parochial narrowness of the major segments of contemporary musical thought. This attitude, while it is by no means revolutionary, is still new. Persichetti's special contribution to it is his un-selfconsciousness about it. He has proven that stylistic similarities can be compatible with widely divergent technical means.

VINCENT PERSICHETTI:

LIST OF WORKS

<i>Opus</i>	<i>Title</i>	<i>Date of Completion</i>	<i>First Performance</i>	<i>Publisher</i>
1	Serenade No. 1, for Ten Wind Instruments	1929	Apr. 21, 1952. New York Wind Ensemble, San Angelo College, Texas	MS
2	Serenade No. 2, for Piano	1929	Dec. 21, 1929. Composer, Combs Conservatory, Philadelphia	Elkan-Vogel
3	First Piano Sonata	1939	May 8, 1939. Composer, Philadelphia Conservatory	Elkan-Vogel (in prep.)
4	Poems for Piano (Vol. 1)	1939	Feb. 24, 1940. Composer, League of Composers (CBS)	Elkan-Vogel
5	Poems for Piano (Vol. 2)	1939	Feb. 13, 1945. Composer, WNYC Festival of Amer. Music	Elkan-Vogel
6	Second Piano Sonata	1939	Jan. 8, 1941. Dorothea Persichetti, Winfield, Kansas	Elkan-Vogel (in prep.)
7	First String Quartet	1939	Mar. 14, 1943. Stuyvesant String Quartet, League of Composers, New York	MS
8	Magnificat for Chorus and Organ	1940	Mar. 23, 1941. Arch Street Presbyterian Church, Philadelphia	MS
9	Suite for Violin and 'Cello	1940	May 27, 1942. Gugala and Franzosa, Philadelphia Conservatory	MS

10	Sonata for Solo Violin	1940	Nov. 17, 1945. Broadus Erle, Waldport, Oregon	MS
11	Sonatine for Organ (Pedals alone)	1940	Nov. 8, 1940. Composer, Arch Street Presbyterian Church, Philadelphia	Elkan-Vogel
12	First Quintet for Piano and Strings	1940		MS
13	Sonata for Two Pianos	1940	Apr. 2, 1941. Dorothea and Vincent Persichetti, Town Hall, New York	Leeds
14	Poems for Piano (Vol. 3)	1941		MS
15	Sonata for Violin and Piano	1941		MS
16	Concertino for Piano and Orchestra	1941	Oct. 23, 1945. Composer, Eastman-Rochester Symposium Orchestra, Howard Hanson, cond.	Elkan-Vogel
17	Serenade No. 3, for Violin, 'Cello and Piano	1941	Apr. 7, 1943. Philadelphia Conservatory Trio	Southern
18	First Symphony	1942	Oct. 21, 1947. Eastman-Rochester Symposium Orchestra, Howard Hanson, cond.	MS
19	Second Symphony	1942		MS
20	Dance Overture	1942	Feb. 7, 1948. Tokyo Symphony Orchestra, Japan, Konoye, cond.	Elkan-Vogel
21	Pastoral for Woodwind Quintet	1943	Apr. 20, 1945. Curtis Quintet, Franklin Institute, Philadelphia (WCAU-FM)	G. Schirmer
22	Third Piano Sonata	1943	Aug. 13, 1943. Composer, Colorado Springs Fine Arts Festival	Elkan-Vogel
23	Fables for Narrator and Orchestra	1943	Apr. 20, 1945. Robert Grooters, Philadelphia Orch., Ormandy, cond.	C. Fischer
24	Second String Quartet	1944	Aug. 16, 1945. Roth String Quartet, Colorado Springs Fine Arts Festival (Blue Network)	MS
25	<i>The Hollow Men</i> for Trumpet and String Orchestra	1944	Dec. 12, 1946. Germantown Symphony Orchestra, Arthur Lipkin, cond.	Elkan-Vogel

The Music of Vincent Persichetti

<i>Opus</i>	<i>Title</i>	<i>Date of Completion</i>	<i>First Performance</i>	<i>Publisher</i>
26	Two Songs (Cummings)	1945	May 17, 1948. Phyllis Curtin, Philadelphia Art Alliance	MS
27	Vocalise for 'Cello and Piano	1945	Nov. 1, 1946. Samuel Mayes, Tri-County Concerts, Wayne, Penna.	MS
28	Serenade No. 4, for Violin and Piano	1945	Nov. 22, 1946. Rafael Druian, Academy of Music Foyer, Philadelphia	MS
29	Two Chinese Songs	1945	Apr. 13, 1948. Richard Harvey, Town Hall, New York	MS
30	Third Symphony	1946	Nov. 21, 1947. Philadelphia Orchestra, Ormandy, cond.	Elkan-Vogel (rental)
31	Three Canons for Voices	1947		Mercury
32	Variations for an Album (Piano)	1947	Oct. 17, 1947. John Kirkpatrick, Baldwin-Wallace College, Berea, Ohio	Mercury
33	Two Choruses (Cummings)	1948		G. Schirmer
34	Proverb (mixed chorus)	1948		Elkan-Vogel
35	<i>King Lear</i> (Septet for Fl., Ob., Cl., Hn., Bn., Timp. and Piano)	1948	Jan. 31, 1949. Martha Graham Company, Montclair, New Jersey	MS
36	Fourth Piano Sonata	1949	Dec. 27, 1949. Composer, League of Composers, N. Y.	Elkan-Vogel
37	Fifth Piano Sonata	1949	Mar. 11, 1951. Jean Geis, Town Hall, N. Y.	Elkan-Vogel
38	Piano Sonatine No. 1	1950		Elkan-Vogel
39	Sixth Piano Sonata	1950	Apr. 26, 1951. Joseph Bloch, Town Hall, N. Y.	Elkan-Vogel
40	Seventh Piano Sonata	1950		Elkan-Vogel (in prep.)
41	Eighth Piano Sonata	1950		Elkan-Vogel
42	Divertimento for Band	1950	June 16, 1950. Goldman Band, Composer, cond.	Ditson
43	Serenade No. 5, for Orchestra	1950	Nov. 15, 1950. Louisville Orchestra, Robert Whitney, cond.	Elkan-Vogel (rental)

44	Serenade No. 6, for Trombone Viola and 'Cello	1950	Jan. 27, 1951. Davis Shuman, Aaron Chaifetz and Robert Jamieson, Groton, Mass.	MS
45	Piano Sonatine No. 2	1950	Dec. 13, 1951. Margaret Barthel, Town Hall, New York	Elkan-Vogel
46	Two Choruses (Women's Voices)	1950	Feb. 27, 1952. SAI Chorus. Walter Hodgson, cond., MTNA in Dallas, Texas	C. Fischer
47	Piano Sonatine No. 3	1950		Elkan-Vogel
48	Fairy Tale (Orchestra)	1950	Mar. 31, 1951. Philadelphia Orchestra Children's Concert, Hillsberg, cond.	C. Fischer (rental)
49	Three Songs	1951		MS
50	Harmonium, Song Cycle for Soprano and Piano (20 songs)	1951	Jan. 20, 1952. Hilda Rainer and Composer, League of Composers, Mus. of Mod. Art, New York	MS
51	Fourth Symphony	1951	Dec. 17, 1954. Philadelphia Orchestra, Ormandy, cond.	Elkan-Vogel (rental)
52	Sonata for Harpsichord	1951	Jan. 10, 1952. Fernando Valenti, Town Hall, New York	MS
53	Psalm for Band	1952	May 2, 1952. University of Louisville Band, Composer, cond.	Pikaron
54	Sonata for Solo 'Cello	1952	May 6, 1953. Elsa Hilger, Samaroff Foundation, Mus. of Mod. Art, New York	MS
55	Serenade No. 7, for Piano	1952		MS
56	Concerto for Piano, Four Hands	1952	Nov. 29, 1952. Pittsburgh Int'l Contemporary Music Festival, Dorothea and Vincent Persichetti	Elkan-Vogel
57	Parades for Piano	1952		MS
58	Ninth Piano Sonata	1952		MS
59	Pageant for Band	1953	Mar. 7, 1953. University of Miami Band, Composer, cond.	C. Fischer
60	The Little Piano Book	1953	Nov. 14, 1954. Lauren Persichetti, Phila. Conservatory	Elkan-Vogel
61	Symphony for Strings	1953	Aug. 28, 1954. Louisville Orchestra, Whitney, cond.	Elkan-Vogel

62	Serenade No. 8, for Piano, Four Hands	1954	MS
63	Piano Sonatine No. 4	1954	MS
64	Piano Sonatine No. 5	1954	MS
65	Piano Sonatine No. 6	1954	MS
66	Quintet for Piano and Strings	1954	Feb. 4, 1955. Library of Congress, Wash., D.C. Kroll String Quartet and the Composer

LIST OF RECORDS

✓ Concerto for Piano, Four Hands Dorothea and Vincent Persichetti	Columbia (to be released)
Divertimento for Band Eastman Symphonic Wind Ensemble, conducted by Frederick Fennell	Mercury
Fourth Symphony Philadelphia Orchestra, conducted by Eugene Ormandy	Columbia (to be released)
Pastoral for Winds The New Art Wind Quintet	Classic Editions
Psalm for Band Eastman Symphonic Wind Ensemble, conducted by Frederick Fennell	Mercury
Symphony for Strings Louisville Orchestra, conducted by Robert Whitney	Columbia
The Hollow Men for Trumpet and String Orchestra Sidney Baker and the MGM String Orchestra, conducted by Izler Solomon	MGM
The Little Piano Book and Strings	MGM

American Music on LP Records

An Index — Part II

prepared by Sheila Keats

EDITOR'S NOTE: In this issue we present, as a service to our readers, Part II of an Index of serious contemporary American compositions currently available on LP records. This Index will, we hope, prove helpful not only to professional musicians, but to interested amateurs and those who may use it for research purposes.

All of the recordings listed are commercial releases, available in record shops, with the following exceptions:

Concert Hall Limited: available, upon subscription, from Concert Hall Society, 250 W. 57th St., New York 19, N. Y.; Louisville: available, upon subscription, from the Louisville Orchestra, 830 South 4th St., Louisville 3, Ky.; New Music and American Recording Society: available from the American Music Center, 250 W. 57th St., New York 19, N. Y.

We wish to thank the many recording companies which have supplied us with their catalogues and with further information about their releases and future recording plans. We should also like to express our appreciation to the staff of the American Music Center who generously supplied information about the American Recording Society and New Music recordings; Mr. James Lyons for his valuable advice and assistance; and Mr. Abner Levin and the staff of Sam Goody Records for their cooperation in helping to assemble and verify our data.

GOULD, MORTON (cont.)

Spirituals for Orchestra. Minneapolis Sym., Antal Dorati, cond. w. Gershwin, *Porgy and Bess* (orch. suite). Mercury MG-50C16. 12".

same. Hague Phil. Orch., Willem van Otterloo, cond. w. GOULD, *Interplay for Piano and Orchestra.* Epic LC-3021. 12".

same. N. Y. Phil.-Sym. Orch., Artur Rodzinski, cond. w. COPLAND, *Lincoln Portrait.* Columbia ML-2042. 10".

Tap Dance Concerto. Danny Daniels, dancer. Rochester Pops Orch., Morton Gould, cond. w. GOULD, *Family Album Suite.* Columbia ML-2215. 10".

GREEN, RAY

Sunday Sing Symphony. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. DELLO JOIO, *Epigraph*; MENNIN, *Concertato for Orchestra.* American Recording Society ARS-31. 12".

GRIFFES, CHARLES

Poem, for Flute and Orchestra. Julius Baker, flute. Saidenberg Chamber Orch., Daniel Saidenberg, cond. w. FOOTE, *Night Piece.* Decca 4013. 10".

Roman Sketches, Op. 7. Leonid Hambro, piano. w. GRIFFES, *Piano Sonata.* Walden 100. 12".

Piano Sonata. Jeanne Behrend, piano. w. Gottschalk, *March of the Gibraros*; PALMER, *Three Preludes*; Reinagle, *Sonata for Early Piano.* Allegro 3024. 12".

same. Del Purves, piano. w. DELLO JOIO, *Piano Sonata No. 3.* Music Library MLR-7021. 12".

Three Short Pieces. John Ranck, piano. w. Poulenc, *Soirées de Nazelles*; Tcherépnine, *Bagatelles*; Werlé, *Sonata Brevis, No. 2.* Zodiac 1002. 12".

White Peacock. N. Y. Phil.-Sym. Orch., Leopold Stokowski, cond. w. COPLAND, *Billy the Kid*; GOULD, *Philharmonic Waltzes*; *Quickstep*. Columbia ML-2167. 10".

GRUEN, JOHN

New Songs. Georgiana Bannister, sop.; John Gruen, piano. Elektra ELK-1. 12".

Song Cycles: Pomes Penyeach; *Thirteen Ways of Looking at a Blackbird*. Patricia Neway, sop.; John Gruen, piano. w. DONOVAN, *Woodwind Quartet*; KRAEHNBUHEL, *Canzona*. Contemporary (N.Y.) AP-121. 12".

HAIJEFF, ALEXEI

Concerto for Piano and Orchestra. Leo Smit, piano. Am. Rec. Soc. Orch., Walter Hendl, cond. w. WARD, *Symphony No. 1*. American Recording Society ARS-9. 12".

Sonata for Two Pianos. Arthur Gold, Robert Fisdale, duo-piano. w. BARBER, *Souvenirs*. Columbia ML-4855. 12".

String Quartet No. 1. Juilliard String Quartet. w. BARBER, *Hermit Songs*. Columbia ML-4988. 12".

HAINES, EDMUND

Promenade, Air and Toccata. Catharine Crozier, organ. AMERICAN ORGAN MUSIC. Kendall 2555. 12".

Toccata. Chicago Sym. Brass Ensemble. Record entitled "A Concert by the Chicago Symphony Brass Ensemble." Audiophile AP-21. 12".

HANSON, HOWARD

Centennial Ode. Eastman-Rochester Sym. Orch., Howard Hanson, cond. Eastman 1. 12".

Chorale and Alleluia. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. w. MENNIN, *Canzona*; PERSICETTI, *Psalm*; REED, *La Fiesta Mexicana*; THOMSON, *A Solemn Music*. Mercury MG-40011. 12".

Concerto in G Major for Piano, Op. 36. Rudolf Firkušny, piano. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. Grieg, *Holberg Suite*. Columbia ML-4403. 12".

Pastorale for Oboe, Strings and Harp. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG-40003. 12".

Serenade for Flute, Strings and Harp. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG-40003. 12".

Songs from Drum Taps. Eastman Male Chorus; Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. THOMPSON, *Testament of Freedom*. Mercury MG-40000. 12".

Symphony No. 1 ("Nordic"). Philharmonia Orch. of Hamburg, Hans-Juergen Walther, cond. w. SIEGMEISTER, *Ozark Set*; Skilton, *Suite Primeval* (excerpts). M-G-M E-3141. 12".

Symphony No. 2. ("Romantic"). Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. MACDOWELL, *Concerto No. 2 for Piano*. Columbia ML-4638. 12".

Symphony No. 3. Boston Sym. Orch., Serge Koussevitzky, cond. w. HARRIS, *Symphony No. 3*. Victor LCT-1153. 12".

