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American Music At Home

By Alfred Frankenstein

On February 13, 1904, Edward MacDowell wrote the following letter to Felix Mottl, who had recently joined the staff of the Metropolitan Opera Company:

I see by the morning papers a so-called American Composers' Concert advertised for tomorrow evening at the Opera House. I have for years taken a strong stand against such affairs, and though I have not seen the program, fearing there might be something of mine in it, I write to protest earnestly and strongly against the lumping together of American composers. Unless we are worthy of being put on programs with other composers, to stand or fall, leave us alone.

By giving such a concert, you tacitly admit that we are too inferior to stand comparison with composers of Europe. If my name is on the program, and it is too late to have new ones made, I beg of you to have a line put through the number, crossing it off the programs. If necessary, I will pay the expense of having this done.

The record does not disclose whether or not Mottl acted on MacDowell's suggestion; it is certain, however, that nothing by this composer was presented at the Metropolitan Opera House on that American Night, which fell on the feast of St. Valentine. According to William H. Seltsam's invaluable *Metropolitan Annals*, the program consisted of arias from Horatio Parker's *Hora Novissima* and George W. Chadwick's *Judith* as well as a great many songs by Gertrude N. Smith, Mrs. H. H. A. Beach, Ethelbert Nevin, Charles Beach Hawley, Frank Van der Stucken, Sidney Homer, and Henry K. Hadley, who shared the conductor's assignment with Mottl.

A good many things have happened to American music since that frabjous day. For one thing, the Metropolitan Opera no longer salves its conscience with American Nights. For another, American composers no longer feel that they are being placed in an isolation ward when programs or festivals devoted entirely to their works are in prospect. Serious acceptance is no longer in question; the problem today is to explore the depth and variety of what American composers are accomplishing.

This change from uneasy, suspicious provincialism to intellectual security is the signal, unprecedented fact in the history of American music during the past half century and especially during its most recent decades. In 1925 Carl Van Vechten declined for what seemed to him an excellent reason to accept H. L. Mencken's proposal that he write a book about contemporary American composers "exposing their futile pretensions and describing their flaccid *opera bar* by bar." "If I write a book about Professors Parker, Chadwick, Hadley, and the others," said Van Vechten, "I could find nothing new to say of each of them; they are all alike. Neither their lives nor their music offer opportunities for variations." Mencken's suggested solution to this dilemma was to "write one chapter and then repeat it verbatim throughout the book, changing only the name of the principal character." Eight years later, Guido Pannain, surveying American music in his *Modern Composers*, complains on precisely the opposite grounds: "There is no definitive line of conduct which can be traced among these musicians, no general ideal, not even a scholastic one; no doctrine to which more than one individual gives assent."

The situation of 1925 was not as barrenly uniform as Van Vechten pictured it, and the situation of 1933 was not as bewildering as Pannain would have had us believe; nevertheless the contrast between these two writers is significant. Something began to sprout in the field of American music in the late 20s and early 30s, and the flourishing plant of the present is rooted in that development. The sudden rise of a group or school of important creative artists in a given environment at a given time is a fairly frequent phenomenon in the history of Western culture, and its causes always baffle the cultural historians. The causes they assign are likely in the last analysis to stand revealed as effects rather than causes; the relationship of hen and egg is, after all, a fairly intimate one. When it comes to accounting for the appearance of a significant

school of American composers, certain factors may be singled out as important, but they may be symptoms rather than sources.

In 1901 Charles Ives, having been instructed by Van Vechten's friend, Professor Parker, to take Brahms as his model for symphonic composition, ended his Second Symphony with the United States Army reveille call followed by a crashing tone cluster containing all the notes of the chromatic scale except B; the symphony had opened in B minor, and Ives carefully avoided the one note which for Brahms would have been essential. Ives' call to wake up was not heard for many years; first came an era wherein Donald Francis Tovey told John Powell that he could always spot an American score because of its delicacy and understatement. This genteel tradition was rudely, not to say shockingly, brushed aside by a general outpouring of energy and optimism in the early Roosevelt era, when the country busied itself with repairing the damage left over from the Depression, when a Federal Music Project was established, and American composers suddenly found themselves responsible members of society. Go back to the scores of the early 40s and you will see. There was a kind of NRA or Iron Pants Johnson period in American music; Ives' brash reveille found its echo, and the music of Ives himself began to emerge from its obscurity.

World War II, with its increasing sense of American cultural responsibility, underlined this trend and matured it; another factor of vast importance brought about by the war was the presence in this country of leading European composers like Hindemith, Schoenberg, Stravinsky, and Milhaud, who clustered younger men about them and gave direction and security to their creative enthusiasms. Meanwhile the sympathetic interest of a few executives, like the late Sergei Koussevitzky, provided these younger men with outlets, and the work of such heroically dedicated groups as the League of Composers provided even more.

While all this was going on, an all but incredible revolution was quietly taking place in the colleges. The sciences led here; the scientific departments of American universities have always regarded the growing edge of knowledge as their major if not their only business, and in recent decades this attitude has finally flowed over into those departments which deal with the several arts. American institutions of higher learning no longer regard themselves as custodians of standards derived from the past and have come to be the prime movers in today's creative life. Scholarship

and creativity no longer exist in mutually hostile worlds, and it is no longer axiomatic that the genuinely creative currents of the era must make their way against the opposition of the academically entrenched. This is absolutely new. Nothing like it has ever happened in the three hundred years since institutions of higher learning were first established in America; it has even made a significant dent in the thinking of the moneyed foundations which feed the academic world and are led by it. We are all very close to this and take it a little casually. As yet we do not see its uniqueness and importance, but if you ask yourself where the musically creative cauldron boils most furiously today, you will see at once that in our time we have lived through a change without precedent in the history of American thought.

We have seen some things come and some things go in our busy quarter-century. The doctrine of music for use is being quietly laid on the same shelf as the theory of quarter-tones, and the notion that the salvation of American music would come from jazz is now seen clearly as one of the pleasanter illusions of a bygone time. The jazz era was fruitful, however, since it helped us break through to an awareness of the American musical tradition in all its aspects; if today we value vital composers of the American past, from William Billings to Charles Ives, if fuguing tunes, folk songs, and other American manifestations independent of European art music now form an important component in the American composer's sense of history, the jazz era is at least partly responsible.

How much of this special sense of history will be reflected in the current Juilliard Festival I do not know; perhaps much, perhaps little, but it will be most surprising if it is totally absent. Perhaps the festival will again reveal that among our composers there is "no doctrine to which more than one individual gives assent"; but this need not be for us, as it was for Pannain, a reason for reproach. Some serious reproaches need, however, to be looked in the face.

Ashley Pettis, founder and director of the Composers' Forum of New York, retired from the musical scene with the bitter conclusion that most American composers were long on technical facility but short on ideas. Americans had learned, he felt, how to say things in music, but far too few of them had anything to say. Pettis, it seems to me, could not see the ocean for the waves; he overlooked the law of life which demands the production of thousands

of organisms so that one may survive. It is, to be sure, sobering to look over the names represented in the music festivals and art exhibitions of the 1940s and see how many of them have ceased to matter; on the other hand, the existence of many composers working, rubbing elbows, and being performed is the prime condition for the emergence of the few composers whose works are really important. Such composers have already emerged here in remarkably large number; that for each of them there may be five hundred of no importance at all need not be cause for despair.

Others criticize the American composer for his failure to impress the broad public and his inability to storm the citadels of mass media like motion pictures and television. This criticism is not simply to be shrugged off, but the fault lies more with the commerce of our music than with its creation. At least now we have something to offer. The problem for the next fifty years is to convince the business men that this is true.

American Music Abroad

A Symposium

edited by Charles Jones

EDITOR'S NOTE: The Fiftieth Anniversary of Juilliard School of Music, and the attendant Festival of American Music, seem to provide an ideal occasion for a general airing of opinion on the achievements and prospects of our music at mid-century. The American composer himself is perhaps too closely involved with his work, or too committed to a certain view of his place, to be able—or even wish—to express himself dispassionately on this subject. Moreover, and despite these limiting factors, his views are not unknown. For these reasons, THE JUILLIARD REVIEW felt that it might be refreshing to provide a forum not for our local views but for those of distinguished European musicians who have some continuing experience of American music, and who have indicated at the least a thoughtful interest in it. It is in the hope that the views presented may be informative through what is not said, as well as through what is said, that this symposium is offered. THE JUILLIARD REVIEW wishes to express its thanks to Darius Milhaud (France), Boris Blacher (Germany), Riccardo Malipiero (Italy) and Rolf Liebermann (Switzerland) for their generous and enthusiastic collaboration. A well-known English composer was invited to express his views; unfortunately, his contribution did not arrive in time for our going to press. To round out the picture, two eminent American colleagues, Jacques de Menasce and Paul Henry Lang, both born in Europe and well abreast through recent travel with the musical scene here and abroad, were asked to join the symposium. To them also, THE JUILLIARD REVIEW tenders thanks. The interviews and lengthy correspondence involved in the symposium were undertaken by Charles Jones, who has also provided the following introductory comment.

Introduction by Charles Jones

While engaged in receiving both the compliments and criticisms of European colleagues, the American composer may very well look around him and take stock of what is happening at home with a view to future musical benefits and improvements.

It may be both instructive and amusing to bring up other instances of artists who have looked carefully and critically around them. Composers in the past do not seem to have been as given to critical soul-searching on a national basis as other creative artists, but certain hopeful parallels may be drawn from the more articulate arts of Painting and Architecture. A most heartening example, in view of what was about to happen to Painting, with the Renaissance

just around the corner, occurred in 1390 when Taddeo Gaddi was quoted in Franco Sacchetti's *Trecento Nouvelle* as saying: "Certainly there have been plenty of skillful painters, and they have painted in a manner that is impossible for human hand to equal; but this art has grown and continues to grow worse day by day." From the vantage point of later centuries, the art of Taddeo Gaddi's day had perhaps little reason for such self-condemnation. We find its conventions and traditions full of meaning and can understand the time in which it functioned by just these limitations with which Gaddi became so impatient and which were to be swept away by the technical developments of the Renaissance. It may be that some of us will feel like voicing the Jeremiad of Gaddi in the hope that our musical art will show a larger flowering in the future.

An equally instructive instance of the critical attitude at home was made in England in the mid-nineteenth century by the architect Owen Jones who berated his colleagues in the following manner: "We are far behind our European neighbors" and then called upon England to rise "from the chaos and disorder in Art in which we are now plunged." He condemned the "vain and foolish attempt to make the art which faithfully represents the wants, the faculties and the feelings of one people, represent those of another people under totally different conditions."

This is a very twentieth-century attitude and even touches on the very thorny subject of nationalism, a subject which will scarcely be settled by this or any other symposium.

As a point of departure in planning this symposium, the following questions were submitted to the contributors:

1. Is there an impression in your country that there exists a characteristic American school or style?
2. If so, in what way does American music differ from European music
 - a. melodically
 - b. harmonically
 - c. contrapuntally
 - d. rhythmically
3. If not, do you consider that American music is a subject that can be discussed independently?
4. If there are differences, what, in your opinion, constitutes the most strongly defined break between European and American music? Are there any apparent reasons, national or cultural, for this?
5. To what extent is American music known in Europe through live performances as opposed to recordings or other mechanical

- means? Are the live performances primarily by American artists and organizations? Is there any substantial number of performances by European artists or orchestras?
6. Does American music, from your observation, seem to fill any social or cultural need in this country?
 7. What are your ideas regarding the future of this music, both here and in other countries?
 8. Is much use made by musicians and students of the repositories of American music in your country?
 9. Have you any opinion of the situation of the American composer with regard to publication, recording, etc. as compared with the European composer?

It was understood that none of the contributors was obligated to attempt detailed answers to each of the questions. Rather, the questions were to indicate lines of inquiry in which we thought readers might be interested, and on which European musicians might reasonably be expected to have information or views. Mr. Malipiero and Mr. Liebermann, as well as Mr. Lang and Mr. de Menasce, used the questions as starting points for their written statements that follow. Boris Blacher and Darius Milhaud made verbal answers to some of the questions, and these I have transcribed as nearly as possible as they were given to me.

* * *

Boris Blacher:

Boris Blacher's strongest impression of this country was its size, and this, he feels, has had and will have a great deal of influence upon our creative musical product. There can hardly be one regional school, nor can there be any close contact between people working at such great distances from each other. It may be a little like the development of music in nineteenth-century Russia with the difference that more than two large cities or metropolitan areas will be involved.

Mr. Blacher found little difference between European and American music beyond that of Rhythm and here he found more variety, adventure, etc. in our Jazz than in our serious music.

American music, in his opinion, is very little known in Europe. The choice of works played is largely made here by touring orchestras and artists or through the broadcasting of American-made records. He would like to see a less "official" choice in this and would prefer not always to have the same "arrived" sort of music.

When asked whether he felt that our music fills any social or cultural need, he pointed out that such an evaluation is always difficult to make concerning *any* contemporary art.

Mr. Blacher had just finished teaching for six weeks at Tanglewood and said that his experience with American students was that they were serious, perhaps to the point of pretentiousness, feeling that what they wrote was of very great importance. He thought that instead of besieging the publishers right away, the student might learn to consider what he does as an exercise, and to become a real apprentice in the art of composing.

He had this to say about the Radio: A young artist wishing to play on the air in Germany is far more apt to be engaged if he knows a new and unrecorded work, for the policy is to play tapes and discs of the standard repertoire and to hire live performers for new works.

He pointed to the general practice of the European publisher who takes a composer and publishes all of his music, a situation rarely found here. As to recordings of contemporary works, he said that this was practically non-existent in Europe now. Blacher thinks that the average American musician has an unnecessarily high opinion of European musical life, and without going into great detail, hinted at the old problems of the stagnant repertoire and the routine performance.

Darius Milhaud:

Darius Milhaud, who has lived in this country more or less continuously since 1940, feels that there is a definite American school and style. He says at the same time that the music in its general make-up (technique) does not differ from European music. He cites Aaron Copland's style as giving the "impression of the soil, sadness and quietness of great meadows." Rhythmically speaking, the Jazz element is less in evidence than it was thirty years ago. Harmonically we are not too different from, say, Holland or Italy.

Concerning twelve-tone techniques, he said: "If a thirteenth tone could be found in America, something new might appear in that direction." He pointed, however, to the Italian composer Luigi Dallapiccola whose music is diatonic in sound although he uses the twelve-tone technique.