Symphony No. 4. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HARRIS, *Symphony No. 3*. Mercury MG-40004. 12".

HARRIS ROY

Sonata for Violin and Piano. Josef Gingold, violin; Johana Harris, piano. w. PALMER, *Quartet for Piano and Strings*. Columbia ML-4842. 12".

Symphony No. 3. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HANSON, *Symphony No. 4*. Mercury MG-40004. 12".

same. Am. Rec. Soc. Orch., Walter Hendl, cond. w. SCHUMAN, *American Festival Overture*; SESSIONS, *The Black Maskers*. American Recording Society. ARS-115. 12".

same. Boston Sym. Orch., Serge Koussevitzky, cond. w. HANSON, *Symphony No. 3*. Victor LCT-1153. 12".

Trio for Violin, Violoncello and Piano. Univ. of Oklahoma Trio. THREE AMERICAN TRIOS. University Recordings 1. 12".

HARRIS, RUSSELL

Tarye no Lenger. Hamline Univ. A Cappella Choir, Rob't Holliday, cond. Record entitled "Choral Masterpieces." New Records NRLP-306. 10".

HARRISON, LOU

Suite for 'Cello and Harp. Seymour Barab, 'cello; Lucille Lawrence, harp. w. HARRISON, *Suite No. 2 for String Quartet*: THOMSON, *Capital, Capitals*; *Stabat Mater*. Columbia ML-4491. 12".

Suite No. 2 for String Quartet. New Music String Quartet. w. HARRISON, *Suite for 'Cello and Harp*; THOMSON, *Capital, Capitals*; *Stabat Mater*. Columbia ML-4491. 12".

Suite for Violin, Piano and Small Orchestra. Maro Ajemian, piano; Anahid Ajemian, violin. Leopold Stokowski and his Sym. Orch. w. WEBER, *Symphony on Poems of William Blake*. Victor LM-1785. 12".

HARTLEY, GERALD

Divertissement for Woodwind Quintet. Chicago Sym. Woodwind Quintet. Record entitled "Contest Repertory Highlights." Audiophile AP-16. 12".

HERBERT, VICTOR

Concerto for 'Cello and Orchestra. Bernard Greenhouse, 'cello. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. BLOCH, *Trois Poemes Juifs*. American Recording Society ARS-24. 12".

coupled w. MACDOWELL, *Suite No. 2*. American Recording Society ARS-111. 12".

HILL, EDWARD BURLINGAME

Prelude for Orchestra. Columbia Sym., Leonard Bernstein, cond. w. LOPATNIKOFF, *Concertino for Orchestra*; Dallapiccola, *Tartiniana for Violin and Orchestra*. Columbia ML-4996. 12".

Sextet for Piano and Winds. Lilian Kallir, piano; New York Wind Quintet. w. BERGER, *Duo for 'Cello and Piano*; *Quartet in C Major for Winds*. Columbia ML-4846. 12".

HOVHANESS, ALAN

Achtamar. Maro Ajemian, piano. w. HOVHANESS, *Lousadzak—Concerto for Piano and Orchestra*; *Shatak*; *Tzaikerker*. Dial 6. 12".

Arevakal—Concerto No. 1 for Orchestra. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. COWELL, *Symphony No. 4*; RIEGG, *New Dance*. Mercury MG-40005. 12".

Concerto No. 7 for Orchestra. Louisville Orch., Rob't Whitney, cond. w. Castelnuovo-Tedesco, *Overture to "Much Ado About Nothing"*; Surinach, *Sinfonietta Flamenca*. Louisville Lou. 545-4. 12".

"Khaldis," Concerto for piano, trumpets and percussion. William Masselos, piano; Chamber Ensemble cond. by Izler Solomon. w. HOVHANESS, *Six Piano Pieces*. M-G-M E-3160. 12".

Quartet for Flute, Oboe, 'Cello and Harpsichord. Harold Bennett, flute; Harry Schulman, oboe; Bernard Greenhouse, 'cello; Sylvia Marlowe, harpsichord. w. LESSARD, *Toccata in Four Movements*; Rieti, *Sonata All'Antica*; THOMSON, *Sonata No. 4*. New Editions NE-3. 12".

HOWE, MARY

Choruses; Songs for Baritone; Songs for Soprano. Howard Univ. Choir, Walter Lawson, cond.; Harold Ronk, baritone; Katherine Hansel, sop.; Theodore Schaeffer, piano. WCFM 13. 12".

Interlude between Two Pieces for Flute and Piano; *Suite for Piano and Strings*; *Three Pieces after Emily Dickinson*. Wallace Mann, flute; Emerson Meyers, piano; Chamber Arts Society. WCFM 9. 12".

IMBRIE, ANDREW

Quartet in B flat. Juilliard String Quartet. w. MENNIN, *Quartet No. 2*. Columbia ML-4844. 12".

IVES, CHARLES

Four Pieces for Orchestra: *Central Park in the Dark*; *Hallowe'en*; *Over the Pavements*; *The Unanswered Question*. Polymusic Chamber Orch., Vladimir Cherniavsky, cond. w. IVES, *Sonata No. 2 for Violin and Piano*; *Trio—Largo for Violin, Piano, Clarinet*. Polymusic 1001. 12".

Quartet No. 2. Walden String Quartet. Period SPLP-501. 12".

A Set of Pieces for Piano and Orchestra. Stell Anderson, piano. Vienna State Opera Orch., Jonathan Sternberg, cond. w. Milhaud, *Fantasie Pastorale*. Oceanic 31. 10".

Sixty-Seventh Psalm. Hamline Singers, Robert Holliday, dir. Record entitled "Program of Great Choral Music." New Records NRLP-305. 10".

Sonata No. 1 for Piano. Wm. Masselos, piano. Columbia ML-4490. 12".

Sonata No. 2 for Piano (Concord, Mass.). John Kirkpatrick, piano. Columbia ML-4250. 12".

Sonata No. 1 for Violin and Piano. Joan Field, violin; Leopold Mittman, piano. w. IVES, *Sonata No. 3 for Violin and Piano.* Lyrichord LL-17. 12".

Sonata No. 2 for Violin and Piano. Elliott Magaziner, violin; Frank Glazer, piano. w. IVES, *Four Pieces for Orchestra; Trio—Largo for Violin, Piano, Clarinet.* Polymusic 1001. 12".

same. Patricia Travers, violin; Otto Herz, piano. w. SESSIONS, *Duo for Violin and Piano.* Columbia ML-2169. 10".

Sonata No. 3 for Violin and Piano. Joan Field, violin; Leopold Mittman, piano. w. IVES, *Sonata No. 1 for Violin and Piano.* Lyrichord LL-17. 12".

Sonata No. 4 for Violin and Piano. Joseph Szigeti, violin; Andor Foldes, piano. New Music. 12".

Six Songs. Mordecai Bauman, baritone; Albert Hirsch, piano. New Music 12".

Songs. Jacqueline Greissle, sop.; Josef Wolman, piano. w. Revueltas, *Songs.* SPA 9. 12".

Twenty-Four Songs.. Helen Boatwright, sop.; John Kirkpatrick, piano. Overtone LP 7. 12".

Symphony No. 2. Vienna Philharmonia Orch., F. Charles Adler, cond. SPA 39. 12".

Symphony No. 3. Nat'l Gallery Orch., Richard Bales, cond. w. *Music of the American Revolution.* WCFM 1. 12".

Three Places in New England. Am. Rec. Soc. Orch., Walter Hendl, cond. w. DIAMOND, *Rounds for Orchestra; McBride, Concerto for Violin and Orchestra; SWANSON, A Short Symphony.* American Recording Society. ARS-116 12".

Trio—Largo for Violin, Piano, Clarinet. Elliott Magaziner, violin; Frank Glazer, piano; David Weber, clarinet. w. IVES, *Four Pieces for Orchestra; Sonata No. 2 for Violin and Piano.* Polymusic 1001. 12".

JACOBI, FREDERICK

Concertino for Piano and String Orchestra. Irene Jacobi, piano. Orchestre Symphonique de L'Institut National Belge de Radiodiffusion, Franz André, cond. w. JACOBI, *Concerto for Violin and Orchestra; Night Piece—Dance.* SPA 7. 12".

Music Hall Overture. Vienna Philharmonia Orch., F. Charles Adler, cond. AMERICAN LIFE. SPA 47. 12".

JAMES, PHILIP

Symphony No. 1. Vienna Philharmonia Orch., F. Charles Adler, cond. SPA 38. 12".

JOHNSON, HUNTER

Concerto for Piano and Chamber Orchestra. John Kirkpatrick, piano. Rochester Chamber Orch., Rob't Hull, cond. w. Honegger, *Symphony for Strings.* Concert Hall CHS-1189. 12".

Letter to the World. Concert Hall Chamber Orch., Rob't Hull, cond. w. Vaughan-Williams, *Flos Campi.* Concert Hall CHS-1151. 12".

JOSTEN, WERNER

Endymion. Vienna Philharmonia Orch., Herbert Haefner, cond. w. ANTHEIL, *Symphony No. 5.* SPA 16. 12".

Songs. Sara Mae Endich, sop.; Wm. McGrath, tenor; Werner Josten, piano. SPA 34. 12".

KAY, HERSHY

Western Symphony. N.Y.C. Ballet Orch., Leon Barzin, cond. w. THOMSON, *Filling Station.* Vox PL-9050. 12".

KAY, ULYSSES

Concerto for Orchestra. Teatro La Fenice Sym. Orch., Jonel Perlea, cond. w. LOCKWOOD, *Concerto for Organ and Brasses; Quiet Design.* Remington R-199-173. 12".

Serenade for Orchestra. Louisville Orch., Rob't Whitney, cond. w. Dallapiccola, *Variazioni per Orchestra; Moncayo, Cumbres; Milhaud, Overture Méditerranéenne.* Louisville Lou. 545-8. 12".

KELLER, HOMER

Serenade for Clarinet and Strings. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG-40003. 12".

KENNAN, KENT

Night Soliloquy. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG-40003. 12".

KERR, HARRISON

Trio. Aaron Garvdner, clarinet; Margaret Aue, 'cello; Josef Wagner, piano. w. LUENING, Suite. New Music. 2-12".

Trio for Violin, Violoncello and Piano. Univ. of Oklahoma Trio. THREE AMERICANA TRIOS. University Recordings 1. 12".

KIRCHNER, LEON

Quartet No. 1 for Strings. American Art Quartet. w. FINE, Quartet (1952). Columbia ML-4843. 12".

KLEINSINGER, GEORGE

archy and mehtable. Carol Channing, Eddie Bracken; David Wayne, narrator. Columbia Orch., George Kleinsinger, cond. Columbia ML-4963. 12".

KOHS, ELLIS B.

Chamber Concerto for Viola and String Nonet. Ferenc Molnar, viola; members of the San Francisco Sym. Orch., Music Library MLR-7004. 12".

same. Ferenc Molnar, viola; Robert Mann, Robert Koff, Francis Chaplin, Ralph Shapey, violin; Raphael Hillyer, Spinoza Paef, viola; Charles McCracken, Carl Ziegler, 'cello; Stuart Sankey, doublebass. w. COTLAND, Sextet for Quartet, Clarinet, Piano. Columbia ML-4492. 12".

KRAEHNBUHL, DAVID

Canzona. Yale Woodwind Quartet. w. DONOVAN, Woodwind Quartet; GRUEN, Song Cycles. Contemporary (N.Y.) AP 121. 12".

KUPFERMAN, MEYER

Little Symphony. Vienna State Opera Orch., Franz Litschauer, cond. w. SWANSON, A Short Symphony. Vanguard VRS-434. 12".

LA MONTAINE, JOHN

A Child's Picture Book; Sonata for Piano; Toccata. John La Montaine, piano. w. Chopin, Sonata, Op. 35. Dorian 332. 12".

LESSARD, JOHN

Toccata in Four Movements. Sylvia Marlowe, harpsichord. w. HOVHANESE, Quartet for Flute, Oboe, 'Cello, Harpsichord; Rieti, Sonata All'Antica; THOMSON, Sonata No. 4. New Editions NE-3. 12".

LOCKWOOD, NORMAND

Concerto for Organ and Brasses. Marilyn Mason, organ; John Ware, Nathan Prager, trumpet; Gordon Pulis, Lewis Haney, trombone. Cincinnati Sym., Thor Johnson, cond. w. KAY, Concerto for Orchestra; LOCKWOOD, Quiet Design. Remington R-199-173. 12".

Hosanna. Concordia Choir, Paul J. Christiansen, dir. w. Bach, Jesu, Priceless Treasure; Des Pres, Jesus, Thou Refuge of the Destitute; Kodaly, A Birthday Greeting; Palestrina, Hodie Christus Natus Est; Shaw, Sing We Merrily Unto God Our Strength. Concordia CDLP-3 10".

Quiet Design. Marilyn Mason, organ. Teatro La Fenice Sym. Orch., Jonel Perlea, cond. w. KAY, Concerto for Orchestra; LOCKWOOD, Concerto for Organ and Brasses. Remington R-199-173. 12".

LOEFFLER, CHARLES

A Pagan Poem (after Virgil), Op. 14. Paris Phil. Orch., Manuel Rosenthal, cond. w. Scriabin, Poem of Ecstasy. Capitol P-8188. 12".

LOPATNIKOFF, NIKOLAI

Concertino for Orchestra. Columbia Sym., Leonard Bernstein, cond. w. HILL, Prelude for Orchestra; Dallapiccola; Tartini, for Violin and Orchestra. Columbia ML-4996. 12".

Divertimento for Orchestra, Op. 34. La Jolla Musical Arts Festival Orch., Nikolai Sokoloff, cond. w. Rosza, Serenade for Orchestra. Concert Hall Limited G-4. 12".

Sonata No. 2 for Violin and Piano. Joseph Fuchs, violin; Artur Balsam, piano. w. PISTON, Sonata for Violin and Piano. Decca 9514. 12".

Theme, Variations and Epilogue. Nikolai Graudan, 'cello; Joanna Graudan, piano. w. GLANVILLE-HICKS, *Sonata for Percussion and Piano; Concertino da Camera.* Columbia ML-4990. 12".

LUENING, OTTO

Monologue. René LeRoy, flute. w. Lourié, Lament of Ariadne. New Music. 10".

Prelude to a Hymn Tune. Am. Rec. Soc. Orch., Dean Dixon, cond. w. LUENING, *Two Symphonic Interludes*; THOMSON, *Suite from The River.* American Recording Society ARS-8. 12".

Suite. Ethel Luening, sop.; Otto Luening, flute. w. KERR, *Trio.* New Music. 2-12".

MCBRIDE, ROBERT

Aria and Toccata in Swing. Louis Kaufman, violin; Annette Kaufman, piano. CONTEMPORARY AMERICAN VIOLIN MUSIC. w. CARPENTER, *Adventures in a Perambulator.* Concert Hall CHS-1140. 12".

Concerto for Violin and Orchestra. Maurice Wilk, violin. Am. Rec. Soc. Orch., Walter Hendl, cond. w. DIAMOND, *Rounds for Orchestra*; IVES, *Three Places in New England*; SWANSON, *A Short Symphony.* American Recording Society ARS-116. 12".

MCDONALD, HARL

Builders of America (Washington and Lincoln). Claude Rains, narrator. Columbia Chamber Orch. and Chorus, Harl McDonald, cond. w. MCDONALD, *Children's Symphony (On Familiar Tunes).* Columbia ML-2220. 10".

Children's Symphony (On Familiar Tunes). Philadelphia Orch., Harl McDonald, cond. w. MCDONALD, *Builders of America.* Columbia ML-2220. 10".

From Childhood Suite. Ann Mason Stockton, harp. Concert Arts Orch., Felix Slatkin, cond. w. Caplet, *Mask of the Red Death.* Capitol P-8255. 12".

MACDOWELL, EDWARD

Concerto No. 1 for Piano. Vivian Rivkin, piano. Vienna State Opera Orch., Dean Dixon, cond. w. MACDOWELL, *Concerto No. 2 for Piano.* Westminster WL-5190. 12".

Concerto No. 2 for Piano. Alexander Jenner, piano. Vienna State Opera Orch., Henry Swoboda, cond. w. MACDOWELL, *Woodland Sketches.* Concert Hall CHS-1137. 12".

same. Jesús Maria Sanroma, piano. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HANSON, *Symphony No. 2.* Columbia ML-4638. 12".

Fireside Tales. John Kirkpatrick, piano. w. MACDOWELL, *New England Idyls; Sea Pieces; Woodland Sketches.* Columbia ML-4372. 12".

Sonata Eroica. Perry O'Neil, piano. w. MACDOWELL, *Sonata Tragica.* SPA 63. 12".

Suite No. 2 ("Indian"). Am. Rec. Soc. Orch., Dean Dixon, cond. American Recording Society ARS-3. 10".

coupled w. HERBERT, *Concerto for 'Cello and Orchestra.* American Recording Society ARS-111. 12".

same. Eastman-Rochester Sym. Orch., Howard Hanson, cond. Mercury MG-40009. 12".

Witches' Dance, Op. 17, No. 2. Eldin Burton, piano. w. BURTON, *Nonchalance; Sarabande; Palmgren, May Night; Shostakovich, Fantastic Dances.* Classic Editions CE 1026. 12".

Woodland Sketches. see MACDOWELL, *Fireside Tales*, above.

same (excerpts). Artur Balsam, piano. w. MACDOWELL, *Concerto No. 2 for Piano.* Concert Hall CHS-1137. 12".

MASON, DANIEL GREGORY

Chanticleer. Am. Rec. Soc. Orch., Dean Dixon, cond. w. POWELL, *Rhapsodie.* American Recording Society ARS-20. 10".

DE MENASCE, JACQUES

Concerto for Piano and Orchestra, No. 2. Jacques de Menasce, piano. Vienna State Opera Orch., Edmund Appia, cond. w. DE MENASCE, *Divertimento on a Children's Song (for piano and strings); Petite Suite for Piano.* Vanguard VRS-442. 12".

MENNIN, PETER

Canzona. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. w. HANSON, *Chorale and Alleluia; PERSICHETTI, Psalm; REED, La Fiesta Mexicana; THOMSON, A Solemn Music.* Mercury MG-40011. 12"

Concertato for Orchestra. Am. Rec. Soc. Orch., Hans Swarowsky, cond. w. DELLO JOIO, *Epigraph*; GREEN, *Sunday Sing Symphony*. American Recording Society ARS-31. 12".

Quartet No. 2. Juilliard String Quartet. w. IMBRIE, *Quartet in B flat*. Columbia ML-4844. 12".

Symphony No. 3. N.Y. Phil.-Sym. Orch., Dimitri Mitropoulos, cond. w. RIEGGER, *Symphony No. 3*. Columbia ML-4092. 12".

Symphony No. 6. Louisville Orch., Rob't Whitney, cond. w. RIEGGER, *Variations for Piano and Orchestra*; Toch, *Notturmo*. Louisville Lou. 545-3. 12".

MENNINI, LOUIS

Arioso for String Orchestra. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. CANNING, *Fantasy on a Hymn by Justin Morgan*; FOOTE, *Suite in E Major*. Mercury MG-40001. 12".

MENOTTI, GIAN CARLO

Amahl and the Night Visitors. Rosemary Kuhlman, Chet Allen, Andrew McKinley, David Aiken, Leon Lishner, Francis Monachino; Chorus and Orch. cond. by Thomas Schippers. Victor LM-1701. 12".

The Consul. Marie Powers, Patricia Neway and others; Orch. under the dir. of Lehman Engel. Decca DX-101. 2-12".

The Medium. Marie Powers, Evelyn Keller, Beverly Dame, Frank Rogier, Catherine Mastice; Orch. cond. by Emanuel Balaban. w. MENOTTI, *The Telephone*. Columbia SL-154. 2-12".

same. Marie Powers, Anna Maria Alberghetti and others; Sym. Orch. of Rome Radio Italiana, Thomas Schippers, cond. Mercury MGL-7. 2-12".

MODERN AMERICAN

ART SONGS

Includes CITKOWITZ, *Three Songs* from "Chamber Music"; CHANLER, *Eight Epitaphs*; FLANAGAN, *Five Songs*; SMITH, *Songs of Innocence*. Sara Carter, sop.; Bernhard Weiser, piano. New Editions NE-2. 12".

MOORE, DOUGLAS

Quintet for Clarinet and Strings. David Oppenheim, cl.; New Music String Quartet. w. RIEGGER, *Quartet No. 2*. Columbia ML-4494. 12".

Symphony in A. Am. Rec. Soc. Orch., Dean Dixon, cond. American Recording Society ARS-5. 10".

coupled w. THOMSON, *Symphony No. 2*. American Recording Society ARS-45. 12".

MOROSS, JEROME

Frankie and Johnny. Am. Rec. Soc. Orch., Walter Hendl, cond. w. COPLAND, *Music for the Theatre*. American Recording Society ARS-12. 12".

MUSIC OF THE TWENTIETH CENTURY

Includes BARBER, *Adagio for Strings*; BLOCH, *From Jewish Life*; COPLAND, *Four Piano Blues*. London LPS-298. 10".

NINE ORGAN COMPOSITIONS

Includes Krenek, *Sonata, Op. 92*; Luebeck, *Complete Preludes and Fugues*; PISTON, *Chromatic Study on the Name of Bach*; SESSIONS, *Chorale No. 1*. Mildred Andrews, organ. University Recordings 2. 12".

NIXON, ROGER

String Quartet No. 1. California String Quartet. Music Library MLR 7005. 12".

NORTH, ALEX

Holyday Set. Vienna Philharmonia Orch., F. Charles Adler, cond. AMERICAN LIFE. SPA 47. 12".

ORGAN MUSIC BY MODERN COMPOSERS

Includes Bartok, *En Bateau*; Britten, *Prelude and Fugue on a Theme by Vittoria*; COPLAND, *Episode*; COWELL, *Processional*; Hindemith, *Sonata No. 2*; Messiaen, *La Bouquet Celeste*; Milhaud, *Pastorale*; THOMSON, *Pastorale on a Christmas Plainsong*; Vaughan-Williams, *Chorale-Prelude on the Welsh Hymn "Hyfridal"*. Richard Ellsasser, organ. M-G-M E-3064. 12".

PALMER, ROBERT

Chamber Concerto. Millard Taylor, violin; Robert Sprenkle, oboe; Rochester Chamber Orch., Rob't Hull, cond. w. PALMER, *Slow, Slow, Fresh Fount.*; Vaughan-Williams, *Fantasia on the "Old 104th Psalm Tune; Three Sea Chantys.* Concert Hall CHS-1190. 12".

Quartet for Piano and Strings. John Kirkpatrick, piano; Walden Quartet. w. HARRIS, *Sonata for Violin and Piano.* Columbia ML-4842. 12".

Slow, Slow, Fresh Fount. Cornell A Cappella Chorus, Rob't Hull, cond. w. PALMER, *Chamber Concerto*; Vaughan-Williams, *Fantasia on the "Old 104th Psalm Tune; Three Sea Chantys.* Concert Hall CHS-1190. 12".

Three Preludes. Jeanne Behrend, piano. w. Gottschalk, *March of the Gíbaros*; GRIFFES, *Sonata for Piano*; Reinagle, *Sonata for Early Piano.* Allegro 3024. 12".

PARKER, HORATIO

Hora Novissima. Gertrude Hopf, sop.; E. Wien, alto; Edward Kent, tenor; Walter Berry, bass. Am. Rec. Soc. Chorus and Orch., Wm. Strickland, cond. w. BACON, *Ford's Theatre.* American Recording Society ARS-335. 2-12".

PERLE, GEORGE

Rhapsody for Orchestra. Louisville Orch., Rob't Whitney, cond. w. Rathaus, *Prelude for Orchestra.* Op. 71; Von Einem, *Meditations.* Louisville Lou. 545-9. 12".

PERSICHETTI, VINCENT

Concerto for Piano Four-Hands. Dorothea and Vincent Persichetti, duo-piano. w. CRESTON, *Sonata for Saxophone and Piano.* Columbia ML-4989. 12".

Divertimento for Band. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. AMERICAN CONCERT BAND MASTERPIECES. Mercury MG-40006. 12".

The Hollow Men. Sydney Baker, trumpet. M-G-M String Orch., Izler Solomon, cond. M-G-M E-3117. 12".

Pastorale for Wind Instruments. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE-2003. 2-12".

Psalm. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. w. HANSON, *Chorale and Alleluia*; MENNIN, *Canzona*; REED, *La Fiesta Mexicana*; THOMSON, *A Solemn Music.* Mercury MG-40011. 12".

Symphony for Strings. Louisville Orch. Rob't Whitney, cond. w. Blacher, *Studie im Pianissimo.* Op. 45; SANDERS, *Little Symphony No. 2.* Louisville Lou. 545-7. 12".

PIANO MUSIC FOR CHILDREN

Includes COPLAND, *Sunday Afternoon Music*; The Young Pioneers; COWELL, *The Irishman Dances*; DIAMOND, *Eight Piano Pieces*; HOVHANESS, *Lullaby; Slumber Song; Siris Dance*; HAROLD LAWRENCE, *Butterfly; Seagull; March*; PERSICHETTI, *Little Piano Book*; RICHTER, *Two Short Suites for Young Pianists*; ALAN SKELLY, *Solemn Song*; Buttinski *March*; THOMSON, *Eccentric Dance*; STANLEY WOLFE, *Three Children's Profiles*, Marga Richter, piano. M-G-M E-3147. 12".

PHILLIPS, BURRILL

Selections from McGuffey's Readers. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. BRANT, *Symphony No. 1.* American Recording Society ARS-38. 12".

Sonata for 'Cello and Piano. Carl Stern, 'cello; Burrill Phillips, piano. w. SWANSON, *Suite for 'Cello and Piano.* SPA 54. 12".

PISTON, WALTER

Chromatic Study on the Name of Bach. Mildred Andrews, organ. NINE ORGAN COMPOSITIONS. University Recordings 2. 12".

The Incredible Flutist. Boston Pops Orch., Arthur Fiedler, cond. Album entitled "The Ballet." Victor LM-6113. 3-12".

same. Radio Berlin Sym. Orch., Arthur Rother, cond. w. COPLAND, *Appalachian Spring.* Urania 7092. 12".

Quintet for Piano and String Quartet. Earl Wild, piano; Walden String Quartet. w. Martinu, *String Quartet No. 6.* WCFM 14. 12".

Sonata for Flute and Piano. Doriot Anthony, flute; Barbara Korn, piano. AMERICAN MUSIC FOR FLUTE. Claremont CR-1205. 12".

Sonata for Violin and Piano. Joseph Fuchs, violin; Artur Balsam, piano. w. LOPATNIKOFF, *Sonata No. 2 for Violin and Piano.* Decca 9541. 12".

Sonatina for Violin and Harpsichord. Alexander Schneider, violin; Ralph Kirkpatrick, harpsichord. w. CAGE, *Quartet (1950).* Columbia ML-4495. 12".

Symphony No. 2. Am. Rec. Soc. Orch., Dean Dixon, cond. w. COWELL, *Symphony No. 5.* American Recording Society ARS-112. 12".

Symphony No. 3. Eastman-Rochester Sym. Orch., Howard Hanson, cond. Mercury MG-40010. 12".

Symphony No. 4. Philadelphia Orch., Eugene Ormandy, cond. w. SCHUMAN, *Symphony No. 6.* Columbia ML-4992. 12".

Three Pieces. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE-2003. 2-12".

Trio for Violin, 'Cello, Piano. New York Trio. w. HINDEMITH, *Quartet for Clarinet, Violin, 'Cello, Piano.* Perspective 2004. 12".

Tunbridge Fair. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. AMERICAN CONCERT BAND MASTERPIECES. Mercury MG-40006. 12".

PORTER, QUINCY

Concerto for Viola and Orchestra. Paul Angerer, viola. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. DELLO JOIO, *Serenade.* American Recording Society ARS-36. 12".

Music for Strings. M-G-M String Orch., Izler Solomon, cond. CONTEMPORARY AMERICAN MUSIC FOR STRING ORCHESTRA. M-G-M E-3117. 12".

Quartet No. 6. Pascal String Quartet. w. Caturla, *Cuban Suite No. 1 for Piano and Winds;* Roldan, *Ritmica No. 1 for Piano and Winds.* Angel 35105. 12".

Sonata No. 2 for Violin and Piano. Louis Kaufman, violin; Artur Balsam, piano. w. Guarnieri, *Sonata No. 2 for Violin and Piano.* Concert Hall Limited D-16-17. 12".

Suite for Viola Alone. Quincy Porter, viola. New Music. 12".

POWELL, JOHN

Rhapsodie. Am. Rec. Soc. Orch., Dean Dixon, cond. w. MASON, *Chanticleer.* American Recording Society ARS-20. 10".

RATNER, LEONARD

Serenade for Oboe, Horn and String Quartet. Chamber Music Ensemble directed by Sandor Salgo. Music Library MLR-7023. 12".

REED, H. OWEN

La Fiesta Mexicana. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. w. HANSON, *Chorale and Alleluia;* MENNIN, *Canzona;* PERSICETTI, *Psalm;* THOMSON, *A Solemn Music.* Mercury MG-40011. 12".

RIEGGER, WALLINGFORD

New Dance. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. COWELL, *Symphony No. 4;* Hovhanness, *Arevakal—Concerto No. 1 for Orchestra.* Mercury MG-40005. 12".

Quartet No. 2. New Music String Quartet. w. MOORE, *Quintet for Clarinet and Strings.* Columbia ML-4494. 12".

Quintet for Winds, Op. 51. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE-2003. 2-12".

Symphony No. 3. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. MENNIN, *Symphony No. 3.* Columbia ML-4092. 12".

Variations for Piano and Orchestra. Benjamin Owen, piano. Louisville Orch., Rob't Whitney, cond. w. MENNIN, *Symphony No. 6;* Toch, *Notturmo.* Louisville Lou. 545-3. 12".

RODGERS, RICHARD

Victory at Sea. NBC Sym. Orch., Robert Russell Bennett, cond. Victor LM-1779. 12".