An awareness of American music has been established by the radio in Europe and, from what he has observed, there are quite numerous performances of American works by European artists and orchestras. He is of the opinion that our music does fill a cultural and social need, and as to the future, he begs to be excused as a prophet but points to the fact that music has never stopped and that the future always depends on the "fantasy of the next great composer."

He hopes that the American scores in European libraries are of use, but it is difficult to be very definite here. Recordings are of great value, however.

As to the problem of publishers, recordings, etc., he says that this is different everywhere, but in America we are given more help by foundations while the European publisher is more "active and devoted to certain ideals."

"We are at the cross-roads—Schoenberg's romanticism, Bartók's wildness, Hindemith's wisdom and Prokofief's fantasy—that is the universal problem."

* * *

Rolf Liebermann:

Shortly before the New York première of his symphony *From the New World* (15th December 1893), Dvořák issued the following statement:

I am convinced that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States . . . These beautiful and varied themes are the product of the soil. They are American. They are folksongs of America and the American composers must turn to them. All the great musicians have borrowed from the songs of the common people.

For many years, Edward MacDowell was the only first-rank American composer known to Europe. Around 1920, however, there came into being a period not only of reciprocal influence and of interpenetration of cultures, but also of the sloughing off and loss of identity of national characteristics as manifested in contemporary music. The American youngsters of that generation, now become the established American composers of ours, were at that time in Europe, and in Europe were acquiring the tools of their *métier*. Meanwhile American jazz—or, in the definition of Dvořák, American folklore—was exerting a potent influence on European music. While young American composers in Paris and Berlin were becoming Europeanized, Ravel, Honegger, Stravinsky and many others were coming to terms with what at that time was for Europe a totally new idiom. It was during this period that reciprocal influences became so powerful that before long national-cultural boundaries tended to disappear altogether.

If before World War II the newer American music was known to the European *avant-garde* but not to the general public, after 1945 it was quite the contrary. In all the significant European music centers, in all the radio stations, American music became without forewarning the order of the day. American composers headed for Europe, delivered lectures, and played or conducted their pieces, while the magnificent and justly celebrated American orchestras journeyed to the continent and offered superb renditions of their compatriots' compositions. Almost overnight, American music had become an important factor in European musical life, and there was by this time no mistaking the fact that everything specifically national in character had virtually disappeared from the scene. Our American colleagues were writing modern music, and in the struggle on its behalf they had become our team-mates.

While it is possible to find in the newer idioms and in present-day techniques certain differentiations in terms of schools, there are scarcely any to be identified on the basis of nationality. Since folklore elements perceptible as such are an indispensable component of national style, since also, on the contrary, contemporary music is either abstract or, at the very least, free from associations with the past, it is no exaggeration to say that as of the present the Western world knows in its contemporary music no cultural boundaries. Not unless and until a later epoch sees fit to go back to folk music as a source of inspiration, or until it becomes possible or desirable to fuse the newer musical language with the traditional idioms of folk song, can there again be such a thing as national style in music. As a result of the similarity of the various problems which the composers of today are endeavoring to solve, and as a consequence of the universal search for a new esthetic common-denominator, the art of music is for the time being a completely internationalized phenomenon.

(Translated by Carl Buchman)

* * *

Riccardo Malipiero:

It is more difficult than it would seem for a European to express an opinion on American music. By European I mean an individual born within the ideal triangle formed by Berlin, Naples, Paris: that land of culture which has actually given the world the greatest number of "important" musicians, that real "Motherland" which has borne Vivaldi and Mozart, Bach and Debussy, Verdi and Wagner, Scarlatti and Beethoven. He who is born in that "country" can rarely conceive music outside of a tradition, cannot consider music without relating it to a historical period, taking into account the beginnings and consequences of that line which goes from Perotinus to Schoenberg.

This kind of reasoning is valid for any musical "land" whether situated within or beyond these ideal boundaries. I believe it would be very difficult for a European to talk about Roumanian, English or Greek music. He could name musicians, taken as isolated examples. Only Russian music and musicians form a possible exception. For all the others, it would be necessary to consider their historical period as is automatically done for all the French, Italian and German musicians.

This preface is necessary in order to explain why, to this day, European opinion on the music of the United States is extremely divided: some identify that music with jazz and others consider it a simple and secondary European derivation.

It is evident that these opinions are expressed without proper knowledge, due to lack of documentation which, until 1945, has prevented a sufficient number of American musicians from being known. Up to that time, also, very few of these had crossed the Atlantic with their music.

Today, the situation is quite different: curiosity for all that which is American has stimulated the interest of Europeans also in the field of music and, therefore, a great phenomenon of osmosis between Europe and the United States has taken place, tightening bonds, establishing many contacts, and freeing all from a great number of prejudices.

Certainly, in this field, the United States could have accomplished more. Europeans have become acquainted with American roads, towns and habits through moving pictures, with American psychology through literature, and so on. As for music, its importation by Europeans has been independent of any American efforts to send it abroad. What has reached the Old Continent? It is said that a country does not always export its best products; often it is just the contrary and this is so obvious that no example is necessary. In any case, it is rather difficult for a European to express an opinion primarily because the opportunities for listening to American music are relatively scarce.

Through a series of fortunate circumstances, I believe I am fairly well acquainted with American music in general: 1) through attending the major European festivals, I have been able to listen to many works of American composers; 2) curiosity has led me to listen to recordings of American music; 3) having been in the United States, although only for a short period, I had the opportunity of meeting with many composers and was able to hear and become acquainted with their music. All this would have only autobiographical value were it not that, from these experiences, I have gathered a knowledge of American music equal to that which I have of other countries geographically much closer.

Does an American music then exist? I believe that it does, and that a proof of such a statement may be obtained by considering a rather interesting phenomenon: that is, the different orientation

of many European composers who, for various reasons, have left Europe in the last twenty years to settle down in the United States. If, for some of these, one can say they have withdrawn to less interesting positions, it is also true to say that their style of writing is more definite; in relation to European civilization this may be a disadvantage, almost a surrender, but when the facts are examined objectively, this proves that there exists in the United States a particular atmosphere that can bring forth a specific way of writing music. I do not believe that banal reasons have caused these changes or, at least, exclusively banal reasons. Even if in the United States it is still possible to exercise the profession of a composer (which in Europe is almost impossible), exploiting the vast commercial possibilities of musicals, moving pictures and the numerous other media which can provide an income for the composer, it is nevertheless true that there too royalties alone are not sufficient and most composers have to teach in order to make a living.

Perhaps, then, it is only in the universities, colleges and music schools that one may find an American atmosphere. That is, it is to be found in those spheres where the real America lives and manifests itself powerfully, where a strong impulse of youth blends with a pleasant and almost ironical sense of conservative traditionalism. It is useless to try to understand the results (that is, American music) from a morphological point of view (rhythm, harmony, melody, form); it is rather the lack of ties with the past, the consideration of tradition not from a moral but rather from the historical viewpoint, the desire (common to all Americans of any profession and condition) to be themselves and not "sons of their fathers" and, finally, the sincere passion or love or interest held for music by an enormous number of persons. All this leads to more spontaneity and, therefore, to a sense of greater freshness in American music. Whether a theme is composed for a musical, a light opera or a symphony, in each of these there is a feeling which is often typically American—as far as this expression may refer to what is stated above. In this sense (and it is regrettable that in Europe he is not known), it is my opinion that the most representative American figure is that of Charles Ives. I think the American composer should work in the direction he took, and in his spirit, for this is a direction that is completely spiritual even though it may seem somewhat colourful. I suggest this because, should there be a danger for American music, it could be that of falling

into descriptiveness, into a folklore of too recent and dissimilar roots which cannot be considered genuine American humus. But this is another question.

The real danger for American music may be that of considering European music with too much attention and respect; there is nothing worse for a young musician (and musical America is nothing else but a number of musicians still spiritually young) than to adore the gods of other countries. In this matter, the role of American teachers is a rather difficult one; it is of course necessary to educate according to models (these models are today still necessarily European) but these examples should not be taken as indications of a rigid method. American civilization must and can express itself with music of its own and has succeeded already in this task, I believe, every time a musician has freed himself of all conventions and has written in a way expressive of American life. I do not refer to the mechanical civilization, the skyscraper, the automobile and the refrigerator; there is as much poetry in Central Park in New York at sunset, or on top of the Empire State Building at night as there is in Rome, Venice or Paris. When the American succeeds in believing in this, freeing himself from his "adoration of Europe complex" and writing without thinking of Beethoven or Bruckner or Schoenberg, then only will there be a real American expression.

A further and definite affirmation of American music could certainly be reached through more extensive exportation of music to Europe; a careful check of the public's and the critics' reactions at the performances of music of the United States could surely clarify the nature of American music and its possible future direction. Charles Ives, for example, is completely unknown in Europe, as well as many other composers (the same can be said for America, where only a few Italians are known, where Italian music is identified by Verdi, Puccini and Respighi's *Fountains of Rome!*). The "European Complex" to which I pointed above, is so strong that orchestra directors and players almost always avoid performing American music. A few pianists may execute the Preludes by Gershwin and many singers the "spirituals," but the symphonic field is not known sufficiently and this little only through special performances or recorded music. Often orchestra leaders identify American music by the titles of the compositions. For the rest, the general public considers itself up-to-date with America by enjoying jazz! The educators do not believe it at all necessary to acquaint

their pupils with American music, since it is more than enough just to know Bach, Vivaldi, Chopin and Beethoven.

Here another great difference is found between the United States and Europe: in America one is proud of one's own contemporary musicians; in Europe one is proud only of those musicians who are dead. This is another factor which may lead the American musician to create an American music: the knowledge of being the interpreter of a people, while in Europe the musician is interpreter of himself and is appreciated only after his death. In order to be convinced of the above, it is sufficient to look through a catalog of recorded music to realize that the names of European composers occur but seldom (with the exception of a few) while in America there are numerous recordings, even of the works of young composers. It would be enough to count the number of commissions American composers receive from the various institutions in their country; in Europe this is hardly found.

It is just because of this atmosphere that an American music exists and will exist even more strongly in the future, for it springs from a spiritual need of the American people. However, it is necessary that the American composer be convinced of this fact and that he work in this spirit rather than in one which is competitive with European music. Although it has provided the historical, moral and spiritual basis of civilization, European music need not necessarily be considered to be the sole provider today.

* * *

Jacques de Menasce:

When I came to this country in 1941 I was not altogether unprepared for the creative scene that I would find. I was acquainted with a number of newer American scores and I had also performed American piano music in several European cities. In addition to this, conversations with such men as Ansermet and Scherchen, who knew American music well, had been informative and helpful. It is true that at that time such knowledge was confined to an inner circle and that the only names that had come to the attention of a broader public were those of MacDowell and Gershwin, with due allowances made for the unusual position of the latter. This situation was to remain virtually unchanged until the end of the last war. The progress that has been made since is therefore remarkable and the American composer can be well satisfied with the status of international respectability that he has acquired in these last few years.

If I have just said that I had found the creative scene in America more or less in accordance with my expectations, I must admit nevertheless that I was impressed by the enormous energies that were being deployed in the effort toward an ultimate goal which, as one now perceives, was none other than the final recognition of serious American composition in its own country. It is clear today that this bid was successful and one is grateful in retrospect for the experience of so memorable a coming of age. It was also most interesting to discover that the solid foundation laid over the preceding twenty or thirty years by men of uncommon talent and serious purpose had prepared a younger generation for the unprecedented situation created in the Forties by the simultaneous presence of the greater and greatest European masters in its midst. That this impact was so well absorbed testifies to the efficiency of a preparation that was also to assure the eventual survival of individual aims and independent thought.

It was thus that the formulas for quick success in the image of Shostakovich and others were soon lived down and that the younger American composer learned to be content with doing what all gifted musicians of all times had done before him, namely to look to the best and to carry on from there. It goes without saying that the pace and pressure of those Forties were not entirely favorable to all contenders. A fair measure of harm was unquestionably done

to the more sensitive by exposure to the then fashionable tactics of a "boom or bust" variety that would bring a season or so of performances and praise, followed by unreasonable demands, ill-considered attacks and final neglect. But such was the impatient temperament of a period and of a milieu that were acquiring first-hand experience in the appraisal and handling of their creative potential. Here the following thought of Goethe applies by analogy when he said that the Germans had learned to judge literature only since they had had a literature of their own. Confirmation of this thesis seems implied when one remembers the increased distinction of musical criticism in America that was attending the appearance of a newer American school.

Even before the end of the war it was clear to many that the introduction of this newer school to the European continent would require more than a little effort, not only because that continent had been closed off from the recent developments here, but also because it had not followed previous happenings in this country with any kind of consistency. The admittedly beautiful thought that music should be left to speak for itself could not be relied on either, because this is precisely what the music of our time is systematically prevented from doing, a fact that in itself would account for some of the resistances that the newer and essentially modern American repertoire would have to reckon with. There would also be contention with the time-honored prejudice against a newcomer lacking the traditional case history that supposedly guarantees excellence, and with prejudice caused by confused association with an Anglo-Saxon culture that had been discredited musically since its gradual severance from music's mainstream after the 17th century. Last but not least there would be contention with the popular belief that would still identify American music with jazz and nothing else.

In the following years these challenges were met with resolution by the American composer himself and by those among his supporters who were well enough accredited in Europe to speak out and act for him with conviction. Today many of the problems involved have been disposed of with a fair degree of success and little stands in the way of further diffusion of an output that is now being accepted on equal terms. A contributing force of some importance should be seen in the growing recognition gained by the younger interpretative talent of this country, of which some has actually

been discovered abroad. What one salutes here is the phenomenon of coincidence with the newer creative powers and the picture of general advance that is emerging in accordance with a pattern not unfamiliar in musical history, where no great schools of interpretation have been known to thrive in climates of creative sterility.

A better realization of this general advance is now taking shape in Europe and with it a question regarding the future of American music is often being raised. This, I believe, will be conditioned not only by the quality and scope of its production, but also by social evolution in the coming decades everywhere—involvement here is the function that this evolution will impose on the composers of art music, and the resolve of the younger generation to choose between an artistic life confined to the hallowed precincts of a museum, or an artistic life of its own, equal to that of all great civilisations of the past, where art was always contemporary.

Among the measures that come to mind as having been effective in behalf of American music are those based on the principles of exchange as understood and practised among artists, and among organizations directed and counselled by artists (hence by individuals and groups who had learned not to confuse issues that were not identical, such as propaganda and information, goodwill in the arts and goodwill in politics) who could differentiate between activities that merely catered to vanity and others of a more endearing and enduring nature.