ROGERS, BERNARD

Leaves from Pinocchio. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. SANDERS, *Saturday Night;* TUTTILL, *Come Seven.* American Recording Society ARS-30. 10".

Soliloquy for Flute and Strings. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG-40003. 12".

ROREM, NED

Sonata No. 2 for Piano. Julius Katchen, piano. w. Bartok. *Mikrokosmos* (excerpts). London LLP-759. 12".

RUDHYAR, DANE

Sinfonietta. RIAS Sym. Orch., Jonel Perlea, cond. w. BRANT, *Concerto for Alto Saxophone and Orch.*; GLANVILLE-HICKS, *Three Gymnopedies*. Remington R-199-188. 12".

RUGGLES, CARL

Lilacs; Portals. Juilliard String Orch. Frederick Prausnitz, cond. *Evocations.* John Kirkpatrick, piano. w. COWELL, *Toccata.* Columbia ML-4986. 12".

SALZEDO, CARLOS

Eight Dances for Harp. Carlos Salzedo, harp. w. Salzedo, Transcriptions for Two Harps. Mercury MG-10144. 12".

SANDERS, ROBERT

Little Symphony No. 2. Louisville Orch., Rob't Whitney, cond. w. Blacher, *Studie im Pianissimo, Op. 45*; PERSICHETTI, *Symphony for Strings.* Louisville Lou. 545-7. 12".

Saturday Night. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. ROGERS, *Leaves from Pinocchio*; TUTHILL, *Come Seven.* American Recording Society ARS-30. 10".

SCHUMAN, WILLIAM

American Festival Overture. Am. Rec. Soc. Orch., Walter Hendl, cond. w. HARRIS, *Symphony No. 3*; SESSIONS, *The Black Maskers.* American Recording Society ARS-115. 12".

George Washington Bridge. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. AMERICAN CONCERT BAND MASTERPIECES. Mercury MG-40006. 12".

Judith. Louisville Orch., Rob't Whitney, cond. w. SCHUMAN, *Undertow.* Mercury MG-10088. 12".

Quartet No. 4. Juilliard String Quartet. w. DAHL, *Concerto a Tre.* Columbia ML-4493. 12".

Symphony for Strings. Concert Hall String Sym., Edgar Schenkman, cond. w. BARBER, *Capricorn Concerto.* Concert Hall CHS-1078. 12".

same. Pittsburgh Sym. Orch., Wm. Steinberg, cond. w. BLOCH, *Concerto Grosso.* Capitol P-8212. 12".

Symphony No. 3. Philadelphia Orch., Eugene Ormandy, cond. Columbia ML-4413. 12".

Symphony No. 6. Philadelphia Orch., Eugene Ormandy, cond. w. PISTON, *Symphony No. 4.* Columbia ML-4992. 12".

Undertow. Ballet Theatre Orch., Joseph Levine, cond. w. COPLAND, *Billy the Kid.* Capitol P-8238. 12".

same. Louisville Orch., Wm. Schuman, cond. w. SCHUMAN, *Judith Mercury* MG-10088. 12".

Voyage (a cycle of five pieces for piano). Beveridge Webster, piano. w. THOMSON, *String Quartet No. 2.* Columbia ML-4987. 12".

SESSIONS, ROGER

The Black Maskers. Am. Rec. Soc. Orch., Walter Hendl, cond. American Recording Society ARS-11. 10".

coupled w. HARRIS, *Symphony No. 3*; SCHUMAN, *American Festival Overture.* American Recording Society ARS-115. 12".

Chorale No. 1. Mildred Andrews, organ. NINE ORGAN COMPOSITIONS. University Recordings 2. 12".

Duo for Violin and Piano. Patricia Travers, violin; Otto Herz, piano. w. IVES, *Sonata No. 2 for Violin and Piano.* Columbia ML-2169. 10".

Four Chorale Preludes for Organ. Marilyn Mason, organ. w. THOMSON, *Variations on Sunday School Tunes.* Esoteric ES-522. 12".

From My Diary. Bernhard Abramowitzsch, piano. w. SESSIONS, *Sonata No. 2 for Piano.* Music Library MLR-7003. 12".

same. Bernhard Weiser, piano. w. BERGER, *Partita*; FLANAGAN, *Sonata for Piano*; SHAPERO, *Sonata No. 1 for Piano.* New Editions NE-1. 12".

Sonata No. 2 for Piano. Bernhard Abramowitzsch, piano. w. SESSIONS, *From My Diary.* Music Library MLR-7003. 12".

Symphony No. 2. N. Y. Phil.-Sym. Orch., Dimitri Mitropoulos, cond. Columbia ML-2120. 10".

coupled w. Milhaud, *Symphony No. 1.* Columbia ML-4784. 12".

SHAPERO, HAROLD

Sonata No. 1 for Piano. Bernhard Weiser, piano. w. BERGER, *Partita*; FLANAGAN, *Sonata for Piano*; SESSIONS, *From My Diary*. New Editions NE-1. 12".

Sonata for Piano Four-Hands (1941). Harold Shapero, Leo Smit, piano. w. COWELL, *Sonata No. 1 for Violin and Piano*. Columbia ML-4841. 12".

Symphony for Classical Orchestra. Columbia Sym. Orch., Leonard Bernstein, cond. Columbia ML-4889. 12".

SHEPHERD, ARTHUR

Triptych for Soprano and String Quartet. Marie Kraft, sop.; Walden String Quartet. w. BERGSMAN, *Quartet No. 2*. American Recording Society ARS-18. 12".

SIEGMEISTER, ELIE

Ozark Set. Minneapolis Sym. Orch., Dimitri Mitropoulos, cond. w. Lalo, *Le Roi d'Ys: Overture*. Columbia ML-2123. 10".

same. Philharmonia Orch. of Hamburg, Hans-Juergen Walther, cond. w. HANSON, *Symphony No. 1*; SKILTON, *Suite Primeval* (excerpts). M-G-M E-3141. 12".

Sunday in Brooklyn. Vienna Philharmonia Orch., F. Charles Adler, cond. AMERICAN LIFE. SPA 47. 12".

SIMONDS, BRUCE

Prelude on Iam sol recedit igneus. Catharine Crozier, organ. AMERICAN ORGAN MUSIC. Kendall 2555. 12".

SKILTON, CHARLES

Suite Primeval (excerpts). Philharmonia Orch. of Hamburg, Hans-Juergen Walther, cond. w. HANSON, *Symphony No. 1*; SIEGMEISTER, *Ozark Set*. M-G-M E-3141. 12".

SOWERBY, LEO

Fantasy for Flute Stops. Catharine Crozier, organ. AMERICAN ORGAN MUSIC. Kendall 2555. 12".

From the Northland (Suite for Orchestra). Am. Rec. Soc. Orch., Dean Dixon, cond. w. SOWERBY, *Prairie*. American Recording Society ARS-14. 12".

Prairie—A Poem for Orchestra. Am. Rec. Soc. Orch., Dean Dixon,

cond. w. SOWERBY, *From the Northland*. American Recording Society ARS-14. 12".

Requiescat in Pace. Catharine Crozier, organ. AMERICAN ORGAN MUSIC. Kendall 2555. 12".

Symphony in G Major for Organ. Catharine Crozier, organ. Kendall 2554. 12".

SMITH, RUSSELL

Songs of Innocence. Sara Carter, sop.; Bernhard Weiser, piano. MODERN AMERICAN ART SONGS. New Editions NE-2. 12".

STARK, RICHARD

Psalm 8. Yale Divinity School Choir, James Borden, dir. Record entitled "Selections from the Repertory, 1951-1952." Overture LP-2. 12".

STEIN, LEON

Three Hassidic Dances. Cincinnati Sym. Orch., Thor Johnson, cond. w. WARD, *Symphony No. 3*. Remington R-199-185. 12".

STEVENS, HALSEY

Triskelion. Louisville Orch., Rob't Whitney, cond. w. CRESTON, *Invocation and Dance*; Villa-Lobos, *Overture 'Dawn in a Tropical Forest'*. Louisville Lou. 545-1. 12".

STILL, WILLIAM GRANT

Afro-American Symphony. Vienna Opera Orch., Karl Krueger, cond. w. STILL, *Blues* from "Lenox Avenue"; *Seven Traceries* (excerpts); *Three Visions*. New Records NRLP-105. 12".

Blues. Louis Kaufman, violin; Annette Kaufman, piano. CONTEMPORARY AMERICAN VIOLIN MUSIC. w. CARPENTER, *Adventures in a Perambulator*. Concert Hall CHS-1140. 12".

Here's One. Louis Kaufman, violin; Annette Kaufman. CONTEMPORARY AMERICAN VIOLIN MUSIC. w. CARPENTER, *Adventures in a Perambulator*. Concert Hall CHS-1140. 12".

SWANSON, HOWARD

Night Music. N. Y. Phil. Chamber Ensemble, Dimitri Mitropoulos, cond. w. Prokofiev, *Overtures on a Hebrew Theme*. Decca 8511. 12".

Seven Songs. Helen Thigpen, sop.; David Aller, piano. THREE CONTEMPORARIES. American Recording Society ARS-10. 12".

A Short Symphony. Am. Rec. Soc. Orch., Dean Dixon, cond. w. DIAMOND, *Rounds for Orchestra*; IVES, *Three Places in New England*; McBRIDE, *Concerto for Violin and Orchestra*. American Recording Society ARS-116. 12".

same. Vienna State Opera Orch., Franz Litschauer, cond. w. KUPFERMAN, *Little Symphony*. Vanguard VRS-434. 12".

Suite for 'Cello and Piano. Carl Stern, 'cello; Abba Bogin, piano. w. PHILLIPS, *Sonata for 'Cello and Piano*. SPA 54. 12".

TAYLOR, DEEMS

The Portrait of a Lady. Am. Rec. Soc. Orch., Walter Hendl, cond. w. CRESTON, *Partita*. American Recording Society ARS-23. 10".

Through the Looking Glass. Eastman-Rochester Sym. Orch., Howard Hanson, cond. Mercury MG-40008. 12".

THOMPSON, RANDALL

String Quartet in D Minor. Guilet Quartet. w. BARBER, *Sonata for 'Cello and Piano, Op. 6*. Concert Hall CHS-1092. 12".

Symphony No. 2. Am. Rec. Soc. Orch., Dean Dixon, cond. w. MOORE, *Symphony in A*. American Recording Society ARS-45. 12".

Testament of Freedom. Eastman Male Chorus; Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HANSON, *Songs from Drum Taps*. Mercury MG-40000. 12".

THOMSON, VIRGIL

Acadian Songs and Dances from "Louisiana Story". Little Orch. Society, Thomas Scherman, cond. w. COPLAND, *The Red Pony*. Decca 9616. 12".

Capital, Capitals. Joseph Crawford, Clyde S. Turner, tenor; Joseph James, baritone; Wm. C. Smith, bass; Virgil Thomson, piano. w. HARRISON, *Suite for 'Cello and Harp; Suite No. 2 for String Quartet*; THOMSON, *Stabat Mater*. Columbia ML-4491. 12".

Concerto for 'Cello and Orchestra. Luigi Silva, 'cello. Janssen Sym. of Los Angeles, Werner Janssen, cond. w. THOMSON, *Mother of Us All (Suite for Orchestra)*. Columbia ML-4468. 12".

Filling Station. N. Y. C. Ballet Orch., Leon Barzin, cond. w. KAY, *Western Symphony*. Vox PL-9050. 12".

Five Portraits. Philadelphia Orch., Virgil Thomson, cond. w. THOMSON, *Louisiana Story*. Columbia ML-2087. 10".

Five Songs from William Blake. Mack Harrell, baritone. Philadelphia Orch., Eugene Ormandy, cond. w. THOMSON, *Three Pictures for Orchestra*. Columbia ML-4919. 12".

Four Saints in Three Acts (Gertrude Stein) (abridged). Altonell Hines, Ruby Greene, alto; Inez Mathews, Beatrice Robinson-Wayne, sop.; David Bethea, tenor; Edward Mathews, Randolph Robinson, baritone; Abner Dorsey, bass. Chorus and Orch. cond. by Virgil Thomson. Victor LCT-1139. 12".

Louisiana Story. Philadelphia Orch., Virgil Thomson, cond. w. THOMSON, *Five Portraits*. Columbia ML-2087. 10".

Mother of Us All (Suite for Orchestra). Janssen Sym. of Los Angeles, Werner Janssen, cond. w. THOMSON, *Concerto for 'Cello and Orchestra*. Columbia ML-4468. 12".

Pastorale on a Christmas Plain-song. Richard Ellsasser, organ. ORGAN MUSIC BY MODERN COMPOSERS. M-G-M E-3064. 12".

The Plow that Broke the Plains. Little Orch. Society, Thomas Scherman, cond. w. COPLAND, *Our Town*. Decca 7527. 10".

Psalm 123; Psalm 136 (Nos. 1 and 3 from "Three Antiphonal Psalms"). Yale Divinity School Choir, James Borden, dir. Record entitled "Selections from the Repertory, 1951-1952." Overtone LP-2. 12".

A Solemn Music. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. w. HANSON, *Chorale and Alleluia; Mennin, Canzona; Persichetti, Psalm; Reed, La Fiesta Mexicana*. Mercury MG-40011. 12".

Sonata No. 4 (Guggenheim Jeune). Sylvia Marlowe, harpsichord. w. HOVANESS, *Quartet for Flute, Oboe, 'Cello, Harpsichord*; LESSARD, *Tocata in Four Movements*; Rieti, *Sonata All'Antica*. New Editions NE-3. 12".

Stabat Mater. Jennie Tourel, mezzo-sop.; New Music String Quartet. w. HARRISON, *Suite for 'Cello and Harp*; *Suite No. 2 for String Quartet*; THOMSON, *Capital, Capitals*. Columbia ML-4491. 12".

String Quartet No. 2. Juilliard String Quartet. w. SCHUMAN, *Voyage*. Columbia ML-4987. 12".

Suite from The River. Am. Rec. Soc. Orch., Walter Hendl, cond. w. LUENING, *Prelude to a Hymn Tune*; *Two Symphonic Interludes*. American Recording Society ARS-8. 12".

Ten Etudes for Piano. Maxim Schapiro, piano. Decca 4083. 10".

Three Pictures for Orchestra. Philadelphia Orch., Virgil Thomson, cond. w. THOMSON, *Five Songs from William Blake*. Columbia ML-4919. 12".

Variations on Sunday School Tunes. Marilyn Mason, organ. w. SESSIONS, *Four Chorale Preludes*. Esoteric ES-522. 12".

THREE AMERICAN TRIOS

Includes COPLAND, *Vitebsk, Study on a Jewish Theme*; HARRIS, *Trio for Violin, Violoncello and Piano*; KERR, *Trio for Violin, Violoncello and Piano*. Univ. of Oklahoma Trio. University Recordings 1. 12".

THREE CONTEMPORARIES

Includes GOEB, *Prairie Songs for Woodwind Quintet*; SWANSON, *Seven Songs*; WEBER, *Concert Aria after Solomon*. American Recording Society ARS-10. 12".