At this time, when powerful and well endowed agencies are shouldering some of the responsibilities that have rested so far with smaller but highly specialized and knowledgeable groups on both sides of the Atlantic, one would regret to see even the slightest damage done to solid results achieved and a possible recurrence of doubt in the seriousness of this country's artistic purpose. The recent tours of two of the major orchestras have not been graced by any ostensible flair for this contingency, or by much undue zeal in support of the American composer, or, for that matter, by any conspicuous wisdom in program-making generally. Under the circumstances the clear restatement of policy by ANTA and its recommendations with regard to its International Exchange Programs are reassuring.

This writer has observed European reaction to American music and musicians for some years, from both sides of the footlights and from many other points of vantage, and he is convinced more

than ever that even the most lavish enterprises may be wasted, or at least considerably retarded in their effect, as long as it is not fully realized that the present dire need still lies in the direction of a better spreading of basic information. It is sad to have to learn time and time again how little the average European musician knows of the musical background of this country and how ignorant he is of all cultural aspects of American life that transcend the commonplace. The assumption that he is merely uninterested, biased or inimical is untrue, as I have come to know in the course of frequent addresses, interviews and radio commentaries that have been solicited. Whatever information I was able to give on such occasions was met with curiosity and was used subsequently by the press, by radio stations and by many institutions of learning everywhere. My observations are not isolated either, and a number of my roving colleagues have reported on similar lines. It is clear today to all of us who have acquired knowledge of such matters by practical experience and not by directing propaganda or by misinterpreting statistics from behind a desk, that the European musician has little access to substantial documentary information of the kind required. One knows that such documentation exists but there can be no doubt that it is either poorly advertised or badly distributed. The dispersion of odd compendia, magazines and pamphlets in official centers of information, as practised hitherto, has been to no great avail, and even if the detection of these materials were easy, which it is not, the majority would still be in English, thus restricting its use to a minority.

A new approach to the problem seems indicated, and with this in view here is one measure that I would advocate, in the firm belief that it could be effective generally and well to the advantage of all the broader planning that is in the making now. I suggest that a committee be formed with the object of examining the possibilities of generous sponsorship for the writing of a practical textbook on music in America, for its publication by a reputable publisher, for its translation into German, French and Russian, and for its distribution in Europe through every conceivable channel. This book as I see it would have to be comprehensive without being cumbersome and it should contain little else than accurate and objective information. The writing of it should be entrusted to a cooperative group of composers, musicologists and other specialists who would contribute individual chapters. Coordination could be assured by a

body of advisory editors. The content might run on the following lines:

- 1) Introduction to define purpose.
- 2) Outline of this country's ethnological structure in context with the origins of its folklore.
- 3) Retrospect on musical life in general and survey of national groups that have contributed toward organization and development.
- 4) History of the major orchestras and other important societies.
- 5) Survey of the major institutions of learning.
- 6) Outline of history of musical composition in this country, from the beginnings to the present time, including objective information essential to a better understanding of the contemporary scene.
- 8) Survey of American opera.
- 9) Appendix containing inclusive listings of composers, works, orchestras and all other organizations, discography, etc. etc.

Again, I am thinking in terms of a practical textbook, one that should be easy to reach out for, intellectually and physically, one that would not defy transportation and diffusion by undue bulk and that could serve as a standby to performers, teachers, writers and commentators, to disk jockeys if you will. In as many words, a book for busy people who cannot spare time to browse in libraries, track down cultural attachés, write letters and do whatever else is required of anyone in Europe who wants to ascertain if the "Pleasure Dome of Kubla Khan" is a place of worship in Salt Lake City or a piece of music.

Lest there be any misunderstanding with regard to the importance attaching to the question of translation, I can only say that I would consider this the very premise for the success of the entire project. Let anyone who still believes that English is universally understood suppress this belief and dismiss it as the obsolete remnant of a Victorian myth.

Paul Henry Lang: Why American Music?

A few weeks ago I had the opportunity to protest the absence of substantial American music in the repertoires of our travelling orchestras. Now I should like to explain the reasons behind the protest, and at the same time answer those who wondered why I am treating some of our composers "as if they were the equals of the great masters." This excellent professional magazine is the proper vehicle for such discussion, because the daily newspaper, by its very nature, is ephemeral and opposed to historical ruminations, yet this problem cannot be approached without a detour into history.

The year 1918 is not just an arbitrary date; it represents the boundary marker of a new era. World War I grew organically from the crisis of ideas and ideals of the modern world, many of which fell on the battlefields. The aftermath of the carnage saw the beginning of a new orientation in which all values assumed new significance, constituting a change of such magnitude as does not permit it to be considered a mere phase of the modern era. This post-World-War era opens a historical period which, with Antiquity, the Christian Middle Ages, and the Renaissance, must be counted as the fourth great epoch in world history. As usual, the politician and the businessman were slow in apprehending the tremendous changes that were in the offing and wanted to continue life as usual. The arts, being much more sensitive to the atmospheric pressure in the climate of mankind, did not need another world war and atomic blasts before reacting to the trends.

Europe has lost her former role and no longer commands world leadership, which is gradually passing to America. There are signs indicating that eventually we may have to share this leadership with Asia. Whenever we are faced with acrimonious or even polite deprecation of our artistic products we must remember that this is owing to the lost supremacy that Europeans either acknowledge or unconsciously fear, but which, at any rate, they are trying to deny and to stave off. This is a tragic situation which should be respected; we must realize what it means to Europeans to give up what for many centuries they considered their birthright. We have begun to realize the portent of this as far as we are concerned and, in politics and economics, as well as military affairs, have begun to discharge our newly-won leadership. We still persist, though, in

seeing in the countless millions of Asians primitive hordes untouched by the "gracious living" of modern industrial civilization.

Well, it was from Asia, which for thousands of years lived a life of the spirit, and which in its timeless immobility guarded the mystery of the soul, that we got our music. It took centuries before this oriental influx, which reached Italy at the beginning of the Christian era, could be absorbed and acclimatized in the west.

Nothing since those remote times has exerted a sharper influence on this western music than the introduction of jazz shortly after the First World War. Its various features, combined with elements of European Impressionism and Expressionism, left their impact on the music of the rising 20th century. But comparisons with the oriental influence in the early Christian era cease here, for jazz is not the age-old and distilled product of another world; it did not contribute an original non-European music to the art of the west, because it is inextricably mixed with and conditioned by a Europe-descended American music. This American-born music has since penetrated everywhere, even to the far reaches of the orient, and has thus made America the principal mediator in the heterogeneous development of this post-war era.

Some writers, noting these events, have hastily proclaimed the demise of art music, and elevated jazz to the pinnacle of music, the successor of the great masters who died with the last century. This is, of course, nonsense.

In the first place, much of what goes under the name of "jazz" is commercial music, and much of that of the lowest imaginable grade. That its immense popularity, especially in the orient where it takes the role of battering ram for western art, will probably cause untold trouble is to be foreseen. In the second place, far from fading, genuine western art music is very much alive and, notably in this country, has made phenomenal gains. While jazz undoubtedly has contributed important idiosyncratic elements to American art music, these are still only elements; besides, many distinguished composers are not at all touched by it, while others have abandoned it. After a flurry in the late 'twenties and early 'thirties, when Stravinsky, Hindemith, Milhaud, Křenek, Weill, and Lambert availed themselves of jazz elements, foreign musicians of stature have largely abstained from using it. Thus, the widespread belief abroad that our music is jazz or jazz-descended is, obviously, quite misleading, yet we ourselves do little to change this misconception.

The orchestras that go abroad seldom play major works by "serious" American composers, and if American music is played, the conductors like to select works containing jazz or other elements that we in this country recognize and understand, but which to the European are strange. The other day Nathan Broder made a shrewd observation which bears this out. Perusing some foreign periodicals, he noticed that among American works those that exhibit local color and references (*Rodeo*, *Filling Station*, etc.) do not please over there. On the other hand, the so-called "difficult" works, the ones that do not make deliberate or conscious references to the American scene, beyond perhaps a title, that is, contemporary music written by Americans but not necessarily for Americans, are admired and praised.

What this means can be simply stated. Our composers of serious music (a silly and widely used term that nevertheless does make a distinction between jazz and art music) today are in the forefront of the world's art even if the world at large is not yet aware of that, and their spectacular rise during the last generation or so was achieved not because of jazz but in spite of it. They assimilated the European tradition and set out on their own, but with the great traditions of western art music in their bloodstream. This does not make them any less American; rather it confers upon them a legal status in the commonwealth of occidental art and civilization; they were not born out of wedlock. This is what Europe understands and appreciates, and this is what we are hiding from her. Incidentally, our attitude towards their "local" music is quite similar. There are certain German composers—Reger or Pfitzner, and a number of others, both older and younger—whose music does not mean anything to us, whereas the Germans consider them typical and esteem them highly as representatives of their music. The same is true of other composers from other lands. It is obvious that only those who can rise above such environment-bound and conditioned imagination can be appreciated beyond the confines of the particular region. *Appalachian Spring* may be very American—and of course it is—and not only because of its title. But it is more than that: its musical message can reach far beyond the mountains. Needless to say, Aaron Copland is not alone among our contemporary composers in achieving this distinction; I single him out because he was perhaps the first American to attain this status in the international musical world.

This recently acquired status of the American composer poses a weighty question: Will the center of gravity of music, which for more than a thousand years rested in Europe, pass to America and, at a later stage, perhaps back to Asia?

No one can answer the question at this time, but the very fact that it is being asked, and not by chauvinists, is more than significant. Any thoughtful observer who contemplates the course of events which have taken place since the MacDowell-Horatio Parker era must be struck by the extraordinary developments and the even more extraordinary potentialities this picture offers. It is for these reasons that I felt it necessary to object to the policy of abstinence of our orchestras when they go abroad to show the musical flag of the United States. It is their duty to take cognizance of these important facts and demonstrate to the world that our "serious" composers are indeed equal to the task entrusted to them by the first decades of the Fourth Era.

The Juilliard Festival of American Music

Foreword by William Schuman

Reprinted from the program of The Juilliard Festival of American Music

In celebrating its Fiftieth Anniversary through a Festival of specially commissioned American music, Juilliard School reaffirms its sense of responsibility toward the music of its own time in general, and that of its own country in particular. One of the most effective ways of instilling in the minds of young artists an appreciation of the creative processes of past composers is to enable them to work in close collaboration with composers of the present. A normal part of education at Juilliard is the regular study of contemporary music as well as that of the standard repertory. In recent years the School has given Festivals devoted to contemporary French music, British music, the music of Paul Hindemith and the music of Ernest Bloch. In each of these instances the students' experience in preparing the works has been an enriching one.

In selecting composers to be commissioned for this Festival every effort was made to ensure a broad representation of contemporary American expression in music. Yet, in this regard, the Festival can make no claim to comprehensiveness. Obviously it was not possible to commission every American composer of merit. Then too, some composers, including such well-known figures as Samuel Barber, Leonard Bernstein, Howard Hanson, Douglas Moore and Virgil Thomson, were unable, because of prior commitments, to accept invitations to compose works for this Festival.

In April of this year additional composers will be represented when the Festival continues with programs by the Juilliard Dance Theatre and the José Limón Dance Company. These programs will include several commissioned dance works with choreography by José Limón and Doris Humphrey and music by Norman Dello Joio, Otto Luening and Stanley Wolfe. Also to be presented this spring will be the world premiere of a major piano work by Aaron Copland which was commissioned for the Festival.

The emergence of the American composer and performing artist to a position of international stature during the past half century constitutes one of the most dramatic developments in the history of America's cultural growth. We are grateful to our distinguished guest artists and members of our faculty who have joined with our students in presenting the new music and to the composers who have made the Festival possible. It is our faith that out of the commissioned works will come some additional evidence that the composers of the United States have not only the technical ability to express themselves in the language of music but something of significance to communicate in human terms.

PROGRAMS

A Festival of American Music

Celebrating the fiftieth anniversary
of the School's founding

All works are being performed for the first time, all but three of them having been commissioned through a special grant from the Juilliard Musical Foundation for these programs. Programs, as printed here, are subject to change.

FEBRUARY 10, 1956

THE JUILLIARD ORCHESTRA
JEAN MOREL, conductor

Preamble Bernard Wagenaar
Concerto for Pianoforte Roger Sessions
BEVERIDGE WEBSTER, piano
Concerto for Violoncello and Orchestra Peter Mennin
LEONARD ROSE, 'cello

FEBRUARY 15, 1956

THE WIFE OF MARTIN GUERRE
An Opera in Three Acts by William Bergsma

SEE PAGE 32 FOR PROGRAM

FEBRUARY 17, 1956

String Quartet No. 3 William Bergsma
The Juilliard String Quartet

Songs for voice and piano by Lukas Foss
Howard Swanson
Richard Franko Goldman
Hugo Weisgall

LYNN CLARKE, soprano
ROBERT STARKER, piano

Songs with instrumental accompaniment by Milton Babbitt
Henry Brant

ADOLPH ANDERSON, baritone
LYNN CLARKE, soprano

Serenade for oboe, clarinet, horn, viola and piano Seymour Shifrin
Chamber Ensemble

Fantasia for Brass Choir and Tympani Robert Ward
FREDERICK PRAUSNITZ, conductor

FEBRUARY 20, 1956

- Sonata for Harpsichord *Melvyn Powell*
FERNANDO VALENTI, harpsichord
- Songs for voice and piano by *Mark Schubart*
Theodore Chanler
Ross Lee Finney
Irving Fine
- Alice Howland, mezzo-soprano
Robert Starer, piano
- Three for Violin and Piano *Norman Lloyd*
PAUL ZUKOFSKY, violin
ABBOTT LEE RUSKIN, piano
- Songs for voice and piano by *Wallingford Riegger*
Henry Cowell
Frederic Hart
Paul Creston
- SARAH JANE FLEMING, soprano
ROBERT STARER, piano
- Piano Sonata No. 10 *Vincent Persichetti*
JOSEF RAJEFF, piano

FEBRUARY 22, 1956

- Music for Brass, Two Pianos, Organ and Tympani *David Diamond*
HERBERT CHATZKY, piano JOHN BUTTRICK, piano VERNON DE TAR, organ
FREDERICK PRAUSNITZ, conductor
- Songs for voice and piano by *Norman Dello Joio*
Charles Jones
Sergius Kagen
Robert Starer
- MACK HARRELL, baritone
SERGIUS KAGEN, piano
- Festival Folk Fantasy *Roy Harris*
- THE JUILLIARD CHORUS
JOHANNA HARRIS, piano
FREDERICK PRAUSNITZ, conductor

FEBRUARY 24, 1956

- THE JUILLIARD ORCHESTRA
JEAN MOREL, conductor
- Prelude and Fugue for String Orchestra *Vittorio Giannini*
Symphony No. 5 *Walter Piston*
Concerto for Violin and Orchestra *William Schuman*
ISAAC STERN, violin

All events of the Festival of American Music are being broadcast by the Municipal Broadcasting System and stations WNYC and WNYC-FM as a feature of its seventeenth annual American Music Festival.

Juilliard Festival events are being broadcast at the time of performance, except for the concert of Monday, February 20, which will be carried by transcription on the following evening.

The Wife of Martin Guerre

An Opera in Three Acts

Text by Janet Lewis
Music by William Bergsma

Produced by the
Juilliard Opera Theater

Cast:

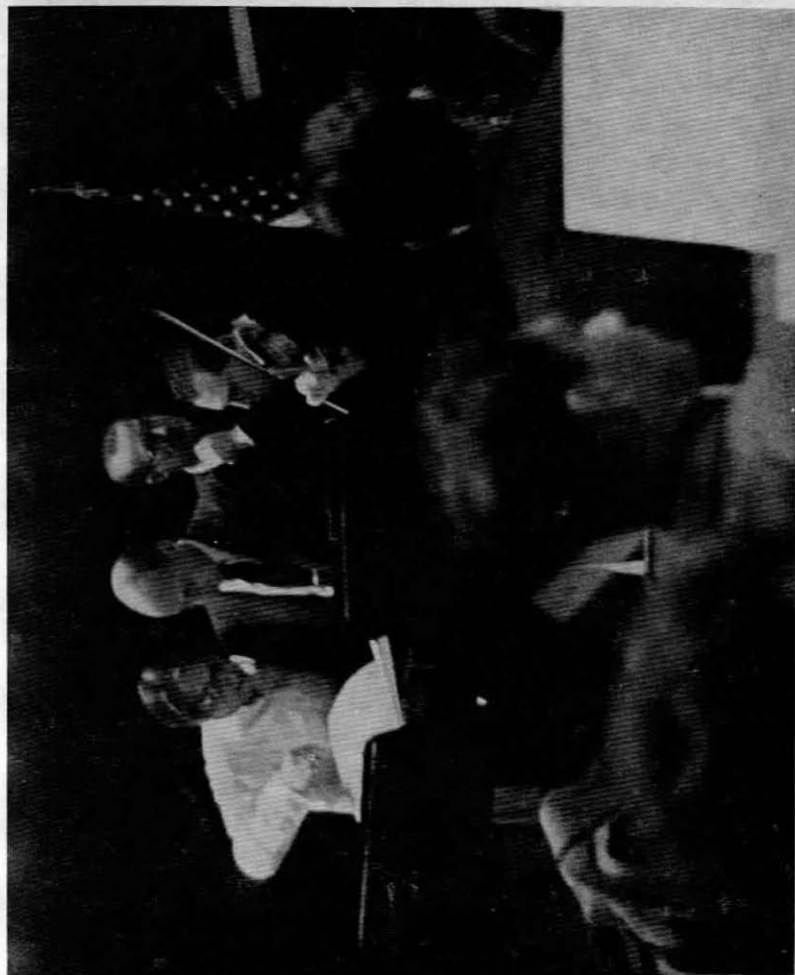
Bertrande, the wife of Martin Guerre	Mary Judd
Diane, his sister	Lynn Clarke
Annette, his sister	Annamaria Saritelli
Catherine, a servant	Regina Sarfaty
Sanxi, his son	Paul Posnak
Father Antoine, a priest of Artigues	Guy Baker
Martin Guerre	Stephen Harbachick
Old Guerre, his father	Francis Barnard
Pierre Guerre, his uncle	John Parella
Steward	George Ritner
Carter	Malcolm Norton
Shepherd	Richard Kuelling
Workers	Laurence Bogue
The young soldier	William Sparks
The soldier from Rochefort	Frank Poretta
Man at-arms	Roy Lazarus
First Court Crier	Malcolm Norton
Second Court Crier	Frank Poretta
Espagnol	Malcolm Norton
Jean du Tilh	Richard Kuelling
First Judge in black	Laurence Bogue
First Judge in red	William Sparks
Woman	George Ritner
Man	Carolyn Bair
Soldier	Angus Godwin
	Francis Barnard

Neighbors, workers, maidservants, spectators: members of
the Juilliard Opera Theater.

Musical Direction	Frederic Waldman
Production and Stage Direction	Frederic Cohen
Sets and Lighting	Frederick Kiesler
Costume Design and Execution	Harriet Winters
Assistants to the Stage Director	Elsa Kahl
Makeup Supervised by	Harlan Davis
Technical Director and Stage Manager	Leo van Witsen
Master Carpenter	Thomas DeGaetani
	Frederick Strassburg

Personnel of the Orchestra:

PAUL WOLFE, violin	MELVIN KAPLAN, oboe
HAROLD LEVINE, violin	ALDO SIMONELLI, clarinet
HERBERT FELDMAN, viola	MORRIS NEWMAN, bassoon
LORIN BERNSOHN, 'cello	ROBERT P. BOBO, French horn
PHILIP CHERRY, 'cello	ROBERT NAGEL, trumpet
GEORGES ANDRE, bass	CHRISTINE STAVRACHE, harp
ANDREW LOLYA, flute	ELAYNE JONES, percussion
KENNETH SCHMIDT, flute	FELIX GOETTLICHER, librarian

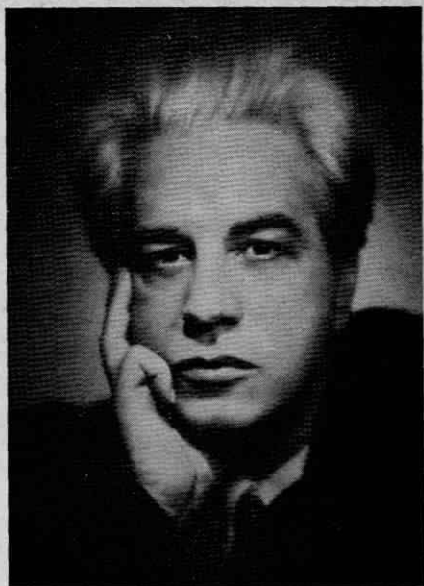


Vase Greenough

A rehearsal of William Schuman's Violin Concerto. Left to right, Jean Morel, Mr. Schuman, Ernest Llewellyn and Isaac Stern.



photograph by Shelburne
Bernard Wagenaar



Vittorio Giannini



James Abresch
Peter Mennin



Blackstone Studios
Robert Ward

Four composers whose works receive first performance at Juilliard's Festival of American Music.



Josef Raieff



Mack Harrell

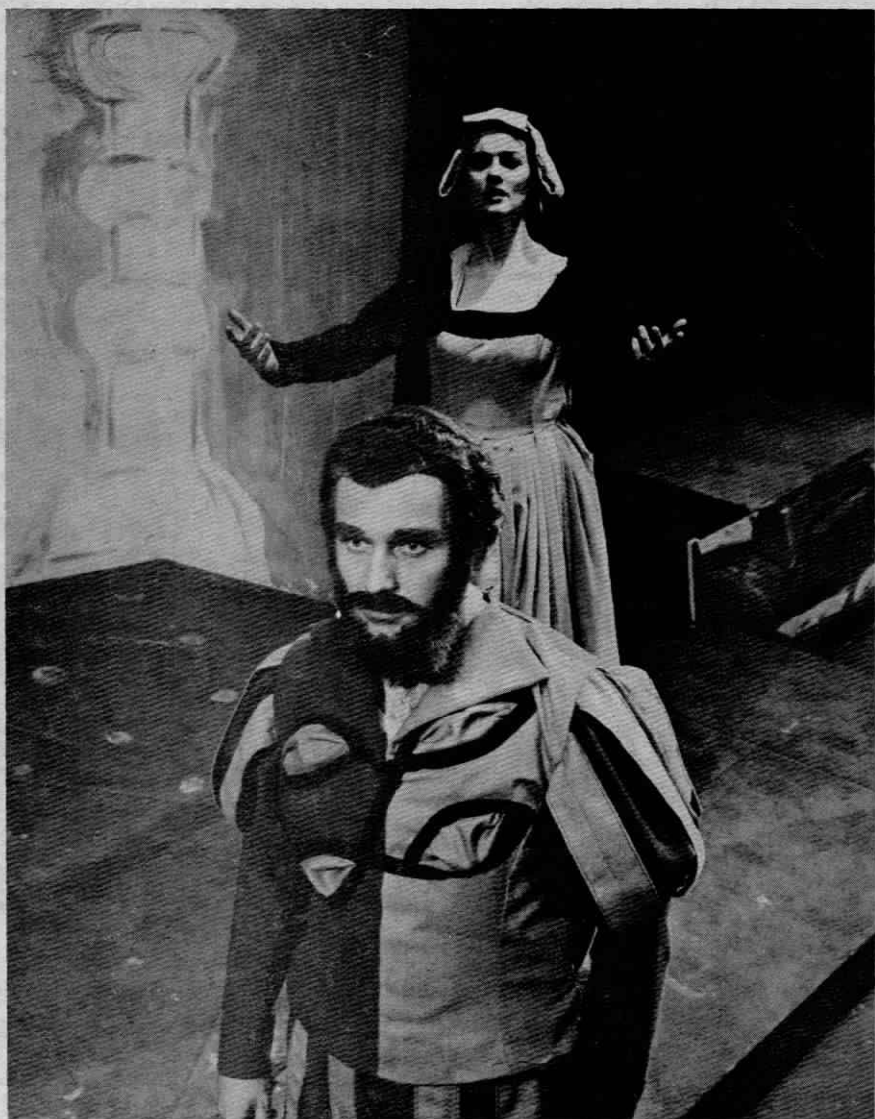


Beveridge Webster



Bruno of Hollywood
Leonard Rose

Soloists appearing on Festival programs.



*Frank Donato
Impact Photo, Inc.*

A scene from the Juilliard Opera Theatre production of William Bergsma's opera *The Wife of Martin Guerre*, with Mary Judd in the title role and Stephen Harbach as Martin Guerre.

Composer and Critic—Here, Today

by Jacques Barzun

(These pages are taken from the author's essay *Music in American Life*, which Doubleday will publish in book form in the late Spring. Copyright 1956 by Jacques Barzun.)

The American appetite for music today is enormous. The foregoing enumeration, incomplete as it is by reason of my determination to write as a witness and not as a surveyor, is yet enough to show that the diffusion of ordered sound through recordings, radio, or more directly from player to audience (whether by professionals or amateurs) is ceaseless and virtually encyclopedic. For the first time in the history of western man we have a repertory worthy of that name, to which we keep adding the old and the new, the primitive, the exotic and the popular—all with a praiseworthy impartiality born of an enthusiasm close to gluttony.

Accordingly, the audience for music is very mixed, which is as it should be, for music is a social as well as an artistic activity, and the motives of listeners—with or without our sophisticated approval—cover a wide range of human impulses. What David Riesman has said of popular music in this country may be extended to the entire exhibition of the art: its role is "socializing the young, teasing the adolescent, and quieting the old."¹ In the face of this cultural fact, which so far from excluding the true artistic attachment, often contributes to its existence, it is an error for the professional musician to feel that the audience at large or his audience in particular should conform to the textbook ideal of "the right" relation to art.

¹ David Riesman, *Individualism Reconsidered*, p. 185.

Society is primarily a consumer, not a connoisseur, and the musician, regardless of kind, cannot in himself embody a norm toward which every conscientious citizen should strive.

Once we test these postulates by observation and historical research, we find both citizens and musicians relieved of an intolerable burden. Guilt, on the one hand, and indignation, on the other, disappear when it is recognized that the fit audience for high art is an illusion. Especially in the United States we must accept the miscellaneous audience which matches the pluralism of our nation, and dwell rather on the fact that much of our public feels and fulfills the moral obligation to be intelligent. Far from agreeing with the common view that the former aristocratic society was select, cultivated, or endowed at birth with taste and knowledge—"an audience that spurred the composer on to delight his hearers with novelties and subtleties which they were qualified to appreciate"²—I believe rather that the modern audience for high art is more likely than the old to be perceptive, open-minded, and eager to follow. This is likely on mere statistical grounds: the "select" audience was small and its verdict hard to appeal from—as Rameau complained with bitterness. Its tradition was conservative, and artistic novelties had to be agreeable rather than profound. Finally, the ancient spirit knew nothing of our zest for exchanging our very souls and educating ourselves to the radically new.

This does not mean that the innovating composer of today has an easy time. He could have an easier one if music criticism were itself somewhat more inventive, as I shall suggest in a moment. But the composer's main external difficulty at present is likely to be of a material sort: how to get published and performed. The cost to the composer of *uttering* a symphony (in the legal sense) amounts to a luxury, for the notion of property rights in sound is elusive and its enforcement difficult. The possession of a score or a disc seems to afford a claim to what they respectively give off, at the expense of the creator's permanent claim. And every new mode of mechanical reproduction puts him at a further disadvantage.

As everybody knows, the literary artist is somewhat better off. He has managed to get the invention of printing recognized by both the law and the publishers, and no one can reproduce his work without payment for each marketed reproduction. Music publishing

² Arthur Mendel, "The Changing Audience of the Composer" in Music Teachers National Association Proceedings for 1937, 24-5.

lags behind book publishing in many of the customs of the trade, but since book publishing is also backward in its ways of manufacture, promotion, and distribution, both these businesses give the impression of a pair of navigators who go on using medieval maps and rely on astrology to find their bearings. Some publishers do foretell the future by examining the insides of sheep—their authors—and publishers of music especially abide by old guild conventions that restrict the use of their products. Though we have the paperback book at various popular prices, miniature scores are few, badly printed, and expensive. As for music to play from, it is still stiffly sewn or stapled, instead of ring-bound for use on the music stand; editions continue to be sold which should have formed funeral pyres for the hacks that compiled them; translations of texts are inane and inaccurate; worst of all, whole ranges of the literature which have fallen into the public domain are still held by European firms as monopolies and respected as such by their American correspondents. In short, music publishing has changed very little since the days when Mozart's widow battled with indiscriminate editor-publishers, when Verdi berated the firm whose fortune he had helped to make, and Berlioz argued in vain for the fulfillment of signed contracts.