TRAVIS, ROY

Symphonic Allegro. N. Y. Phil. Sym. Orch., Dimitri Mitropoulos, cond. w. Couperin, *Sultane, Overture and Allegro* (arr. Milhaud). Columbia AAL-16. 10".

TUTHILL, BURNET

Come Seven—Rhapsody for Orchestra. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. ROGERS, *Leaves from Pinocchio*; SANDERS, *Saturday Night*. American Recording Society ARS-30 10".

We should like to correct an error which appeared in Part I: two works by William Flanagan, *Sonata for Piano* and *Five Songs* were inadvertently listed as having been composed by Irving Fine.

Part III, concluding this Index, will appear in the Fall issue. We shall also publish, at that time, an Addenda listing those recordings which were released too late to be included in Parts I and II of our list.

Nathan Broder is Associate Editor of *The Musical Quarterly*. He has been a frequent contributor to other magazines as well and has been a lecturer in music at Columbia University. His book on Samuel Barber appeared at the end of 1954. Mr. Broder has just completed a new edition, after original and authentic sources, of all the Piano Sonatas and Fantasias of Mozart.

The Literature on Mozart: A Guide

by Nathan Broder

With the approach of the two-hundredth anniversary of Mozart's birth, on January 27, 1956, it seems reasonable to assume that musicians, students, program-annotators, and music-lovers in general will be seeking to enlarge their knowledge of his life and works. The literature on Mozart is large, widespread, and very uneven in quality. A complete bibliography would make a fat volume. In the space at our disposal, we shall attempt only to set up a few signposts pointing towards some important books and articles available either by purchase, or for consultation in such libraries as the New York Public Library or those of Juilliard and Columbia University. Anyone who wishes to pursue a particular subject further will be aided in doing so by the references, in the publications we shall mention, to other works in the Mozart literature. We shall discuss first biographies and other general studies, then treatments of various aspects of Mozart's work. In each category writings in English will receive precedence.

Biographies and Letters

There is, strange to say, no completely satisfactory "life and works" of Mozart. In the 19th century the closest approach to one in English was Pauline D. Townsend's translation of the biography by Otto Jahn (*Life of Mozart*, 3 vols., London: Novello, Ewer & Co., 1891). But this has long been outdated and must be used with great care if it is used at all. Two more recent books are useful—Eric Blom's *Mozart* (in the "Master Musicians" series, London: J. M. Dent, 1935; reprinted New York: Pellegrini & Cudahy, 1949) and

W. J. Turner's *Mozart: The Man and His Works* (first published by Alfred A. Knopf, 1938; now available in the Doubleday Anchor series). Owing to the limitations of space in the "Master Musicians" series, Blom conducts the reader on a Cook's tour of Mozart's life, but devotes a considerable portion of his small book to the works. Turner, on the other hand, spends little time on the music; the chief advantage of his book, for the time when it first appeared, was the copious quotations from the Mozart correspondence. Both books include a list of works. Marcia Davenport's *Mozart* (New York: Scribner, 1932) is reliable, as far as the basic facts of the composer's life are concerned, but is written for popular consumption and indulges in imaginary conversations. Henri Ghéon's *In Search of Mozart* (New York: Sheed & Ward, 1934) makes interesting reading, less for the information it supplies than for the personal impressions and ruminations of its sensitive and cultured author. A chatty book that provides historical and personal details about Mozart's environment in his native town is Max Kenyon's *Mozart in Salzburg* (New York: Putnam, 1953). Other biographies in English, such as those by Breakspeare, Hussey, and Tenschert, do not contain anything essential that cannot be found in Blom and Turner.

A book that is in a class by itself is Alfred Einstein's *Mozart: His Character, His Work* (New York: Oxford University Press, 1945). It contains five essays on as many facets of Mozart's character, five studies of aspects of his compositional technique, and a survey, by categories, of most of his works. It offers penetrating insights backed by encyclopedic knowledge. There is a list of works, arranged by Köchel numbers.

Still the best of the biographies, in many ways, is the fifth edition of Otto Jahn's pioneering *W. A. Mozart*, completely revised by Hermann Abert (2 vols., Leipzig: Breitkopf & Härtel, 1919-21). The original edition, published in four volumes from 1856 to 1859, was the first of the great musical biographies, and became the model for such later monumental works as Thayer's *Beethoven* and Spitta's *Bach*. A second edition followed in 1867 (this one, not as good as the first, was used for the translation by Pauline Townsend mentioned above); a third, revised by Hermann Deiters, in 1889-91; and a fourth in 1905-07. Abert rewrote the work, and, while retaining some of Jahn's material, added a great deal that was new. This is a full-dress study of the life and works, particularly valuable for Abert's vast knowledge of the whole period and his extensive essays on the earlier and contemporary music that influenced Mozart in one way or another. As in most works of such scope, there are a number of minor errors, and Abert did not have the ad-

vantage of being able to use Einstein's later revision of the Köchel catalogue or the last three volumes of Saint-Foix's great study (see below). But the Jahn-Abert contains practically everything of consequence that was known about Mozart around 1920. If this work could be corrected, brought up to date, and translated into English, we would have the comprehensive study that is so badly needed.

Arthur Schurig's *Wolfgang Amade Mozart* (2 vols., Leipzig: Insel-Verlag, 1923) is an attempt at realistic portraiture, with special reference to the relation between Wolfgang and his father. In violent reaction to Jahn's idealization of the composer, it leans rather too far in the direction of debunking. In its treatment of the works it relies heavily on Wyzewa and Saint-Foix.

Other useful biographies in German include those by Robert Haas (*Wolfgang Amadeus Mozart*, Potsdam: Akademische Verlagsgesellschaft Athenaion, 1933; 2nd ed., 1950) and Bernhard Paumgartner (*Mozart*, Zurich: Atlantis Verlag, 1945).

The standard collection of correspondence in English is *The Letters of Mozart and His Family*, translated by Emily Anderson (3 vols., London: Macmillan, 1938; New York: St. Martin's Press). These make fascinating reading, and, with Miss Anderson's annotations and bridge-passages, constitute a first-class account of large chunks of Mozart's brief life. The many references to the works in the letters are indexed twice at the end of Vol. III—by category and by Köchel number.

A German edition of the letters, collected and annotated by Ludwig Schiedermair, was published in 1914 (*Die Briefe W. A. Mozarts und seiner Familie*, 5 vols., Munich & Leipzig: Georg Müller). The fifth volume of this publication is entirely devoted to pictures of Mozart, his family and friends, title-pages of early editions, etc. (Another fine Mozart iconography is Robert Bory's *La vie et l'oeuvre de Wolfgang-Amadeus Mozart par l'image*, Geneva: Editions Contemporaines, 1948.) A new complete edition of the letters and documents was begun by Hedwig and E. H. Müller von Asow. The first two volumes, bringing the correspondence up to 1779, appeared in 1949 (Lindau im Bodensee: Frisch & Perneder).

The Mozart Handbook, edited by Louis Biancolli (Cleveland & New York: World Publishing Company, 1954), is a conglomeration of essays, letters, program-notes, and bits from here and there. The editor was hampered in his aim to provide "the most complete one-volume guide to the man and his music" by restricting himself to

material that had already been published in English, and his choices even there are not always very discriminating. But the volume contains a fair amount of good stuff (mostly culled from books mentioned here), along with much that is superficial.

The Music in General

There is no book in English wholly devoted to Mozart's entire output, although there are some monographs, to be mentioned below, on single aspects of it. For surveys in English of his work as a whole, the reader is referred to the relevant sections of the books by Einstein and Blom mentioned above.

Indispensable to any seeker after information about any of Mozart's compositions is the great catalogue compiled by Ludwig von Köchel. Its exact title is *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts* and it was first published by Breitkopf & Härtel in 1862. A second edition, somewhat revised by Paul von Waldersee, appeared in 1905; and the third edition, completely overhauled and rewritten by Alfred Einstein, was brought out in 1937. This third edition was reprinted, with further corrections and additions by Einstein, by J. W. Edwards at Ann Arbor, Mich., in 1947. It is this American reprint (still in German) that should, of course, be used. In it each work of the more than 600 that Mozart wrote is listed in chronological order; the opening measures are quoted; and essential information is supplied, including date of composition, description and whereabouts of the original manuscript, first and other important editions, and references to books and articles in which the work is discussed. An appendix (*Anhang*) lists in similar fashion fragments, copies made by Mozart of other composers' works, transcriptions by other people published as original compositions by Mozart, doubtful works, and works attributed to Mozart but written by others. Finally, there is a detailed listing of the contents of the various "complete" editions of Mozart's works.

The most important study of the works is *Wolfgang Amédée Mozart: Sa vie musicale et son oeuvre*, published in five volumes by Desclée, De Brouwer et Cie., Paris. The first two volumes, brought out in 1912, were written by Théodore de Wyzewa and Georges de Saint-Foix; the last three (1936, 1939, 1946) by Saint-Foix alone. Here Mozart's creative career is divided into 34 periods. Each

period is discussed in detail and every work belonging to it is carefully analyzed. The results of these analyses, in which the authors bring to bear their wide knowledge of the music of Mozart's predecessors and contemporaries, have had to be taken into account by subsequent writers, including Abert and Einstein.

The Operas

The valuable monograph by Edward J. Dent, *Mozart's Operas* (2nd ed., London: Oxford University Press, 1947), is required reading here. After an introductory chapter, Dent devotes one chapter to the early operas and one or more to each of the others from *Idomeneo* on.

Christopher Benn's *Mozart on the Stage* (New York: Coward-McCann, 1946) is basically a discussion of the problems involved in staging *Figaro*, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*. A more profound treatment of the same general subject, covering much more ground, is Ernst Lert's *Mozart auf dem Theater* (Berlin: Schuster & Loeffler, 1918).

The Orchestral Music

A survey of all of Mozart's symphonies is given in Georges de Saint-Foix's *The Symphonies of Mozart* (London: Dennis Dobson, 1947; New York: Knopf, 1949).

Comprehensive analyses of the formal procedures in the overtures may be found in Roland Tenschert's essay, *Die Ouvertüren Mozarts*, in *Mozart Jahrbuch* (Munich: Drei Masken Verlag, Vol. II, 1924, p. 111.)

Günter Hausswald's *Mozarts Serenaden* (Leipzig: Breitkopf & Härtel, 1951) is a useful study of all the serenades and related pieces (cassations, divertimentos, *notturmi*), taken as a group.

The Piano Music

A. Hyatt King's article, *Mozart's Piano Music*, in *The Music Review*, Vol. V (1944), p. 163, is a readable and informative discussion of all the works for piano solo, four-hands, and two pianos. They are also dealt with, in a solemn, overwritten, humorless style typical of some German writers, in Hanns Dennerlein's *Der unbekannte Mozart* (Leipzig: Breitkopf & Härtel, 1951). This is a good example of what has been called "steam-shovel musicology," but

those who have the patience to plough through it will find some interesting ideas.

C. M. Girdlestone's *Mozart's Piano Concertos* (London: Cassell & Company, 1948; Norman: University of Oklahoma Press, 1953) is a masterly essay in which each work is analyzed, mostly from the standpoint of form. The author's familiarity with other works by Mozart adds perspective. A more limited treatment of the same subject is found in Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (London: Oxford University Press, 1948). Girdlestone's studies are real analyses; Hutchings's are discursive program-notes.

The present writer's *Mozart and the "Clavier,"* in *The Musical Quarterly*, Vol. XXVII (1941), p. 422, is an attempt to determine for which instrument—clavichord, harpsichord, or piano—the various keyboard works were written.

The Vocal Music

The tenor roles in the operas are dealt with in detail in Hermann Killer's *Die Tenorpartien in Mozarts Opern* (Kassel: Bärenreiter-Verlag, 1929). Interesting discussions of some too-little known works may be found in F. O. Souper's *Visions: A Few of Mozart's Concert Arias*, in *Monthly Musical Record*, Vol. LVIII (1928), pp. 37, 69, 99.

The Chamber Music

An extended and valuable essay on all the chamber works, including the serenades and divertimentos, is Hermann Abert's article on Mozart in Vol. II of *Cobbett's Cyclopedic Survey of Chamber Music* (2 vols., London: Oxford University Press, 1930).

Miscellaneous Subjects

Mozart's treatment of the viola is traced in J. Arthur Watson's article, *Mozart and the Viola*, in *Music and Letters*, Vol. XXII (1941), p. 41.

A. Hyatt King's *Mozart and the Organ*, in *The Musical Times*, Vol. LXXXVII (1946), pp. 41, 76, presents a brief but useful summary of the composer's relations with that instrument.

His handling of wind instruments is described by Martha Kingdon Ward in a series of four articles in *Music and Letters: Mozart and the Clarinet* (April 1947, p. 126); *Mozart and the Bassoon* (January 1949, p. 8); *Mozart and the Horn* (October 1950, p. 318); and *Mozart and the Flute* (October 1954, p. 294). A survey of the

development of Mozart's use of all the wind instruments is provided in the present author's *The Wind-Instruments in Mozart's Symphonies*, in *The Musical Quarterly*, Vol. XIX (1933), p. 238.

Some revealing insights into Mozart's compositional technique may be found in a small book by Hans Mersmann—*Mozart* (Berlin: Julius Bard, n. d.). A thoroughgoing examination of his writing of variations is Paul Mies's *W. A. Mozarts Variationenwerke und ihre Formungen*, in *Archiv für Musikforschung*, Vol. II (1937), p. 466. Harmonic procedures in the instrumental works are analyzed in Rita Kurzmann's *Über die Modulation und Harmonik in den Instrumentalwerken Mozarts*, in *Studien zur Musikwissenschaft*, Vol. XII (1925), p. 65.

Finally, to complete this brief survey, we may mention that some light is shed on the way in which Mozart taught harmony and counterpoint in an article by Robert Lach, *W. A. Mozart als Theoretiker*, in *Akademie der Wissenschaften in Wien. Philosophisch-historische Klasse. Denkschriften. Band 61*, Vienna, 1919.

Rosina Lhevinne: A Birthday Greeting

by Mark Schubart

No doubt it came as a surprise to many to learn that Rosina Lhevinne celebrated her seventy-fifth birthday on March 29—a surprise because to those who know her it is difficult to associate such youthful energy and vitality with such an impressive anniversary.

Born in Moscow, Mme. Lhevinne entered that city's celebrated conservatory at the age of nine and graduated, with the award of the Gold Medal, at the age of eighteen. Shortly thereafter, she married Josef Lhevinne and the youthful couple began a distinguished life in music. Josef Lhevinne is remembered as one of the leading pianists of his generation. He and his wife also appeared frequently as duo-pianists, and their public life took them to most of the leading musical centers of the world.

Both the Lhevinnes were deeply aware of the importance of teaching, and both were always active in this field. They joined the faculty of the Juilliard Graduate School at its inception and Mr. Lhevinne remained active on the faculty until his death in 1944.

Mme. Lhevinne brings to her teaching not only the skills of a fine pianist, but also the rich heritage of a great European tradition. Her students are teaching and playing in many corners of the world and it is perhaps a direct reflection of Mme. Lhevinne's teaching that even those who have not continued in music professionally retain a deep and abiding interest in the art. Many of her pupils who fall into this category have become outstanding leaders in the support of music in their communities.