These several failures of imagination in the face of material opportunity reflect, or at least resemble, the errors and deficiencies we tolerate in another part of our musical culture, those arising from the unconsidered fusion of the artistic and the academic life. We suppose that the university is naturally a fit sanctuary for the creative artist. We assume that "contact" with students and scholars, playing in public, writing and publishing, and similar routines carried on rather bureaucratically, constitute (together with his assured salary) the peace the composer needs. Nothing could be further from the truth. The university atmosphere, excellent for the enjoyment of art, is dangerous to its creation. The very facilities for extending one's knowledge, the conversations with those who know, only serve to blur the creative image. An artist should pick up the knowledge he wants inside or outside his own craft; he has no call to develop a sense of obligation toward the world of learning and the balanced view. The *Eroica* would be no better if Beethoven had taken a course on the French Revolution, and Brahms' musical texture did not improve, it worsened, after he decided to be a good boy and take more lessons.

Again, it is perhaps natural that musicologists should try to prove the validity of their work by equating it with that of the composer. But equality is not similarity. Musicology certainly deals with music, as do performing and theorizing, but it is trifling with words to say: "Theorizing is thinking, and for this, in addition to being a creator, the composer must be a thinker. In this territory he actually joins hands with the musical scholar."³ The composer has no such duty. He needn't theorize and he needn't think. As is shown by their letters and diaries, many of the sublimest musicians were men of the most mediocre intelligence—Schubert, for example. Being able to think in sounds is a different gift from being articulate and consecutive in description and generalization. Sometimes the two go together, sometimes not. But it is obvious that if the composer has to teach in an academic institution, particularly if he is expected to give a little "inspiration" to all comers, he is forced to become intelligible if not intelligent. He is then not merely tempted but required to develop the balanced view, the generalizing power, the considerations of the one hand and the other hand, which are all too likely to weaken his creative urge. In our effete days he has not even, like Bach, the wish or the right to clout his pupils on the head. And in the end he may be a very poor teacher.

Yet as conditions stand, he wants a bourgeois existence and its income, there being few chances left to be either a Bohemian or a man of independent means. The choice is clear: either institutional teaching or piece-work in Hollywood. This dilemma, added to the rigors of reaching a miscellaneous public, is no doubt the cause of many composers' longing for earlier forms of patronage. The idealizing of the past, one suspects, is an unconscious acknowledgment, not that the former patron was more generous or intelligent, but that he was easier to serve in his stricter and narrower demands.

Nor is this all. The situation of the American composer is further complicated by this country's difficult relation to Europe—to tradition, as we say—though tradition is no longer one, but many. Mr. Roger Sessions has stated with as much authoritativeness as subtle precision the embarrassment that has overtaken many if not most modern American composers:

³ American Council of Learned Societies (unpublished) Papers of the Conference on Music in American Civilization (1951): Otto Kinkeldey, "The Education of the Scholar," 4.

Since we are not—and do not want to be—either provincial or primitive—and could not if we would, since history will not allow it, we can hardly find in provincialism or primitivism, however well rationalized or disguised, anything that will really satisfy us. The problems in fact have arisen precisely because we are no longer provincial, and because we have never been really primitive, at least in the sense understood . . .

We cannot find quickly and, so to speak, by formula, something which can only be built up slowly and with much patience; nor can we put into music, self-consciously, something that can only grow from within. . . . Our search for tradition, then, must be firmly rooted in the acceptance of whatever the Occidental tradition has to offer; and possibly here the American composer has a very delicate but absolutely essential mission to fulfill. . . . For what we call the "Occidental tradition" today wears a hundred faces . . . and as an American [the composer] cannot basically commit himself to any particular tradition but must always find his way toward some clear view of the whole. Needless to say, I am not recommending an eclectic point of view. Rather I am saying that he must learn to come to honest terms with the whole picture of contemporary music, and not merely a sectarian aspect of it.⁴

It only augments the difficulty of the American mission—the federalizing of European traditions—that since the 1930's political events have driven to our shores a considerable number of foreign composers whose influence on the young has been powerful in proportion to the artists' willingness to work within the academic system. It is there that Schoenberg, Milhaud, Bartók, Křenek, Hindemith, Martinu, Arthur Bliss, and most recently Vaughan Williams have held court. Welcome as their contributions have been, they could not help reenforcing sectarian views and making a stylistic synthesis more arduous.

At this point, presumably, criticism should step in and rescue the muse in distress. The critical task force is certainly large enough. New York alone boasts some forty regular music critics, whose intake of decibels and output of words run into the millions yearly. Most of the leading regional newspapers carry music columns entrusted to writers of discernment and ability. From the *Washington Post* to the *San Francisco Chronicle* one can find anywhere along the transcontinental journey a musical review worth reading. As for periodicals that are either wholly devoted to music, or partly con-

⁴ A.C.L.S., etc., Roger Sessions, "The American Composer Tries to Find a Place in American Society," 4-5

cerned with current musical events, they abound. In all these publications, the hospitality to the contemporary is evident. Indeed, newspapers and mass media themselves exercise no segregation; the old-time test of "respectability" has gone by the board. Regardless of the critic's opinion, the Sunday page of *The New York Times* will juxtapose articles about the majesty of Bach and the belligerency of Blacher. In short, modern music is as fully noticed as modern poetry and painting; it has its little magazines and it makes the news.

Some might say that this very catholicity shows the profoundly uncritical spirit of American criticism. It deals with events, not ideas, and so much tolerance is indifference. The charge will seem true only to those who wilfully ignore the strength of our democratic belief that many things have the right to coexist and even to mingle. This characteristic blend reaches as high as the National Institute of Arts and Letters, which has just raised to membership in one and the same election: Edgard Varèse, Richard Rodgers, and Bohuslav Martinu. The two innovators flanking the master of musical comedy may well wonder in how many foreign Institutes they would find themselves together—or at all.

The American critical spirit, therefore, is inclusive as it must and should be, given our social philosophy. Its expression, compared to European practice, is large and untrammelled. Cliques and sects seldom affect it; "schools" hardly exist; and communication with the mass reader is frequent and dispassionate. In this respect, as in the whole matter of his independence from dictation, the American composer may regard himself as privileged—not privileged above his fellow-citizens, but privileged above his fellow composers in many parts of the world.

Certainly the absence of harshness in our thoughts about art is given direct and practical expression in performance. Although it has been said that the big orchestras now find it harder to produce contemporary works than they did in the twenties, there can be no doubt that small chamber groups are far more numerous now than then, and on the whole they fulfill their duty to the living. Besides, numerous independent agencies have arisen for the sole purpose of aiding the composer.

Still to the credit of American large-mindedness, and its mitigation of "incurable individualism," is the spirit of quick and willing revision which blows so steadily through our critical opinions. When one deplores the long obscurity preceding the emergence of Ives,

one must note that he belonged to an older generation whose responses were not nearly so elastic. It is the rapid recognition of Bartók, the overnight change of views about Berlioz, Verdi, Mozart, and Alban Berg, that reveal our alertness and insatiable desire to learn. The younger men have forgotten, if they ever knew, that thirty years ago Mozart was called great in a perfunctory tone of voice which denied him weight and depth. Now the tragic Mozart is an accepted fact, and although his operas do not yet make money, *Idomeneo* is revived and recorded. So is Mozart's great predecessor Gluck, and indeed all predecessors, and theirs in turn back to Apollo. Twenty years ago Artur Schnabel tried to persuade the HMV Company to let him record *all* the Beethoven piano sonatas—in vain. Moonlight was the only thing the public could be expected to care for.

The intensive propaganda—not to say education—by radio, book, and fugitive writing has prepared the public to expect and accept everything. And one small detail of our handling of music has probably done more than persuasion to enlarge our receptivity. Using the radio as we do, we are bound to hear long stretches of music before we know what is being played; we like or dislike it uninfluenced by the composer's name which frequently we do not catch, as the result of the announcer's straining to pronounce it correctly. We are then put for the first time in a *critical* position—a great advantage, which is matched and even surpassed in value by what now happens in academic teaching: with the classroom use of discs the student now hears what the teacher is talking about, can test its truth by comparison and, if need be, neutralize his platitudes and prejudices *by ear*.

Once aroused, the curiosity of the ear seems well-nigh limitless. The response in several cities to the chance of hearing orchestra rehearsals—and paying to attend them—is a portent to make one pause. In Boston the sessions are even broadcast, and the insatiable tune in to hear Mr. Munch stamp his foot. This is appetite passing the bounds of enjoyment and heading toward pedantry. For apart from the study of conducting or the analysis of difficult new works, there is something anti-artistic about a beady-eyed interest in the preliminaries of performance.

To put this differently, the contemporary desire to know turns into self-consciousness; the zeal for understanding is apparently not satisfied until the bare bones show, while the thirst for technical

appreciation draws on the lowest of motives: attending a rehearsal is as much "being on the inside" as is afforded by reading a political weekly. Such is the extreme form of the eager spirit that links together our modern music-mad public, the critics who write for it, the scholars, the students, and finally the composer, whom Mr. Sessions described as all-too-aware of what he must assimilate before he can be himself.

The rapid rise of musicology, a late comer to the academic fold, is perhaps to be explained by this all-enveloping, self-conscious lust modified by a sense of cultural responsibility. To say this is not to depreciate musical scholarship, for to it we owe much of our present pleasure through an enlarged offering. In this country, as soon as the mill of graduate study is turned on, it is not long before journalists, conductors, librarians, publishers and disc-makers become aware of resources to be exploited in their respective work. But the force that overcomes the natural conservatism of the mind in this way is less the direct wish for acquirements than the sense of supply and demand acting on behalf of the unknown "they" for whom everyone must cater.

Each kind of musician accordingly turns into an agent for some other interest: service is the aim (at least professed in words) and the observer who steps for a moment outside the magic circle thinks he detects the aura of public relations about every partner in the musical enterprise: the scholar serves the performer, the performer the composer, the composer the public, the public the composer, and all of them the nation, claiming credit the while as if they daily died a patriotic death. For in addition to civic and military duties modern man has a cultural duty to discharge. He must not pass from the scene without his generation having "produced" some geniuses and "left" some masterpieces. Otherwise his civilization is marked inferior in the current world competition for artistic honors. As an earnest of which, tax money is appropriated so that the country may periodically fling an orchestra or ballet troupe across the frontier, like a glove in a challenge: "*Now will you admire us?*" or "*See if you can beat that!*" It is extravagant and childish, though no more so than the ostentation of kings, who were the people's predecessors in the vanities of sovereign rule.

For all these reasons: self-consciousness, over-information, tradition hunting, cultural jingoism, and servicing the world, it would be very desirable to have a strong critical force that would steadily

eliminate the nonsense and organize the sense, while imparting in ordinary speech some principles of thought and feeling. The critics are the only participants in the musical effort whose duty it really is to serve everybody. The composer should be (like Mozart) in his "strong happy dream"; the performer should be wrapped up in the struggle to be true, and the public should be entranced at them both—all three caught up in natural functions, as against the critic's unnatural business of setting everybody right.

This is not the place to outline the "institutes" of modern music criticism, but to conclude a panoramic description by a quick enumeration of elements that are lacking. The first task for critics would be to establish the inescapable unity of music, so that no new or strange manifestation may be dismissed with the dishonest maxim, "It's interesting, (weird), (magnificent), but it's not music." At the same time, criticism should point out the continual hybridization of genres and ideas and make the exclusivists of any genre or period ashamed of their provincial pride.

By careful generalizing from the history of genres and the biography of geniuses—and this is where musicology finds its opportunity for worthy popularization—the public would gradually come to see that musical situations recur and that the difficult ones need not be met in the same uncomprehending way. "This noisy modern music" has been said ever since Haydn. The charge of "formlessness" has been heard from the day somebody wanted to write a piece longer than eight bars. The affectations of neo-classicism are at least as old as the battles of Luther with the musical pundits of his day: the more it changes the more it's the same old song.

Unfortunately, the well-informed mind is cluttered up with unexamined propositions which express partial truths or whole untruths, and these are more firmly believed in than the evidence of the senses themselves. Modern composers themselves have been fertile in spoken and written nonsense which takes on the weight of apodeictic truth from their undoubted mastery in musical composition. The lectures that Mr. Stravinsky delivered at Harvard,⁵ for instance, are full of dubious remarks and demonstrable falsehoods, delivered with solemn assurance in the name of "discipline, austerity, and order." Yet not one reviewer (yes, one) called him respectfully to account.

⁵ Igor Stravinsky, *Poetics of Music*, Cambridge, Mass., 1947.

In the haze of anarchic thought, neither composers nor listeners nor—reprehensibly—the critics seem to appreciate the extent to which their convictions depend on the deceptive charm of words. “Absolute” music gives comfort, “pure” art gives nobility, by the mere name on the label—just like a patent-medicine. And it is a fact that writings about music are weighted down with traditional errors embodied in familiar phrases. All references, for example, to music’s logic, to its kinship with mathematics, to its suitability as a universal language, to its total separateness from other arts, to its immateriality and meaninglessness, are old catch-words with no shadow of validity. They are repeated, however, with the unanimity of a flock of crows on a telegraph wire by all the educated men and women who address themselves in speech or in print to the delicate particular questions of modern and classical music.

The contrasts of music with literature are especially absurd, in that they show the speakers have never given five minutes’ thought to the questions: What is the literary effect, what is the pleasure of literature? before they contrast it with their notion of the pleasure and effect of music. They assume that the art of literature is much the same as what they experience in reading the morning paper or the instructions on the bottle—whence their views about meaning in words and in music: and *mutatis mutandis*, meaning in pictures, dancing, etc.

The one important difference between literature and the other arts is external and consists in the fact that literature has developed a fairly rich vocabulary of criticism, whereas the other arts flounder about in technicalities mixed with bad metaphors. The music critic’s second pressing task is therefore the development of an adequate, precise, non-technical vocabulary for describing without sentimental or fanciful imagery what happens in music, as well as in his mind while he listens. This is a continuing obligation which carries with it the duty of criticizing the question-begging, fallacy-breeding vocabulary now in use.

In speaking of this to the literate connoisseur in one’s circle, one encounters great resistance to the idea that the need exists. When the need is shown, the second line of resistance is that a language of criticism for music is an impossibility. When fragments of such a language are pointed to as already in use, the third entrenchment of the stubborn is that talking about music destroys its essence and robs the listener of his enjoyment. One must then give assur-

ances that the intention is not to make critical talk a substitute for attendance at concerts, but simply a means of greater pleasure before and after—it being obvious that talk (and writing) about music is already a massive occurrence which nothing is going to stop. The distinction between sound criticism and “music itself” is no different from that between intelligent discourse and any other activity. The distinction applies to all of life, which is meant to be lived *and* talked about. People read about painting and baseball and old silver without falling into the error of supposing that a paragraph is the same thing as a canvas, a home run, or a teapot. The fact, then, that music lovers fear words is not the result of finer devotion but of a more muddled mind.

This would harm none but themselves if our acceptance of high art were unselfconscious or, as we say, traditional. But as we just saw, it is highly self-conscious and demanding. Like Lydia in *The Lady of the Aroostook*, the interested public “wants to know.” It wants to know whether something is atonal or surrealistic or native American or expressive of dialectical materialism. And this is what justifies the criticism of criticism. Unguided, the public absorbs only homeopathic doses of newspaper reviewing and program notes, and it does but add to its own confusion when making an effort to escape it.

The use of words can lead to over-intellectualizing and dessication, no doubt. But this is a danger chiefly to the composer and the performer, who are often ruined by “getting ideas.” The point of a fit critical vocabulary is not necessarily to increase anyone’s stock of ideas; only to put better order among those one has, so that they will not stand in the way of intelligent perception. The most articulate critic will willingly join the great inarticulate creator in keeping absolutely quiet while music unfolds its meaning in its own medium; and afterward both may be disposed to approve the words of Lowell Mason when, having founded the first Academy of Music in this country, he prepared a teaching manual:

Music is almost the only branch of education aside from divine truth whose direct tendency is to *cultivate the feelings*. Our systems of education generally proceed too much on the principle that we are merely intellectual beings. . . . Hence we often find the most learned the least agreeable.⁶

⁶ Lowell Mason, *Manual of the Boston Academy of Music*, 7th ed., Boston, 1851, 23-4.

As we cry "Hear! Hear!" and echo Mason's conviction that vocal music "tends to improve the heart," one mentally measures the distance between his pioneer call to song and the mighty answer it has received. One thinks of his indefatigable colleagues and successors who labored for a century before seeing results in keeping with their enthusiasm, skill, and patience: Mason's contemporary, old Anton Heinrich, who tried in vain to acclimate Beethoven in Kentucky; Sidney Lanier, the Southern poet-musician who wrote so justly of the two arts, Theodore Thomas and the Damrosch family to whom we owe the founding of our orchestral eminence; William Henry Fry, journalist and composer and gadfly; Jerome Hopkins, the heroic organizer and critic, who yet managed to compose voluminously; MacDowell and Griffes, who still speak to us in their native tongue; Victor Herbert, the born entertainer who also fought for the creator's rights; T. W. Surette and Archibald Davison, who revolutionized the school repertory; and Koussevitzky who made Boston the trying ground for modern American music. Often isolated and misunderstood and even misguided, they none the less brought us where we are. It was a hundred years ago last year that Whitman told an unheeding world: "I hear America Singing." If he returned today, he would find his hopeful baseless metaphor turned into a living truth.

The Composer and The Music Business

by Robert Ward

It is not exactly a contemporary phenomenon that any congregation of composers tends to lament at some length the malevolence of fate toward their breed. Today, the instruments of that fate are usually considered to be the business interests in music. Meanwhile, the business interests, those groups who seek to benefit from the exploitation of the composer or who have assumed the responsibility of keeping large non-profit performing organizations from the reefs of economic disaster, as often as not blame contemporary music for all their fiscal slumps. What is not very often mentioned by either faction is the common obligation they have toward the larger musical public and the meaning of that obligation in practice. Clearly, for each group to remain adamant in these negative attitudes is injurious to the best interests of both. It is high time, therefore, that the arguments on both sides be re-examined with a determination to find the common ground existing between them, and with a willingness to accept criticism where it is deserved.

Taking the most unsympathetic view possible, one can legitimately ask if the American composer has not, after all, had many splendid opportunities and considerable bounty thrown his way in the past thirty or forty years. Has the voice of his martyrdom not spoken much louder than the voice of his gratitude? His answer would have to be yes to both questions and with only minor qualifications. A quick view of the record shows that organizations such as the League of Composers, the ISCM, the National Association for American Composers and Conductors, and those groups responsible for the Copland-Sessions concerts and Yaddo Festivals have worked valiantly in his behalf. Schools such as the Eastman and Juilliard Schools of Music have not only regularly performed the

work of their own composition students, but have given premieres of hundreds of other American works by composers not immediately connected with their schools, involving all media from solo works to operatic and dance productions. Besides this, both schools have assisted the composer through sizeable publication programs. More recently, Eastman, under the guidance of Howard Hanson, has embarked on a series of recordings, and Juilliard, under the leadership of William Schuman, has given numerous commissions.

At Columbia University, where Douglas Moore is the guiding spirit, our interests have been well served through the medium of festivals of American music, regular production of new operas and the establishment of the American Recording Society, all of this made possible through the Alice M. Ditson Fund. More recently, and following the example of their Eastern counterparts, universities and music schools in every section of the country have featured American music in their most important concert undertakings.

Certain of our orchestras, such as the Boston Symphony Orchestra, the Philadelphia Orchestra, and the National Symphony Orchestra have performed noteworthy lists of works by native composers. A few orchestras such as the Indianapolis Symphony and the Louisville Orchestra have maintained a clearly defined policy of including American works on each program; and in the case of the Louisville Orchestra, the commissioning, performance and recording of contemporary music was the entire basis for a substantial grant made to it by the Rockefeller Foundation. Among the other orchestras, energetic activity benefiting the composer has been entirely dependent upon the belief of the conductor in the native product. Outstanding examples of such conductors were Serge Koussevitzky and Hans Kindler, who not only regularly presented the music, but also established foundations to commission works. In the programs of the National Gallery Orchestra directed by Richard Bales in Washington and the Evenings on the Roof Concerts in Los Angeles, another substantial list of premieres may be found.

In the area of publication, some of the commercial houses have been timid and others vacillating in embracing and promoting our contemporary music, but the New Music Quarterly and the Society for the Publication of American Music stretched shoestrings through several decades to produce sizeable catalogues. Of great general assistance as an information center and a clearing house has been the American Music Center.

The incredible development of electronic media has given the composer a potential audience, the like of which would have been almost unimaginable fifty years ago. Giving credit where it is due, the composer should express his gratitude to Columbia Broadcasting System for the series of works it commissioned and performed and to WRCA-TV for the operas it has so lavishly produced and commissioned. Among the recording companies, Mercury and Columbia deserve special mention for both the high quality and the quantity of American music they have released.

Last, and certainly not least, the composer is thankful to the John Simon Guggenheim Memorial Foundation, the American Academy in Rome, and more recently, the Fulbright Commission and several smaller foundations for the fellowships which have been granted to composers.

In the light of the foregoing list, it would seem that fate has perhaps not been so malevolent to the composer after all. Generally, his opportunities have been sufficient to give him a firm grasp of the *métier*, and they have increased in number. Why, then, the continued hue and cry?

The reasons are only slightly below the surface and are easily enumerated. In the first place, the list of his benefits in the past becomes much less impressive when one considers that some five hundred composers have had to share the harvest and that a period encompassing more than thirty years is involved. Moreover, and this is in no way meant to minimize the efforts of a host of sympathetic laymen and performers, the initiative in the majority of these beneficent undertakings has had to come from the composer himself. At the expense of great amounts of time and energy, he has had to be his own idea man, propagandist and business manager. Yet, for all his labor, he still has no fundamental role in contemporary society that will permit him to depend primarily on his activities as a creative artist for a livelihood. A few composers do make a living from writing music today. This number is, however, far fewer than the population and potential consumption of the country would dictate. This is not to say that all of the composers, casual or otherwise, possess the combination of craftsmanship and creative power to merit a fully professional economic status.

At a time when the guaranteed annual wage and a just return for labor expended are considered legitimate demands in other fields of endeavor, it is in no way unreasonable for the composer to raise

his voice for similar treatment. Neither is it a matter of whether the multi-million dollar music industry can afford it. The accomplishment of this goal would require no painful overhauling of our established agencies.

Today, first performances of a composer's work come rather easily as compared to twenty-five years ago. The matter of repeated performances, except via recordings over radio, is quite another story, however. For, regardless of how enthusiastically audiences, critics and performers alike greet a new score, the score rarely becomes a part of the performing group's repertory. It is generally a matter of "one night of love," and the day after the concert the material is quickly returned to the publisher, not to be rented again. An ample repertory of American music which justifies repeated hearings now exists. It would seem a natural obligation of our performing societies to give this repertory the place in their programs which it merits. Despite the recurring complaint that contemporary music is bad box-office, at no time has a thorough case for this argument ever been made. As a matter of fact those performing groups which have established a policy of including our native music have found less fluctuation in the size of their audiences than those who look upon the performance of a contemporary work as a gimmick to attract publicity. This is not to say that they have benefited economically from the performance of contemporary music, but neither have they suffered. They have simply demonstrated a finer sense of moral responsibility toward the total musical community in this policy. A solution for the composer's principal problem of realizing a livelihood from his music can come through repeated use of his work. Through this means only will he achieve a functional role in our society.

For his part the composer must overcome the negative attitude which has grown out of the combination of his difficulties and the portrait of a suffering composer as depicted in the flood of romantic biographies which have come off the press of recent years. It has become almost natural for him to assume that the criticism will be bad, the public reaction lukewarm and further performance of his work unlikely. As a result, many composers have frequently taken refuge in the thought that they are simply completely misunderstood and will have to await some nebulous dawn of understanding in posterity. It has rarely occurred to many of them, that they too have an obligation to the larger audience to at least consider its

desires. For certainly, if it is the composer's right to create music which is complex and baffling, it is also the right of his audience to reject his product regardless of how handsomely it may be wrapped in high-sounding esthetic verbiage.

At a time when new inventions have radically changed the means for the dissemination of music, it would also be fitting for our radio, television, publishing and recording organizations to give serious consideration to the fact that composers are finally both their research experts and the lifeblood of their body of production. All of these agencies are well aware of the fact that they are operating under copyright laws which are totally obsolete in terms of contemporary musical realities. In terms of the highly competitive market, it is understandable that they should be concerned with making their product available at the lowest cost possible. At the same time, they must realize that they cannot expect a composer to produce the best of which he is capable if the business of writing music can be for him no more than a deeply cherished hobby. Few composers relish the thought that their labor is regarded as a prestige item to be fostered in good times and discarded in bad as a luxury. Composers in general would welcome the opportunity to work with the business interests in a collaboration which would serve their mutual objectives most satisfactorily.

The lack of such understanding between the creative artist and the business interests in the past has resulted in composers banding together in such organizations as the American Composers Alliance in an effort to realize their objectives on their own. In some quarters this has been construed as an attempt at active competition, where, in fact, nothing could be further from the truth. The action which composers have taken has in every case been prompted by the lethargy and lack of foresight, to say nothing of social irresponsibility, evidenced in the action of the business interests. The performance, publication, recording and broadcasting of their music which the composers themselves have fostered have consumed large amounts of time which would have been better spent in their studios. They will hail the moment when the business interests undertake fully their obligations and free the composer for the happier task of writing the music.

JUILLIARD SCHOOL OF MUSIC

Public Concerts, November 1955 - January 1956

NOVEMBER 4, 1955

THE JUILLIARD ORCHESTRA
FREDERICK PRAUSNITZ, *conductor*

Symphony No. 35 in D Major (Haffner), K. 385 (1782) *Wolfgang Amadeus Mozart*
Poème, for Violin and Orchestra, Op. 25 (1896) . . . *Ernest Chausson*
YOLANDE WYNN, *violin*
Three Symphonic Excerpts from the Opera "Lulu" (1928-34) *Alban Berg*
Symphony No. 9 in C Major, Op. Post. (1828) . . . *Franz Schubert*

NOVEMBER 18, 1955

A CONCERT OF CHAMBER MUSIC

Piano Trio No. 1 in D Minor, Op. 49 (1839) *Felix Mendelssohn-Bartholdy*
KENJI KOBAYASHI, *violin*
LUIS LEGUIA, *'cello*
RUTH MENSE, *piano*
Bachianas Brasileiras No. 5 (1938-45) . . . *Heitor Villa-Lobos*
for eight 'cellos and soprano

GERALD APPLEMAN
RAYMOND DAVIS
GERALD KAGAN
LUIS LEGUIA

DAVID MOORE
BRUCE ROGERS
HRANT TATIAN
CHARLES WENDT

LYNN CLARKE, *soprano*
GEORGE MESTER, *conductor*

String Sextet No. 2 in G Major, Op. 36 (1864-65) . . . *Johannes Brahms*

MARY FREEMAN
MARTHA MARSHALL, *violins*

ALLEN SCHILLER
JOAN HOWARD, *violas*

BRUCE ROGERS
HRANT TATIAN, *'cellos*

DECEMBER 9, 1955

THE JUILLIARD ORCHESTRA

JEAN MOREL, conductor

- "Stenka Rásin," Op. 13 (1885) Alexander Glazounov
Concerto No. 4 in G Major for Piano and Orchestra,
Op. 58 (1805) Ludwig van Beethoven
JEROME LOWENTHAL, piano
"Ein Heldenleben," Op. 40 (1898) Richard Strauss

DECEMBER 16, 1955

THE JUILLIARD CHORUS AND ORCHESTRA

FREDERICK PRAUSNITZ, conductor

- "Jubilate Deo" Giovanni Gabrieli (1557-1613)
Four Christmas Motets (1951-2) Francis Poulenc
Motet: "Jesu, meine Freude" (c. 1723) Johann Sebastian Bach
LYNN CLARKE, soprano LENORE WITTE, soprano
GRANT WILLIAMS, tenor
"Nanie," Op. 82 (1880-81) Johannes Brahms
Two Choruses of Michelangelo Buonarroti (1936) Luigi Dallapiccola
(first American performance)

JANUARY 10, 1956

DEDICATORY RECITAL OF THE NEW AEOLIAN-SKINNER ORGAN

VERNON DE TAR, organ

- Three Verses from the "Te Deum" (published 1531) Anonymous
Three Pieces from the Gloria of the "Mass for Parishes" (1690)
François Couperin
Chorale Prelude: "Nun bitten wir den heiligen Geist"
Dietrich Buxtehude (1637-1707)
Prelude and Fugue in E Minor Dietrich Buxtehude (1637-1707)
Choral No. 2 in B Minor (1890) César Franck
Sonata No. 2 for Organ in E Minor (1937) Paul Hindemith
Prelude (1941) Frederick Jacobi
Chorale No. 1 (1941) Roger Sessions
Andante in F Major, for a clock movement in a small organ,
K. 616 (1791) Wolfgang Amadeus Mozart
Prelude and Fugue in E-flat Major (published (1747)
Johann Sebastian Bach

JANUARY 13, 1956

BETTY LOEB MEMORIAL CONCERT

The Juilliard String Quartet

String Quartet in C Major, Op. 74, No. 1 (1793) *Franz Joseph Haydn*
String Quartet No. 1, Op. 10 (1893) *Claude Debussy*
String Quartet in D Minor (Death and the Maiden),
Op. Post. (1824) *Franz Schubert*

JANUARY 20, 1956

MEMORIAL CONCERT FOR DR. FRANK DAMROSCH — 1859-1937

A CONCERT OF CHAMBER MUSIC

Concerto in E-flat for Chamber Orchestra
(Dumbarton Oaks) (1937-38) *Igor Stravinsky*
MICHAEL CHARRY, conductor

Fantasy in C Major, Op. 17 (1836) *Robert Schumann*
LUDWIG OLSHANSKY, piano

Three Scenes from Hamlet "Ophelia's Story" (1955) *Michael White*
NANCY HALL, mezzo-soprano
JOSEPH L. ROLLINO, piano

Introduction and Allegro for Harp, String Quartet, Flute,
and Clarinet (1906) *Maurice Ravel*

DOROTHY LYMAN, harp
NORMAN JONES, flute
ROBERT LISTOKIN, clarinet

ROLAND VAMOS, violin
MARILYN NUDELMAN, violin
MANUELO ENRIQUEZ, viola
CHARLES WENDT, cello

Notes and Comment

The Juilliard Quartet returned to the United States late in December after a four-and-one-half months' tour of Europe which began on August 8 with an appearance at the Salzburg Festival. The tour concluded in Bari, Italy, with a concert on December 13. In between these two dates the Quartet gave seventy-six concerts in forty-one cities. The nine countries in which the Quartet appeared were England, Germany, Holland, Switzerland, Norway, Sweden, Denmark, Italy and Austria.