Like all true artists, Mme. Lhevinne continues to evidence a capacity for growth not often encountered in persons of her years. To sit with her at a concert, score in hand, is a remarkable experience, for she approaches new works and old alike with a sense of fresh wonderment. Not long ago I sat next to her while one of her students was playing the Schumann *Carnaval* and I again had the opportunity of observing not only her keenly critical estimates of the strengths and weaknesses of the performance but, what was perhaps more impressive, her obvious enchantment with the work itself—a work she has probably known intimately for more than half a century. Her vitality and enthusiasm may also be illustrated by the fact that in her seventy-third year Mme. Lhevinne for the first time undertook the instruction of a child, aged seven.

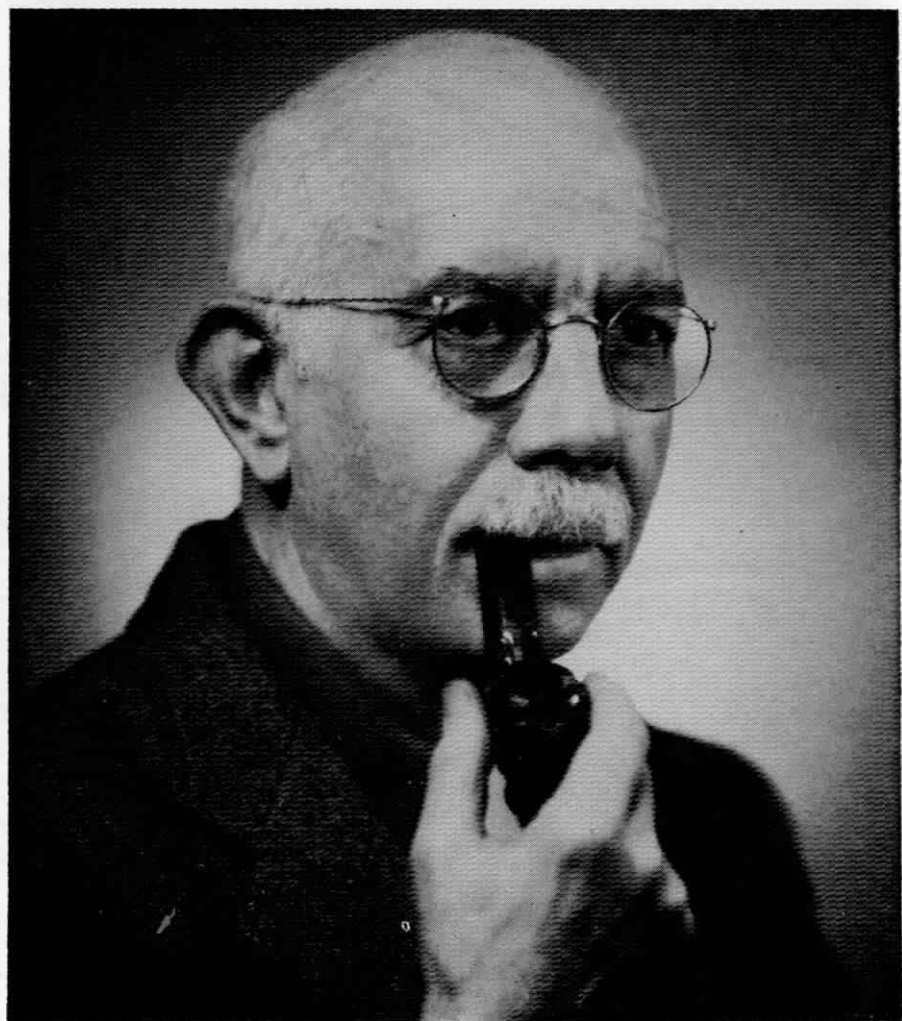
Mme. Lhevinne's activities today are a source of astonishment to friends and colleagues considerably her junior, who would think twice before undertaking such arduous rounds of teaching and playing and all the concomitant, energy-devouring activities which invariably accompany the teaching and making of music. Today, at seventy-five, she not only teaches a sizable class of promising young pianists, and continues to make public appearances, but she takes an active interest in her students' many corollary musical activities. She also retains a remarkably close contact with her former students and they are often surprised by her deep interest in their continuing development. In between these strenuous professional activities, Mme. Lhevinne finds time for relaxation, usually in the form of skillfully played games of bridge, walks along Jones Beach at a sprightly clip, and picnic expeditions to Bear Mountain.

Unlike the composer, whose place in musical history is clearly determined by the future of his creative efforts, it is only the exceptional teacher whose life's work remains fixed in the musical firmament. In carrying on a great tradition of pianism and endowing her students with this tradition not unmixed with the strength of her own remarkable personality, Mme. Lhevinne's contribution to the musical art is already clearly defined. I know that in transmitting this official birthday greeting to Mme. Lhevinne, I do so not only on my own behalf, but on that of her colleagues at Juilliard, her students past and present, and a substantial segment of the entire musical world.



Rosina Lhéviame

Photograph by James Abresch



Photograph by Pach Brothers, N. Y.
Wallingford Riegger

Henry Cowell has for many years been among the most active of American musicians, not only as composer, but as critic, teacher and champion of new tendencies in music. His book on Charles Ives, written in collaboration with Mrs. Cowell, was published in January 1955 by Oxford University Press. His Fourth, Fifth and Tenth Symphonies have all recently been recorded.

A Note on Wallingford Riegger

by Henry Cowell

On April 29, 1955, Wallingford Riegger became seventy years old. He is regarded with honor, respect and affection by those who know him, and he has arrived at a position in which nearly everyone connected with the musical world does know him.

He was born in Albany, Georgia, but moved to Indianapolis at an early age, where he embarked on his first musical studies. When his family moved to New York, Riegger attended the new Institute of Musical Art, graduating with the first class in 1907. Later he studied in Germany, where still later as a young man he conducted the Bluethner (afterwards called the Berliner) Symphony Orchestra. He learned to play the 'cello, but it soon became evident that composition was his primary interest. His early works were quite conventional, and public attention was first focussed on his music when a graceful but not too extraordinary Trio won the coveted Paderewski Prize.

He has always been one to enjoy little jokes; and so he started upsetting his conservative musical cronies by introducing a few "modernistic" dissonances into his musical fabric. But he became more and more engrossed in the new sounds, and finally the joke was on him—he came to take them seriously; very seriously indeed, in fact, so that he came to enjoy the freedom of utilizing all possible tone-combinations, and applying to them the principles of classical harmony and counterpoint which he had so diligently studied as a youth. He became most interested in using all twelve tones independently, in this respect allying himself with Schoenberg and the

Viennese school; but always combining with this certain older elements of compositional technique. For instance, the function of the dominant is to proceed toward the tonic. Riegger, feeling that such a sense of function might be picked up by ear through association invented an original six-tone chord which he always led eventually to another chord containing the other six tones, as though the latter were a tonic (this occurs in the *Study in Sonority* for ten violins).

This worked. One grows to understand the functions of these chords, through their use, in a surprisingly short time. Thus through voice-leading one may establish new tonal relationships which take the place of the tonic-subdominant-dominant function in diatonic music, even when using all twelve tones freely. So while Riegger's style has become predominantly a twelve-tone row style, it has grown up differently from that of the Schoenberg group, and it is more related to historical forms and concepts. Besides the composer-created dominant and tonic, there is sonata-allegro type development; a row is broken up, often, into motifs of from three to five tones each, and separately advanced through variation. There are themes shorter than twelve tones within the row, which are developed into form sections, and there is episodic material leading to other contrasting themes which are then independently developed, all within the general scope of row technique, but with many Rieggerish adaptations. He does not always use a row (there is none in the slow movement of his *Third Symphony*) and when he does it is not always a twelve-tone row (there is an eleven-tone row in *Dichotomy*). He extended the concept of the row, which is to organize and use independently all the tones in our musical system, to include the idea that tones in different octave levels, although called by the same letters, are not in fact the same tones. This is irrefutable; they are closely related but separate tones. The twelve-tone rowers go on the assumption that tones of the same letter in all octaves are the same. Riegger is able to form and use rows of more than twelve tones by assuming otherwise. There is a thirteen-tone in *Dichotomy*; the last movement of his *Suite for Flute Alone* employs a thirty-six-tone row—using each tone within the range of the flute as a separate entity.

If Riegger has unified apparently disparate elements in combining the atonal row with the dominant-tonic concept, and with principles of sonata-allegro form, he has also made an important integration in his handling of the row in connection with secundal harmony.

The latter seems to us to be typical of original development in America. In the 'teen years, when there was virtually no original or new-sounding music in America, Charles Ives, Charles Seeger, Leo Ornstein and myself independently discovered and used what I called "tone clusters," or secundal chords. We used them differently, which was natural since none of us knew the writings of the others until later; but we were all fascinated by these sounds and their potentialities. Riegger did not come into their use until much later; but he found still further uses for them. The tendency in applying the row technique abroad has been to separate dissonant tones, spacing them more often than not in sevenths and ninths; however, the whole concept of the row rests on the chromatic scale melodically, and this scale as a harmonic unit (tone cluster or secundal chord) in close position as well. The challenge of this implication in the system has been accepted by Riegger in such works as his composition for twenty-six brass instruments, and many others.

So, while appearing to be simply one of a group of rowers, Riegger has made many quiet but substantial changes in developing his close-knit, original application. He is the undoubted leader in this field in America, and, in the opinion of at least one well-known critic in general opposed to chromaticism, the world's best in his field. It is not surprising to find that his *Symphony No. 3* and his chamber works have been as widely performed in Europe as similar works by any other American. In recent years Riegger's music has begun to receive at home the attention and admiration it so clearly deserves. Perhaps there is no occasion more suitable than the composer's seventieth birthday to express our hope that we shall enjoy more frequent performances of his major works.

News of the School

In recognition of the great contribution of Josef Lhevinne to the musical world as one of the foremost pianists of this century and an outstanding member of the Juilliard Graduate School Faculty for over twenty years, Juilliard School of Music has established a permanent scholarship for pianists in his memory. To launch this scholarship, a special concert was presented at the School on March 15, 1955. (see Concert Programs)

The Sam and Rie Bloomfield Foundation of Wichita, Kansas, has given a four-year tuition scholarship to be awarded by Juilliard School of Music. The Scholarship will be given preferably to a young violinist.

In expressing their gratitude to the Foundation, officials of the School commented that the Scholarship is extremely appropriate at this time when the training of fine string players is more gravely needed than ever before.

* * *

As of April 1, 1955, Claus Adam, distinguished chamber music player, became 'cellist of the Juilliard String Quartet, replacing Arthur Winograd, who had been 'cellist of the Quartet since its inception nine years ago. Mr. Winograd resigned in order to devote himself to conducting. His first assignment is a series of recordings for M-G-M records.

Mr. Adam, who has long been active in the chamber music field, is also well known as a teacher, composer and lecturer. In these capacities he has been affiliated with many leading musical organizations.

The Juilliard Chorus participated with the Collegiate Chorale and the National Orchestral Association in a performance of the Berlioz *Requiem* at Carnegie Hall, April 22, 1955 under Leon Barzin, conductor.

* * *

The Juilliard Dance Theater, organized to offer training and experience to young professional dancers, made its debut in two special performances on April 19 and 20, 1955 in the Juilliard Concert Hall. The performances were under the artistic direction of Doris Humphrey, with an orchestra conducted by Frederick Prausnitz, and included three works:

Primavera (premiere), choreography by Anna Sokolow set to a *Concerto for Oboe and Strings* by Cimarosa, arranged by Arthur Benjamin; *The Rock and the Spring* (premiere), choreography by Doris Humphrey set to Frank Martin's *Petite Symphonie Concertante*; *Life of the Bee*, choreography by Doris Humphrey set to Hindemith's *Kammermusik*, No. 1.

Organized in the fall of 1954 under the sponsorship of Juilliard School of Music with the assistance of a grant from the B. de Rothschild Foundation for the Arts and Sciences, the Juilliard Dance Theatre is the first project of its kind in the United States. The company includes sixteen young dancers, chosen through competitive auditions, many of whom have had considerable experience before joining the Juilliard Dance Theater.

Juilliard School of Music

Public Concerts, January - March 1955

JANUARY 27, 28, 31; FEBRUARY 1, 1955

IDOMENEUS

by Wolfgang Amadeus Mozart

English version by Sherry Mangan commissioned by the
Juilliard Musical Foundation for the Juilliard Opera Theater

CAST:

<i>Idomeneus</i>	. . . . .	WILLIAM BLANKENSHIP (Thursday and Monday) VIRGIL HALE (Friday and Tuesday)
<i>Idamantes</i>	. . . . .	REGINA SARFATY
<i>Ilia</i>	. . . . .	SARAH DUBIN (Thursday, Friday, Monday) ANGELICA LOZADA (Tuesday)
<i>Elektra</i>	. . . . .	CLAIRE WATSON

The Royal retinue, people of Crete, Trojan captives, priests, warriors.
Furies: Members of the Juilliard Opera Theatre, its introductory class,
and members of the Dance Department.