The Quartet spent two weeks in residence at the Dartington Hall Music School in Devon, England. While in England the Quartet also performed the six Bartók Quartets for the B.B.C. On September 22, the Quartet appeared at the Berlin Festival. Following this concert, the U.S. Ambassador, the Honorable James Conant, invited the Quartet to give a special concert in Bonn.

The Quartet played a total of thirty-four different works in the course of its tour, many of these being contemporary, as is the Quartet's custom. The Quartet also recorded sixty-seven tapes for broadcast by various European radio stations.

The reception accorded the Juilliard Quartet was universally enthusiastic, and the tour accomplished much in enhancing the prestige of

our music and musicians abroad. Press criticism may be represented by Desmond Shawe-Taylor, writing in *The New Statesman and Nation*, November 26: "Stimulating programmes, magnificently performed. They (the Juilliard Quartet) are the most persuasive advocates of modern chamber music heard here for many years."

* * *

William Schuman's most recently completed work, *Credendum* (Article of Faith), received its first performance on November 4, 1955, by the Cincinnati Symphony Orchestra conducted by Thor Johnson, at the Fifth National Conference of the United States National Commission for UNESCO. The new work is in three sections, entitled *Declaration*, *Chorale* and *Finale*. It was commissioned by the United States National Commission for UNESCO through the Department of State for performance at the Conference cited above, and it is believed to be the first musical work ever commissioned by an agency of the United States Government. *Credendum* will be performed by Eugene Ormandy and the Philadelphia Orchestra on March 9, 10 and 12 in Philadelphia, on March 13 in New York, and on March 20 and 21 in Baltimore and Washington respectively. Plans are now under way for a recording of the work.

Robert Ward's recently completed opera *Pantaloön*, with libretto by Bernard Stambler based on Andreyev's *He Who Gets Slapped*, is scheduled for performance in mid-May at Juilliard. The production is being undertaken by the Columbia Theater Associates (of Columbia University) in co-operation with the Columbia Opera Workshop.

* * *

Recent speakers at the Juilliard Composers Forum have included Klaus Egge, noted Norwegian composer, Rolf Liebermann (see this issue of *The Juilliard Review*), Howard Hanson, Director of the Eastman School of Music, and Roger Sessions.

Visits were made to the School during the Fall semester by a number of distinguished European artists, including the pianists Emil Gilels and Pietro Scarpini, and Goffredo Petrassi, noted Italian composer.

Also at the School, for extended visits to study the Juilliard curriculum, have been many outstanding musicians and educators, including Ernest Llewellyn, concertmaster of the Sydney (Australia) Symphony Orchestra and Professor at the Sydney Conservatory; José Berghmans, General Secretary of the French Section of the I.S.C.M. and Director of the Special Section for Foreign Students at the National Conservatory of Music, Paris; Mon-

kichi Namba, President of Kobe College, Nishinomiya, Japan; Stanojlo Rajicic, distinguished Yugoslav composer and educator; Leonard Ratner, Professor of Music, Stanford University; and Dr. Kenneth Wright, of the University of Kentucky.

* * *

At a Symposium held in Philadelphia in October, sponsored by the Philadelphia Orchestra, the American Symphony Orchestra League and ASCAP, Vincent Persichetti spoke about the status and prospects of the American composer. The next fifty years, Persichetti declared, should bring about a rich culminating period in composition, during which young composers will synthesize the technical accomplishments of the past thirty years. He feels that composers of great stature may well emerge as the result of increased demand for new works as well as of the assimilation and fusion of present-day experiments and innovations.

* * *

The Spring 1956 issue of *The Juilliard Review* will appear about May 1, and will include an article on *The Music of William Bergsma*, by Abraham Skulsky, a discussion of phrasing in Mozart's keyboard works, by Lonny Epstein, and an excerpt from a forthcoming book on music criticism by Raymond Kendall, Chairman of the Music Department of the University of Southern California and Music Critic of *The Los Angeles Mirror-News*.

Contributors to this Issue

Jacques Barzun, historian, essayist and teacher, was recently appointed Dean of the Graduate Faculties of Columbia University. His monumental biography of Berlioz will soon appear, in a condensed version, in a popular paper-back reprint series.

Boris Blacher, one of the leading figures in present-day German music, is Director of the Hochschule für Musik in Berlin. Many of his works have been performed recently in the United States.

Alfred Frankenstein is the Music and Art Critic of the San Francisco Chronicle.

Charles Jones has just been awarded a \$1,000 grant by the Copley Foundation for achievement in the field of music. He is the first composer to be so recognized by the Foundation. In 1950 he directed the Music Section of the Salzburg Seminar in American Studies holding special seminars in American music and lectured on the same subject at the Bryanstone School in England.

Paul Henry Lang, author of *Music in Western Civilization*, is Editor of *The Musical Quarterly* and Music Critic of *The New York Herald-Tribune*. He returned in the fall of 1955 from an extended trip to Europe.

Rolf Liebermann, director of the Orchestral Department of Radio Zurich, has been in the United States for several months. The premiere of his opera *The School for Wives* was recently presented by the Louisville Orchestra, and it will be performed in New York during the Spring season of the New York City Center Opera.

Riccardo Malipiero, Italian composer and critic, recently completed his Second String Quartet, commissioned by The Library of Congress, and is now completing an "American" Symphony. Mr. Malipiero is regular music critic for *Il Popolo* of Milan.

Jacques de Menasce divides his time equally between Europe and the United States. His Sonata for Viola and Piano, successfully performed in New York last year, is now being published by Durand et Cie. in Paris.

Darius Milhaud spends alternating years in France, where he is head of the composition department at the Paris Conservatoire, and the United States, where he teaches at Mills College and at Aspen. His Sixth Symphony, written for the seventy-fifth anniversary of the Boston Symphony, was recently performed in New York under the direction of Charles Munch.

Robert Ward, American composer, conductor and educator, is Assistant to the President of Juilliard School of Music, and President of the American Composers Alliance.

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THE Juilliard review

WINTER 1955-56

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At the founding ceremony of the Institute of Musical Art in 1905, Woodrow Wilson, then President of Princeton University, remarked that, "The American people have perhaps so far nothing to express except taste and appreciation. If we are to judge by our history so far, we have not yet any national word to say in the form of music." In the fifty years since that time, the emergence of our native composers has been perhaps the outstanding musical development. It is therefore particularly significant that on our Golden Anniversary, new works by thirty-four American composers will be presented.

A list of the works which will be presented on the Festival may be found in the general section of *The Juilliard Review*.

Press Recognition on the Anniversary of the Opening Convocation of the Institute of Musical Art, October 31, 1905

Editorial, *The New York Times*, October 31, 1955:

Fifty Years for Juilliard

"The Juilliard School of Music, one of the most distinguished in America, celebrates today its fiftieth anniversary. It was just half a century ago that the first Convocation of the Institute of Musical Art, parent body of the Juilliard, was held. These fifty years have seen a tremendous growth in musical interest and activity and in that growth the Juilliard has played an ever-widening part. There is scarcely an aspect of music-making in America in which Juilliard artists have not had a share, whether it is a soprano singing classic roles at the Metropolitan, the Juilliard Quartet playing the twentieth-century music of Béla Bartók, or a teacher establishing a curriculum in a small college in Arkansas. A glance at its rolls and at our own history will testify to the number of vocal and instrumental soloists, composers and conductors it has fathered, the works it has commissioned, the premieres it has performed.

But the Juilliard does not think of itself solely as a vehicle for turning out highly gifted executants. True, technical competence is the minimum requirement for entrance. The school is not for the man who wants to learn the ukulele because he has an empty hour on Thursday evening. But the whirlwind virtuoso with the empty mind is not enough

either. For the Juilliard music is the precious heritage of Western culture and it sees itself as preserving and maintaining that heritage. Thus the student is taught to consider the scores not as disembodied works of art, not merely as examples of modal writing or sonata form, but as part of a living tradition. He has to see what is new in the work of Monteverdi, who died three hundred years ago, and what is traditional in the writing of Rachmaninoff, who lived in our own time.

That is why the school strives continually to make the music a living experience and not to leave it as markings on note paper. There is no formula for producing genius, but at least we can create an environment in which men of great talent can flourish. It is in this environment, to which the Juilliard has contributed so much, that our own musical history will be written, in music native to America but with that humanity that speaks for mankind."

Excerpt from an article by Paul Henry Lang
New York Herald Tribune, October 30, 1955:

"Juilliard has an enviable record in sponsoring outstanding musical events in which many world premieres and first American performances have taken place. It has supported the publication of an impressive list of works through special grants, and of late has commissioned a number of composers to write original works. Among the latter a rather unusual but doubly welcome species goes under the heading 'for educational purposes.' These are not the usual educational lollypops, but serious music by serious composers. Thus again the school has recognized one of the vital needs of music education.

To celebrate the half-century mark the Juilliard does not plan to organize pageants, with the Mayor cutting up a half-ton cake with a golden violin bow, but has commissioned thirty-three American composers and two choreographers to create works for a Festival of American Music. This is a fitting gesture by a modern institution conscious of its role in our artistic life. Come February, when the Festival begins, many of us will gladly journey from 57th St. to the marches of New York's musical empire to witness the opening of the second half-century, which begins auspiciously indeed."

Excerpt from an article by Howard Taubman
The New York Times, October 30, 1955:

"It will be fifty years tomorrow since the convocation ceremonies for a new Institute of Musical Art were held in a building at Fifth Avenue and Twelfth Street. The speakers that day were Cornelius C. Cuyler, Frank Damrosch, Felix Adler and Woodrow Wilson, president of Princeton.

The founders of the school were Mr. Damrosch and James Loeb. They got good people to back it, assembled a capable faculty, and trained students soundly, according to what one hears from scholars of that vintage. But in the years before World War I, we were still, in many ways, in the midst of our musical innocence; quite a few serious students of music felt that they had to go to Europe to complete their training.

All that has changed. Americans still go to Europe for an opportunity to try their wings as performers, particularly in opera. But musical education is on a high level here. There is no need to leave the United States; opportunities for study are at least the equal of those in Europe.

Indeed, many of Europe's ablest teachers have migrated here in the past two decades, and today you will find music students coming from abroad to get their training here, just as Americans went to Europe fifty years ago.

The reasons for these changes lie deep in several generations of turmoil and shifting social forces that have established new forces of power and influence in the world. The United States has emerged as a dominating force, but it does not follow that musical education would have achieved eminence if there had not been institutions prepared to grow and make the most of the period's opportunities. . . .

Like the rest of the world, the Juilliard School has been changing. It is still determined to give its students as thorough a grounding in the techniques of their crafts, performing, teaching or composing, as it is possible to do. But under the leadership of William Schuman, who became president ten years ago, the school has broadened its approach, changed some of its teaching methods and made more generous provision for admission of the twentieth century.

This is not surprising. Mr. Schuman is a modern man. As a contemporary composer, he feels that he has a stake in the present. But he would be contemporary-minded, one feels certain, even without personal interest. He has been largely responsible for setting up a new Department of Literature and Materials of Music, which replaced the former theory department. Under the revised curriculum, the study of musical scores rather than textbooks has become crucial, and emphasis has been placed on music of our own day as well as music of the past.

This policy is implemented in a framework of larger musical usefulness. The Juilliard School has performed, published and commissioned new works. In recent years this activity has been stepped up.

It will celebrate its own golden jubilee with what looks like the most ambitious undertaking of all—a festival of American music, which will take place next February and April. It has commissioned an impressive number of works and will present them in their premieres. . . .

This is a sweeping cross-section of American composition. It reflects the vitality of the Juilliard School."

COMMENCEMENT EXERCISES

The class of 1955, 113 strong, received diplomas and degrees at Commencement Exercises last May twenty-seventh. Because parents who came from out of town for the ceremony in past years had expressed regrets at not having had the opportunity to hear a full concert, it was decided to give the final Juilliard Orchestra concert on the eve of Commencement. The evening proved to be a brilliant success, and it was generally felt that the concert was a splendid addition to the Commencement ceremonies.