The Juilliard Orchestra

Musical Direction	. . . . .	FREDERIC WALDMAN
Stage Direction	. . . . .	FREDERIC COHEN
Scenic Design and Lighting	. . . . .	FREDERICK KIESLER
Costumes and Makeup	. . . . .	LEO VAN WITSEN
Dances Staged by	. . . . .	ALFREDO CORVINO
Assistant Conductor	. . . . .	MICHAEL CHARRY
Assistants to the Stage Director	. . . . .	ELSA KAHL, FRANCIS BARNARD
Assistants to the Costumer	. . . . .	MAIDA BURR, ELEANOR DEVITO
Wigs	. . . . .	ELLA BOUCHARD
Stage Manager	. . . . .	THOMAS DEGAETANI
Master Carpenter	. . . . .	FREDERICK STRASSBURG

FEBRUARY 4, 1955

Memorial Concert for Dr. Frank Damrosch
(1859-1937)

Two organ choral-preludes *Bach-Busoni*
Prelude, Fugue and Variation *Franck-Bauer*

KATHERINE BACON, *piano*

"Tu vois le feu du soir" (Eluard) *Francis Poulenc*
"Main dominée par le coeur" (Eluard) *Francis Poulenc*
"Ce doux petit visage" (Eluard) *Francis Poulenc*
"Je nommerai ton front" (Eluard) *Francis Poulenc*

LEONTYNE PRICE, *soprano*
Assisted by DAVID STIMER, *piano*

Trio in E-flat Major, Op. 40 *Johannes Brahms*

The Kraeuter Trio

KARL KRAEUTER, *violin* PHYLLIS KRAEUTER, *'cello*
JOSEPH WOLMAN, *piano*

Five Preludes for Piano from Book II *Claude Debussy*

KATHERINE BACON, *piano*

Hermit Songs, Op. 29. To poems translated from
anonymous Irish texts of the eight to
thirteenth centuries *Samuel Barber*

LEONTYNE PRICE, *soprano*
Assisted by DAVID STIMER, *piano*

FEBRUARY 11, 1955

A Concert of Chamber Music

Prelude and Fugue for Wind Instruments,
Op. 40, No. 1 (1903) *Gabriel Pierné*

VIRGINIA SHERWOOD JOSEPH DEANGELIS, *horn*
POLLE ANN SLIMM, *flutes* MARVIN FEINSMITH
DORIS GOLTZER, *oboe* HERMAN GERSTEN, *bassoons*
DONALD LITUCHY, *clarinet*

JULIUS BAKER, *conductor*

Serenade for Wind Instruments, Op. 7 (1881) *Richard Strauss*

LOIS SCHAEFER JOSEPH DEANGELIS
VIRGINIA SHERWOOD, *flutes* LARRY LAWRENCE
DORIS GOLTZER CLARENDON VAN NORMAN, *horns*
BRUCE MACDOUGALL, *oboes* MARVIN FEINSMITH
ALLAN JACOBS HERMAN GERSTEN
ROBERT LISTOKIN, *clarinets* ROBERT GREENE, *bassoons*

JULIUS BAKER, *conductor*

Six Chansons for Four-Part Chorus of Mixed Voices,
Unaccompanied. On Original French Poems by
Rainer Maria Rilke (1939) *Paul Hindemith*

ANNETTE BROPHY	JOHN DEWITT
CRAIG CONNOR	PETER JOHL
CLARE JUDDSON	RICHARD SCHANTZ, <i>tenors</i>
LEONORE WITTE, <i>sopranos</i>	FREDERICK GERSTEN
NANCY HALL	CARL WHITE, <i>basses</i>
LAUREL MUTHERSBOUGH	
JANICE RUETZ, <i>altos</i>	

LESLIE BENNETT, *conductor*

Quintet for Two Violins, Viola,
Violoncello and Piano, Op. 57 (1940) . . . *Dmitri Shostakovich*

BARBARA LONG	RAYMOND PAGE, <i>viola</i>
MARTHA MARSHALL, <i>violins</i>	ERNEST LLOYD, <i>'cello</i>
SYLVIA FOODEN, <i>piano</i>	

FEBRUARY 18, 1955

The Juilliard String Quartet

Quartet No. 19 in C Major ("Dissonant"),
K. 465 (1785) *Wolfgang Amadeus Mozart*
String Quartet No. IV (1950) *William Schuman*
Quartet in G Major, Op. 77, No. 1 (1779) . . . *Franz Joseph Haydn*

FEBRUARY 25, 1955

The Juilliard Orchestra

JEAN MOREL, *conductor*

The Juilliard Chorus

FREDERICK PRAUSNITZ, *director*

"A Roman Carnival" Overture (1884) *Hector Berlioz*
Rhapsody on a Theme by Paganini, for Piano and Orchestra,
Op. 43 (1934) *Sergei Rachmaninoff*
JOHN BROWNING, *piano*

"The Cycle": Symphony No. 4, for Chorus of
Mixed Voices and Orchestra (1947-48) *Peter Mennin*

MARCH 4, 1955

A Concert of Chamber Music

Adoramus Te *Orlandus Lassus*
Crucifixus *Giovanni Pierluigi da Palestrina*
Ave Regina Coelorum *Guillaume Dufay*
Duo Seraphim *Tomás Luis de Victoria*

LYNN CLARKE	JANICE RUETZ
MARY HOFFMAN, <i>sopranos</i>	REGINA SARFATY, <i>altos</i>

String Quartet No. 2 (1954) *Hall Overton*

EDWARD SEVERIAN	ALLAN SCHILLER, <i>viola</i>
PAUL MAKARA, <i>violins</i>	BRUCE ROGERS, <i>'cello</i>

Symphonies for Small Orchestra (1917-1921) . . . *Darius Milhaud*
GEORGE MESTER, *conductor*

MARCH 15, 1955

Benefit Concert for
The Josef Lhevinne Memorial Scholarship

Quartet, Op. 64, No. 5 ("The Lark") Franz Joseph Haydn

JUILLIARD STRING QUARTET

Alle Dinge haben Sprache Erich Wolf

Begegnung Hugo Wolf

Dein blaues Auge Johannes Brahms

Nichts! Richard Strauss

"Voi che sapete" from
The Marriage of Figaro Wolfgang Amadeus Mozart

"Mon coeur s'ouvre à ta voix" from
Samson and Delilah Camille Saint-Saëns

"Habañera" from Carmen Georges Bizet

RISE STEVENS, soprano

JAMES SHOMATE, accompanist

Quintet for Piano and Strings, Op. 81 Antonin Dvořák

MME. ROSINA LHEVINNE, piano

JUILLIARD STRING QUARTET

MARCH 25, 1955

The Juilliard Orchestra

JEAN MOREL, conductor

American Festival Overture (1939) William Schuman

Metamorphosen (1945) Richard Strauss

"The Three-Cornered Hat" (1917-19),
Parts I and II Manuel de Falla

Juilliard School of Music, in association with the Municipal Broadcasting System, presents a weekly series of broadcast concerts comprising transcriptions of public performances at the School. These broadcasts will be heard each Saturday evening from 8:30 to 10:00 o'clock over station WNYC and WNYC-FM.

Faculty Activities

AWARDS AND PRIZES:

A special citation, in the theatrical music category, was given by the New York Music Critics Circle to VITTORIO GIANNINI for his opera *The Taming of the Shrew* as it was performed by the NBC Television Opera Theatre.

LOUIS HORST has been named the recipient of the fourth annual Capezio Dance Award, presented at a special invitation luncheon on March 15, 1955. Mr. Horst was chosen "for his unique contribution to the modern dance as composer, accompanist, teacher, critic and general force for progress."

VINCENT PERSICHELLI's *Little Piano Book* has been chosen as one of "the best in children's music during 1954" by the Piano Teachers Information Service.

NEW WORKS AND COMMISSIONS:

HENRY BRANT has been commissioned by Leopold Stokowski to write a work for chorus, orchestra and speakers.

Sigurd Rascher has commissioned STUART SANKEY to write a *Theme and Variations* for bass saxophone and concert band.

WILLIAM SCHUMAN is one of a group of composers who have been commissioned by the Boston Symphony Orchestra and the Koussevitzky Musical Foundation to write a work especially for the seventy-fifth anniversary of the Boston Symphony Orchestra.

RECENT PUBLICATIONS:

CHARLES JONES: *Lyric Waltz Suite*, for woodwind quartet. Parts and miniature score published by C. F. Peters Corp.

WILLIAM SCHUMAN: *The Mighty Casey*, a folk-opera with libretto by Jeremy Gury. G. Schirmer, Inc.

ROBERT STARER: *Concerto a tre* for clarinet, trumpet, trombone and strings. Leeds Music Corp. rental library.

RECENT RECORDINGS:

Composers:

PETER MENNIN: *Symphony No. 3*. N. Y. Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond. Columbia ML-4092.

VINCENT PERSICHELLI: *Concerto for Piano Four-Hands*. Dorothea and Vincent Persichetti, duo-piano. Columbia ML-4989.

Little Piano Book. Marga Richter, piano. M-G-M E-3147.

WILLIAM SCHUMAN: *Symphony No. 6*. Philadelphia Orchestra, Eugene Ormandy, cond. Columbia ML-4992. *Voyage*. BEVERIDGE WEBSTER, piano. Columbia ML-4987.

Performers:

JAMES FRISKIN: "A Bach Recital" including *Chromatic Fantasia and Fugue*; *Italian Concerto*; *Capriccio "On the Departure of a Beloved Brother"*; *Toccata in C Minor*; *French Suites Nos. 3, 4, 5, 6*; *Fifteen Two-Part Inventions*; *Fantasia and Fugue in A minor*; *Fantasia in C minor*; *Chorale Prelude "O Mensch bewein"*; *Fantasia and Double Fugue in A minor*. Vanguard Bach Guild 543, 544, 545.

FIRST PERFORMANCES OF NEW WORKS:

Composers:

HENRY BRANT: *Labyrinth*, for multiple string orchestra. Otto Luening, cond. "Music in the Making" series, Cooper Union (N.Y.C.), March 6, 1955.

Piri. Claude Monteux, flute; Henry Brant, glockenspiel; Richard Collins, piano; Cynthia Otis, harp. Carnegie Recital Hall, January 16, 1955.

Two ballets choreographed by MATT-LYN GAVERS, *Capriccio Espagnole* (Rimsky-Korsakoff) and *The Story of Celeste* (Kleinsinger), were presented by The Little Orchestra Society at Hunter College (N.Y.C.), March 5, 1955.

CHARLES JONES: *Hymn for Orchestra*. Canadian Broadcasting Corporation Orchestra, Jean-Marie Beaudet, cond. Toronto, March 28, 1955.

PETER MENNIN: *Sixth Symphony*. First New York performance and radio premiere, New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond. Carnegie Hall, February 17, 18, 20, 1955.

VINCENT PERSICETTI: *Piano Quintet*. Kroll Quartet and the Composer. Library of Congress, February 4, 1955.

ANNA SOKOLOV, choreographer, presented two concerts at the Y.M.H.A. Dance Center (N.Y.C.) on February 24 and 28, 1955 including the premiere of her new work *Rooms*.

ROBERT STARER: *Divertimento* (1955). Bronx Symphony Orchestra, SAUL SCHECHTMAN (Juilliard 1949), cond. April 1, 1955.

Nocturne, for violin and piano. RUBEN VARGA (Juilliard 1949), violin. Town Hall, February 27, 1955.

Symphony No. 2. Erich Leinsdorf, cond. Rochester, N. Y., January 9, 1955.

ROBERT WARD: *Arioso and Tarantelle*, for 'cello and piano. Raya Garbousova, 'cello; Theodore Saidenberg, piano. Washington, D. C., January 10, 1955.

Performers:

The JUILLIARD STRING QUARTET presented the first U. S. performances of Oedoen Partos' *Concertino for String Quartet* and Fartein Valen's *String Quartet, Opus 10* at a concert of the League of Composers—I.S.C.M., Carnegie Recital Hall, April 18, 1955.

STUART SANKEY: Dittersdorf, *Symphony Concertante*, for double bass, viola and orchestra. American Chamber Orchestra, Robert Scholz, cond., with Herbert Feldman, viola. Town Hall, March 15, 1955.

WESLEY SONTAG conducted the first concert performance of Tadeusz Kassern's *Concertino for Oboe and Strings* at a concert of the Knickerbocker Chamber Players, Metropolitan Museum of Art, January 9, 1955.

BEVERIDGE WEBSTER performed LOUISE TALMA's (Juilliard 1925) *Six Etudes for Piano* at a concert of the League of Composers—I.S.C.M., Carnegie Recital Hall, April 18, 1955.

OTHER ACTIVITIES:

KATHERINE BACON has been appointed Acting Head of the Piano Department of the Chautauqua Institute for the summer season 1955, taking the place of JAMES FRISKIN, Permanent Head, who will be on leave of absence.

MAURO CALAMANDREI has recently completed an article on "The American City," commissioned by the magazine *Perspective USA*.

LONNY EPSTEIN served on the jury for the District Auditions of the National Federation of Music Clubs on March 26, 1955 in New York City.

IRWIN FREUNDLICH's article, "Notes on Some Teaching Pieces by Columbia University Composers" appeared in the Fall issue of the *Piano Quarterly Newsletter*. Mr. Freundlich attended the biennial convention of the Music Teachers' National Association in St. Louis, February 13-16, 1955, where he presented a lecture-demonstration on "Neglected Works in the Earlier Keyboard Repertoire."

MACK HARRELL has been appointed Chairman of the Administrative Board of the Music Associates of Aspen, Inc., sponsors and directors of the Aspen Music School and the Aspen Music Festival.

DORIS HUMPHREY, MARTHA GRAHAM and JOSE LIMON were among those participating in the Spring season of modern dance sponsored by the B. de Rothschild Foundation of Arts and Sciences. FREDERICK PRAUSNITZ was one of the two orchestral conductors engaged for this season.

THE JUILLIARD STRING QUARTET will commence a five-month European tour on August 8, 1955 with a concert at the Salzburg Festival. This concert will be followed by a residency at Dartington Hall, Devon, England, during which they will present a series of six concerts. During their tour, which will include every European country as well as Scandinavia, the Quartet

will perform the cycle of *Six Quartets* by Bela Bartók in Vienna and again as a special series of six broadcasts in London over the British Broadcasting Company network.

STODDARD LINCOLN has been awarded a research fellowship at the Henry E. Huntington Library, San Marino, California.

FREDERICK PRAUSNITZ has been invited to be a guest conductor on the summer series of the Vancouver (B.C.) Symphony, appearing late in August.

MARK SCHUBART represented Juilliard School of Music at a meeting of the National Association of Schools of Music held in Boston, February 26, 1955.

WILLIAM SCHUMAN's folk opera, *The Mighty Casey*, with libretto by Jeremy Gury, was presented on the TV program "Omnibus" on Sunday, March 6, 1955. SAMUEL KRACHMALNICK (Juilliard 1953) conducted the performance.

EDWARD STEUERMANN performed Karol Rathaus' *Ballade-Variations on a Hurdy-Gurdy Theme* at a special Karol Rathaus Memorial Concert, April 30, 1955, N. Y. C.

Four of ANTONY TUDOR's ballets, *Romeo and Juliet*, *Pillar of Fire*, *Judgement of Paris* and *Gala Performance* were presented by The Ballet Theatre in an "All Tudor Night" at the Metropolitan Opera House on April 12, 1955.

BERNARD WAGENAAR's *Concert Overture* was performed by the Detroit Symphony, Paul Paray, cond., on March 24, 1955, as part of a Voice of America broadcast "Salute to Rotterdam."

Alumni Notes

ALUMNI ASSOCIATION:

The Library Fund of the Alumni Association of the Institute of Musical Art has presented a set of the new Grove's Dictionary of Music to the Juilliard School Library. This gift was made possible through the establishment, several years ago, of a Fund set aside to purchase books for the Juilliard School Library. These books are marked with a special bookplate, designed by Mrs. Helen Damrosch Tee-Van, signifying that they are a gift from the Institute Alumni Association.

A second set of the new Grove's Dictionary has been presented to the Library by the Alumni Association of Juilliard School of Music. One set is being held in the reference room, the other in the main library for quick, convenient reference.

The following amendment to the By-laws of the Constitution was recently passed by a mail ballot of the members of the Association:

There shall also be a class of Associate Members of the Alumni Association of Juilliard School of Music, open to former students of the Juilliard School, or the Institute of Musical Art, who had tended at least one full school-year, but did not graduate. Upon application to and acceptance by the Alumni Association, these persons may become Associate Members, with full privileges except holding office and voting in Alumni elections. The dues of the Associate Members shall be no less than the dues paid by the regular membership.

RECENT PUBLICATIONS:

CHARLES KRANE, editor: Scriabine, *Etude, Op. 2 No. 1*, transcribed for 'cello, violin or viola, and piano. G. Schirmer, Inc.

LOUIS KAUFMAN, editor: Telemann, *Six Sonatinas for Violin and Harpsichord*. Boosey and Hawkes.

WALLINGFORD RIEGGER: *Canon and Fugue, Op. 33b*, for organ. Also available for two pianos.) Harold Flammer, Inc.

FIRST PERFORMANCES OF NEW WORKS:

Composers:

FRANCIS BUEBENDORF: *Three Pieces for Viola and Piano*. First N. Y. performance presented by EUGENIE DENGEL, viola and JULIA SMITH, piano. Carnegie Recital Hall, February 24, 1955.

The Cincinnati Symphony, Thor Johnson, cond., presented the world premiere of WALLINGFORD RIEGGER's *Dance Rhythms* in Albany, Georgia on March 4, 1955. The work was commissioned by Mr. Johnson for the Peninsula Music Festival of 1955.

Performers:

ANAHID AJEMIAN, violin, and MARO AJEMIAN, piano, presented a special program entitled "Concerti for Two" on March 9, 1955 at the Metropolitan Museum of Art, including on the program the American premieres of Ernest Krenek's *Double Concerto for Violin, Piano and Small Orchestra (1950)* and Kurt Weill's *Concerto for Violin and Orchestra, Op. 12 (1926)*, with

the Music '55 Orchestra conducted by Izler Solomon. Carlos Surinach conducted the world premiere of his *Doppio Concertino for Violin, Piano and Orchestra* (1955) on the same program.

FREDELL LACK, violin, played the first N. Y. performance of George Barati's *Slow Dance* (1948), with Albert Hirsh, piano. Town Hall, January 21, 1955.

LEONTYNE PRICE, soprano, Karen Tuttle, viola, and SAMUEL BARON, flute, presented the N. Y. premiere of Stravinsky's *Three Songs from William Shakespeare* at a concert of the League of Composers — I.S.C.M. Carnegie Recital Hall,

ALUMNI IN NEW TEACHING POSITIONS:

HAROLD AKS has joined the faculty of Sarah Lawrence College (Bronxville, N. Y.) as Choral Director and instructor of theory.

KING BOSWORTH is Piano Instructor at the Daycroft School (Stamford, Conn.)

PATRICIA SPARROW is serving on the University of Indiana School of Music faculty as instructor of dance, choreographer and solo dancer for opera productions.

RECENT RECORDINGS:

Composers:

GEORGE KLEINSINGER: *archy and mehitabel* (libretto by Joe Darion, based on the stories of Don Marquis). With Carol Channing and Eddie Bracken, narrated by David Wayne. Columbia Orchestra conducted by the composer. Columbia LP. (ML-4963)

HALL OVERTONS *New Directions*, including "Mobiles," "Antiphony," and "Decibels," all for piano and percussion. Performed by Teddy Charles, Ed Shaughnessy and the composer. Prestige LP. (PRLP 150)

Performers:

DAVID BAR-ILLAN: *A Recital of Piano Music*. Kingsway LP. (KL-211)

JOHN RANCK: Griffes, *Three Short Pieces*; Poulenc, *Soirées de Nazelles*; Tcherepnine, *Bagatelles*; Werle, *Sonata Brevis No. 2*. Zodiac 1002.

MISCELLANEOUS ITEMS OF MUSICAL INTEREST:

SYLVIA AARNIO recently sang *Tosca* with the Finnish Opera and, while in Scandinavia, presented an all-Sibelius program for the Danish State Radio.

EUGENE HAYNES, pianist, made his Town Hall debut on December 22, 1954.

BERNICE KAMSLER is presenting a course on "The Art of Singing Folk Songs and Ballads" at the New School for Social Research (N.Y.C.).

BEATRICE KLUENTER produced The John Hall Players' presentation of Goethe's *Iphigenia in Tauris* given by the Miltiades Productions on November 8, 1954 at the John Hall Memorial (N.Y.C.).

The La Salle Quartet (WALTER LEVIN, HENRY MEYER, violins; PETER KAMNITZER, viola; Richard Kapuscinski, 'cello), made its N. Y. debut at a concert of the Concert Society of New York, Town Hall, February 20, 1955.

WILLIAM NALLE, pianist, provides the actual, off-camera performances for motion pictures and TV programs.

JOYCE ROBBINS is a recent recipient of the Kate Neal Kinley Memorial Fellowship, awarded by the University of Illinois for advanced study of the Fine Arts in America or abroad.

EDYTH WAGNER is presenting a class in Piano Pedagogy at the University Extension of the University of California (Riverside, Calif.).

WALLINGFORD RIEGGER

(b. 1885-

*In celebration of a distinguished American composer's
70th birthday, AMP brings to your attention
the following of his compositions:*

Symphony No. 3 study score \$3.00

commissioned by the Alice M. Ditson Fund
New York Music Critics Circle Citation 1947-48
recorded by Eugene Ormandy, Philadelphia Orchestra,
Columbia ML-4902, under the auspices of
the Walter W. Naumburg Musical Foundation

Nonet for Brass score & parts 4.00

3 trumpets, 2 horns, 3 trombones, tuba

Music for Orchestra, opus 50 . . . full score 3.00

set of parts 7.50

extra parts, ea. .50

Variations, opus 54a, for two pianos 3.75

Variations, opus 54, for piano & orchestra
commissioned by Louisville Philharmonic Society

in preparation:

Piano Quintet, opus 47

Concerto for Piano & Woodwind Quintet, opus 53

Suite for Younger Orchestras

on rental:

Symphony No. 3

Variations, opus 54, for piano & orchestra

ASSOCIATED MUSIC PUBLISHERS, INC.

publishers & importers of fine music
One West 47th Street, New York City 36
1549 N. Vine Street, Hollywood 28, Cal.



CONTEMPORARY

Instrumental Ensembles

BELA BARTOK	<i>Contrasts</i>	CLARINET, VIOLIN, PIANO	5.00
BENJAMIN BRITTEN	<i>Phantasy Quartet</i>	OBOE, VIOLIN, VIOLA, 'CELLO	3.50
IRVING FINE	<i>Partita</i>	WOODWIND QUINTET	3.50*
GERALD FINZI	<i>Interlude</i>	OBOE, STRING QUARTET	3.00†
JAMES GAYFER	<i>Suite</i>	WOODWIND QUINTET	2.50*
ZOLTAN KODALY	<i>Duo, Op. 7</i>	VIOLIN, 'CELLO	4.00
ZOLTAN KODALY	<i>Serenade, Op. 12</i>	2 VIOLINS, VIOLA	2.00
		POCKET SCORE	1.75
BENJAMIN LEES	<i>String Quartet #1</i>	STRING QUARTET	5.00
		(Fromm Foundation Award)	
BOHUSLAV MARTINU	<i>Three Madrigals</i>	VIOLIN, VIOLA	2.00
JEROME ROSEN	<i>Sonata</i>	CLARINET, 'CELLO	2.50
		(Fromm Foundation Award)	
KAROL RATHAUS	<i>Gallant Serenade</i>	WOODWIND QUINTET	1.50*
RICHARD STRAUSS	<i>Duett-Concertino</i>	CLARINET, BASSOON, PIANO	3.50

† pocket score included with parts

* full score included with parts

Boosey and Hawkes

Dept. 370

30 West 57th Street

New York 19, N. Y.

Vocal Scores from
AMERICA'S LIVING THEATRE

Just Released!
Cole Porter's Musical Triumph

CAN - CAN

PRICE \$6.00

BUXTON HILL MUSIC CORP.
RKO Bldg. Rockefeller Center New York 20, N. Y.

★ ★ ★ ★ ★ ★

Rodgers and Hammerstein's Brilliant Stage Success

ME AND JULIET

PRICE \$6.00

WILLIAMSON MUSIC, INC.
RKO Bldg. Rockefeller Center New York 20, N. Y.

★ ★ ★ ★ ★ ★

Marc Blitzstein' Great American Opera

REGINA

PRICE \$6.00

CHAPPELL & CO., INC.
RKO Bldg. Rockefeller Center New York 20, N. Y.

★ ★ ★ ★ ★ ★

The Impressive New Musico-Dramatic Work

DARLING CORIE

Music by
Elie Siegmeister

Libretto by
Lewis Allan

PRICE \$3.50

CHAPPELL & CO., INC.
RKO Bldg. Rockefeller Center New York 20, N. Y.

AMERICAN MUSIC ON LP RECORDS

published by

CARL FISCHER, INC.

Prices apply to printed music; numbers in parenthesis are Carl Fischer order numbers

BARLOW, WAYNE

The Winter's Passed. Recorded by Eastman-Rochester Sym. Orch., Howard Hanson, cond. Mercury MG-40003. 12".

Score	2.00
Set of Parts	2.50
Extra Parts .....	.50

BLOCH, ERNEST

Baal Shem. For violin and piano. Recorded by Szigeti and Farkas. Columbia ML-4679. 12".

1. Vidui (Contrition) (B 1856) .....	.60
2. Nigun (Improvisation) (B 1857)	1.00
3. Simchas Torah (Rejoicing) (B 1858)	1.00

From Jewish Life. For 'cello and piano. Recorded by Nelsova and Bloch. London LPS-298. 10".

1. Prayer (B 1969) .....	.60
2. Supplication (B 1970) .....	.50
3. Jewish Song (B 1971) .....	.50

Pieces for Children (Enfantines).

Recorded by Menahem Pressler, piano. M-G-M E-3010. 12". (B 2916) 1.00

Prayer. Recorded by Paul Olefsky, 'cello; George Silfies, piano. McIntosh 103. 12". (B 1969) .. .60

BURTON, ELDON

Sonatina for Flute and Piano;

Sonatina for Violin and Piano.

Recorded by Tryon, violin; Burton, piano; Wummer, flutist. Classic Editions CE-1006. 12".

Sonatina for Flute and Piano (O 3643)

Sonatina for Violin and Piano (O 3731)

CARTER, ELLIOTT

†Sonata for Violoncello and Piano.

Recorded by Greenhouse, 'cello; Makas, piano. American Recording Society ARS-25. 12"

Complete (score and 'cello part) .. 4.00

DELLO JOIO, NORMAN

***Concerto for Harp and Orchestra.**

Recorded by Vito, Harp; Little

DELLO JOIO, NORMAN (cont.)

Orch. Society, Scherman, cond. Columbia ML-4303. 12".

***Epigraph.** Recorded by Am. Rec. Soc. Orch., Hans Swarowsky, cond. American Recording Society ARS-31. 12".

New York Profiles. Recorded by La Jolla Orch., Nikolai Sokoloff, cond. Alco ALP-1001. 10".

Study Score No. 6

Psalm of David. Recorded by Crane Chorus and Orch., N.Y. State Teachers College (Potsdam), Helen Hosmer, dir. Concert Hall CHS-1118. 10".

Vocal Score* (O 3723)

Piano Sonata No. 3. Recorded by Del Purves, piano. Music Library MLR-7021. 12".

(O 3547)

*Ricercari for Piano and Orchestra.

Recorded by Germaine Smadja, piano. Concert Hall Sym. Orch., Henry Swoboda, cond. coupled w. Dello Joio, **Songs**, Concert Hall Limited D-6. 12".

***Serenade.** Recorded by Am. Rec. Soc. Orch., Hans Swarowsky, cond. American Recording Society ARS-36. 12".

Songs: Lament; The Assassination;

There Is a Lady. Recorded by John Druary, tenor; Peter Rogell, piano, coupled w. Dello Joio, **Ricercari**. Concert Hall Limited D-6. 12".

Lament (Chidiok Tichborne) Medium Voice (V 2057)

Assassination (Robert Hillyer) Low Voice (V 2076)

There Is a Lady (Anonymous Elizabethan) Medium Voice (V 1982)

The Triumph of St. Joan (Symphony),

Recorded by Louisville Orch., Rob't. Whitney, cond. Columbia ML-4615. 12".

Study Score No. 9

† SOCIETY for the PUBLICATION of AMERICAN MUSIC

* ORCHESTRAL MATERIAL AVAILABLE ON RENTAL

CARL FISCHER, INC. 62 Cooper Sq., New York 3
BOSTON • CHICAGO • DALLAS • LOS ANGELES

Recital suggestions from the MERCURY Catalogues

VOICE

William Ames	Judgment (b \flat -g)	.60
Georges Auric	5 Poèmes de G. de Nerval (m)	2.25 H
Ernest Bacon	Quiet Airs (c-g \sharp)	2.00
Joseph Canteloube	Bailero (Chants d'Auvergne)	1.00 H
John Lessard	Orpheus (c-e)	.60
Quincy Porter	Music When Soft Voices Die (d-c)	.60
Francis Poulenc	. . . mais mourir (m)	.75 H
Germaine Tailleferre	6 Chansons francaises (h)	2.25 H

PIANO

Elliott Carter	Piano Sonata (1945-46)	3.00
Jacques de Menasce	Sonatina No. 3	1.50
Ross Lee Finney	Nostalgic Waltzes	1.50
Ellis B. Kohs	Piano Variations	1.25
Robert Kurka	For the Piano	1.50
Francis Poulenc	8 Nocturnes	3.00 H
Pedro Sanjuan	Toccata	1.00
Robert Ward	Lamentation	.60

VIOLIN

Edoardo Di Biase	Suite (unaccompanied)	1.00
Leon Kirchner	Sonata Concertante	5.00
Edward Lewis	Song for Muted Violin	.60
Darius Milhaud	3 Caprices de Paganini	2.00 H
Ben Zion Orgad	Ballade (unaccompanied)	1.00

ORGAN

Richard Donovan	Two Chorale Preludes	1.50
Jacques Ibert	Trois Pièces pour Orgue	2.00 H
Charles E. Ives	Variations on America & Adeste Fidelis	1.50
Ellis B. Kohs	3 Choral Preludes on Hebrew Hymns	1.50

(H indicates publications of Heugel & Cie.)

We invite personal inquiries for further program suggestions.

MERCURY MUSIC CORPORATION
47 West 63rd Street New York 23, N. Y.

Introducing a unique interpretation

of

THE HEXACHORD

and its

RELATION

to the

12-TONE ROW

by **GEORGE ROCHBERG**

The growing interest in the technique of composition with twelve-tones has raised many problems relative to the various aspects of this 20th century structural approach. Paramount among these problems is the invention of the basic series or row itself about which all too little of a specific nature has been published.

In this brief but cogent presentation, the author discusses this very problem from the point of view of the six-note row (or hexachord as it is now being called) which by symmetrical mirror inversion produces a second set of six notes. Starting from a comparison of two types of twelve-tone rows used by Arnold Schoenberg, the author leads the reader step by step to an understanding of the special conditions under which this symmetrical type of serial construction functions.

We believe that the theory as presented by the author is definitive and will not only prove stimulating to students and composers but will be useful as well to those interested in learning more about composition with twelve-tones. Price \$2.50

THEODORE PRESSER COMPANY

BRYN MAWR, PENNSYLVANIA

Just Published
GIAN CARLO MENOTTI'S
New Musical Drama

The
Saint
of
Bleecker
Street

in Three Acts (Five Scenes)

VOCAL SCORE \$7.50 LIBRETTO .75¢

Other Menotti Operas Published by G. Schirmer

AMAH! AND THE NIGHT VISITORS

Vocal Score 3.50
Libretto50
Chorus Parts60

THE TELEPHONE

Vocal Score 2.50

THE CONSUL

Vocal Score 2.50
Libretto75

THE MEDIUM

Vocal Score 3.50

G. SCHIRMER

CLEVELAND 14
43 THE ARCADE

NEW YORK 17
3 EAST 43RD STREET

LOS ANGELES 17
700 WEST 7TH STREET