At the Exercises the following prizes and scholarships were awarded: The Morris Loeb Memorial Prize—Sylvia Foodim, pianist, New York City, and Valentino Marconi, pianist, Rockville Center,

New York; the Frank Damrosch Prize in Choral Conducting—Abraham Kaplan, Tel-Aviv, Israel; the Metropolitan Association Prize—Joseph De Angelis, French Horn, Philadelphia, Pennsylvania; the Elizabeth Coolidge Prize—Betty Sawyer, composer, Brooklyn, New York; the Alice Breen Memorial Prize—Janice Ruetz, singer, Massillon, Ohio; the Carl M. Roeder Memorial Award—Martin Canin, pianist, New York City; the Marion Freschl Prizes in Composition—Richard Cutts Peaslee, Clarksboro, New Jersey, and Michael White, Glencoe, Illinois; the Frank Damrosch Scholarship—Ludwig Olshansky, pianist, Brooklyn, New York; the Max Dreyfus Scholarship—Regina Sarfaty, singer, Brooklyn, New York; the John Erskine Scholarship—George Mester, Mexico City, Mexico; the Ernest Hutcheson Scholarship—Jack Maxin, pianist, Philadelphia, Pennsylvania; the Josef Lhevinne Scholarship—Daniel Pollack, pianist, Los Angeles, California; the Eward B. Benjamin Award—Dorothy Hill, composer, Brooklyn, New York.

In addition, teaching apprenticeships in the Department of Literature and Materials of Music were awarded to Richard Collins, Jamaica, New York; John DeWitt, New York City; Jacob Druckman, Philadelphia, Pennsylvania; Edna Marie Hill, Salem, Oregon; Albert Fine, Revere, Massachusetts; Caryl Friend, Ridley Park, Pennsylvania; Abraham Kaplan, Tel-Aviv, Israel; Alexandra Munn, Calgary, Alberta, Canada; Niels Ostbye, Oslo, Norway; Marcia Pickwell, Dayton, Ohio; Sara Stalder, New York City; Rhoda Wasserman, Brooklyn, New York; Carl White, New York City. A teaching apprenticeship in Choral Conducting was awarded to Leslie Bennett, Inglewood, California.

ALUMNI ASSOCIATION NEWS

Alumni Scholarship

The Alumni Association is offering a scholarship in Juilliard for the season 1956-57 known as the Alumni Scholarship, the award to be limited to the child of a member of the Alumni Association who is entering the School as a new student.

The Alumni Scholarship will consist of a full year's tuition in any major field of study in the School, including the Preparatory Division, but excepting the Dance Department. An age limit of twenty-two has been set.

The award will be made by an Alumni Scholarship Jury. The applicants must complete the Juilliard School entrance examinations for scholarship applicants. They may then be requested to perform before the Alumni Scholarship Jury which will make the final decision.

Application for the Alumni Scholarship must be made by letter to the Secretary of the Association, 120 Claremont Avenue, New York 27, New York, at the time that application is made for admission to the School. An accompanying letter of recommendation is required from the alumnus wishing to enter his son or daughter in the competition for this Scholarship.

Alumni Council Welcomes New Members

The Alumni Council welcomed the following newly elected members to its first meeting of the season in November: Jane Carlson (1946), Charles Krane (1931), Florence Fogelson Blumberg (1951), Donald Read (1951), Lucy Ishkanian (1953), Richard Eickenberry (1953), Edna Hill Natkin (1955), and Peter Flanders (1955).

Annual Picnic

The annual Alumni Picnic in honor of the graduating class took place in the School Cafeteria on Wednesday, May 25, 1955. It was followed by the first performance in New York City of the one-act buffa opera, *In the Name of Culture*, by Alberto Bimboni presented by the Opera Department. Dancing and refreshments ended the evening which was enjoyed by all.

MISCELLANEOUS

Last summer Radio Diffusion Francaise broadcast a program of the Juilliard Orchestra conducted by Jean Morel with Van Cliburn (1955) as soloist.

Observing L & M classes in the School this year are two Ford Fellowship winners, Leonard Ratner (1942) from the faculty of Stanford University and Dr. Kenneth Wright from the music department of the University of Kentucky.

Dean Mark Schubart was elected a regional vice-president of the National Association of Schools of Music at its convention in November.

SCHOOL ENROLLMENT 1955-56

The enrollment in the various departments of the School for the 1955-56 school year is as follows: Regular Division—578, Dance Department—60, Preparatory Division—561, Extension Division—146. It is also interesting to note that approximately 10 per cent of our students continue to come from foreign countries, a fact which would seem to reflect very well upon the high quality of the teaching in the School.

IN MEMORIAM

Miss Helen Frank, long-time secretary of the Institute of Musical Art, both before and after its incorporation into the Juilliard School of Music, died in June, 1955, after a long illness. When she retired in 1944, she had given more than thirty-five years of continuous and dedicated service to the School.

Coming directly from secretarial school, she joined the staff when the Institute was located in its first building at Twelfth Street and Fifth Avenue, and some years after the move uptown, she became Chief Secretary. Devotion to the affairs of the School was her whole career. The door to her office was always open, and in the time and attention she gave to the problems of the students and the faculty, she accomplished the work of several secretaries.

Following closely the careers of all who had ever been connected with the School, any news of their musical activities was sure to find a sympathetic response in her heart, and many friendships and associations endured after her retirement.

She was an honorary member of the Alumni Association.

During the past year the musical world has suffered a great loss in the death of six eminent teachers who were associated with the School during their careers. Carl Friedberg served on the faculty of the Institute of Musical Art from 1916 to 1918 and in 1923 became a member of the original faculty of Juilliard School of Music. He was an artist and a teacher of the first rank, who will be long remembered.

Joseph Franzl, aside from his teaching in the Graduate School, was widely known for his performance with the New York Symphony Orchestra, the Georges Barrère Ensemble and the CBS Concert Orchestra.

With the death of Coenraad V. Bos, we have lost one of the great authorities on German lieder and one of the remarkable accompanists and lecturers of our period.

Edna Fearn graduated from the Institute in 1919 and from that date until her death was a devoted teacher on the School's faculty. Conrad C. Held received his Artist's Diploma in violin from the Institute in 1917 and thereafter taught in the School until 1953.

The death of Ward Lewis, who was a Juilliard student from 1924 to 1925, was a great loss to the musical world generally and to the musical life of Cleveland, Ohio, particularly. He headed the Theory Department of the Cleveland Institute of Music for many years and was acting director after the death of Beryl Rubinstein.

Faculty Activities

An article by GERTRUDE BAMBERGER on "Recorder for Children" recently appeared in the *Newsletter* of the American Recorder Society.

JOSEPH BLOCH has recently returned from a concert tour of Scandinavia, Holland and Switzerland where he appeared in solo recital and also presented several radio concerts.

In celebration of Shakespeare's birthday, SUZANNE BLOCH presented a recital in Town Hall on April 23. Assisting in the program of music from Shakespeare's time were MACK HARRELL and BARBARA LIEBERMAN (1955).

MAURO CALAMANDREI has been granted a leave of absence for the academic year 1955-56 in order to accept the invitation of the University of Florence (Italy) to serve as a visiting professor. He is presenting a course at the University on American history. This is the first time that American history has been offered as an autonomous branch of historical study in Italy.

Last spring JANE CARLSON appeared in concert and gave three master classes at Louisiana State University (Baton Rouge, La.) for the Louisiana Music Teachers Conference. On August 25, she appeared as a guest artist in a violin and piano recital with RONALD MURAT at the Connecticut Valley Music Festival.

Basic Organ Technique, by LILLIAN CARPENTER, has been published by J. Fischer and Brother.

ROONEY COFFER recently served as chairman of the New York State auditions for Young Artists and Student Musicians of the National Federation of Music Clubs. He also

judged the preliminary and semi-final auditions of the Naumburg Foundation and the finals of the National Music League competition.

EVELINA COLORNI was a faculty member of the Aspen Music School last summer, giving instruction in comparative Italian, French and German lyric diction and phonetics. Her article "The Basis for Bel Canto" appeared in the March 28 issue of *Opera News*.

Serving on the faculty of the University of Dance, Jacob's Pillow (Lee, Mass.) last summer were MARGARET CRASKE and MATTLYN GAVERS.

VERNON L. DETAR was honored by Wayne University (Detroit, Mich.) at its 87th annual reunion May 14, by a special Alumni Award for "the genius of his creative talent and the skill of his performer's art." During the summer he lectured at the School of Church Music and Liturgies in Austin, Texas; Protestant Church Music Conference in Fort Worth, Texas; University of Colorado Summer Session (Boulder, Colo.) and at the School of Church Music at Evergreen, Colo. He also presented several recitals, including one on June 15 in Fort Worth at which he played the first performance of DOROTHY A. HILL's (current student) Edward Benjamin Award winning composition *Soliloquy*.

Excerpts from the recordings of Mozart's piano works, played by LONNY EPSTEIN on her reproduction of Mozart's piano were played and discussed by James Fassett during the Philharmonic Symphony broadcast on December 4.

RUTH FREEMAN was a member of the Chautauqua Summer School faculty and played in the Chautauqua Symphony Orchestra last summer.

IRWIN FREUNDLICH's article "Notes on Some Teaching Pieces by Juilliard Composers" appeared in the Summer issue of the *Piano Quarterly Newsletter*. He has also written a Preface to *Twenty-four Preludes and Fugues for Piano, Op. 87* by Dimitri Shostakovich which was recently published by Leeds Music Corporation.

JOSEPH FUCHS has recently recorded the Fauré *Sonata No. 1* and the Franck *Sonata* with Artur Balsam, piano, on a Decca release (9716).

MARJORIE FULTON served as a member of the artist-faculty of the Aspen Music School last summer and appeared as soloist during the Aspen Festival of Music.

RICHARD FRANKO GOLDMAN spoke at the Convocation of Trinity College (Hartford, Conn.) November 11 on the subject "Liberal Education and the Creative Man."

MARTHA GRAHAM and her Dance Company opened a four-month Asiatic tour with a one-week engagement in Tokyo beginning October 31. Her tour is being conducted under the International Exchange Program, with the assistance of ANTA.

MACK HARRELL sang the title role in the premiere of the Monteverdi-Carl Orff *Orpheus* presented August 7 at the Aspen Festival of Music. The English translation for this performance was prepared by EDITH BRAUN. Mr. Harrell served as artist-teacher in residence at the Aspen Music School, as well as Chairman of the Administrative Board of the Music Associates of Aspen, Inc. last summer. En route to Aspen, he visited Northwestern University (Evanston, Ill.) where he delivered five lectures on "The Art of Singing" at the School of Music, June 21-27.

The first performance of VINCENT PERSICHETTI's *Piano Sonatine, No. 3* was presented by ALTON JONES on his December 4 Town Hall recital.

The Juilliard Faculty was well represented at the Connecticut College (New London, Conn.) School of the Dance last summer. Teaching at the School were RUTH CURRIER, LOUIS HORST, BETTY JONES, NORMAN LLOYD and LUCY VENABLE. On July 11, MARTHA GRAHAM presented the opening talk of the Lecture Series; MARTHA HILL spoke on the series on August 8 on "The Education of a Dancer." The closing event of the Series was a lecture, song recital and dance performance on *The Shakers*, presented by DORIS HUMPHREY.

Three new works by Juilliard Faculty were premiered during the American Dance Festival at Connecticut College last summer: *Airs and Graces*, choreography by DORIS HUMPHREY to music of Locatelli which was commissioned by Connecticut College; *Scherzo*, choreography by JOSE LIMON with percussion accompaniment; *Symphony for Strings*, choreography by JOSE LIMON to the score of WILLIAM SCHUMAN. All of these works were performed by José Limón and Dance Company.

ANNE HULL was guest speaker at the December 1 meeting of the Piano Teacher's Congress held at Steinway Hall, at which she presented a talk and short recital of her ensemble students on "Works for Two Pianos by Contemporary American Composers."

THE JUILLIARD STRING QUARTET was among the participants in the Fifth Festival of Berlin held September 17 - October 4.

FREDERICK J. KEISLER designed the stage for the Empire State Music Festival which had its first session in Ellenville, N. Y. during the summer.

SIMON KOVAR has been appointed to the Mannes College of Music (N.Y.C.) faculty as bassoon instructor, for 1955-56.

CECILY LAMBERT has recently completed two new works: *Violin Sonata No. 2 (Sonata Barocca)* and a Cycle of Songs for mezzo-soprano, oboe and piano. John Markert has published her *Violin Sonata Fantasy; A Musical Play Book* and *A Music Note Book* have recently been published by Heritage (Mercury Music).

NORMAN LLOYD appeared as a guest speaker at a seminar on music education held at the Peabody Conservatory (Baltimore, Md.) on October 30. His *New Golden Song Book* was published this Fall by Simon and Schuster. He has recently completed a new work commissioned for the Festival of American Music at Juilliard entitled *Three for Violin and Piano* and has received commissions from Halcyon Films The Museum of Modern Art and the National Education Association to compose music for documentary films to be released by those organizations.

An article by ADELE MARCUS, "The 'How-Why-What' of Piano Playing" appeared in the September 1955 issue of *Musical America*.

A collection of Ten Operatic Monologues for Baritone, performed by George London and the Columbia Orchestra has recently been recorded by Columbia Records, under the baton of JEAN MOREL. During the summer Mr. Morel conducted several concerts of the French National Orchestra in Paris, as well as a number of concerts with the Santa Cecilia Accademie Orchestra in Rome. During September and October he served as a guest conductor of the San Francisco Opera.

RONALD MURAT directed the Fifth Annual Connecticut Valley Music Festival last summer.

Several new works of VINCENT PERSICHETTI have become available, including the *Eighth Piano Sonata*, the *Sonatine for Organ, Pedals Alone* (both published by Theodore Presser) and the *Sonata for Two Pianos* (published by Leeds Music Corporation). His *Concerto for Piano, Four Hands*, performed by Vincent and Dorothea Persichetti, and *Symphony for Strings*, performed by the Louisville Orchestra, Robert Whitney conducting, have recently been released by Columbia Records. It is of interest that the *Symphony for Strings* received seven European performances during the past season. Mr. Persichetti has just completed his *Tenth Piano Sonata* which was commissioned for performance at the Festival of American Music to be held at Juilliard this Winter.

FREDERICK PRAUSNITZ conducted the Vancouver Orchestra in a performance of Luigi Dallapiccola's *Piccolo (Little) Concerto for Piano and Orchestra* which was broadcast by the Canadian Broadcasting Corporation on September 1. MARION BARNUM (1951) appeared as solo pianist.

An article entitled "Primrose on Violas" by WILLIAM PRIMROSE was published in the July 1955 issue of the *Musical Courier*.

President WILLIAM SCHUMAN attended the world premiere of his *Credendum*, an orchestral work commissioned for the fifth national UNESCO conference held November 5-6 in Cincinnati. The work was performed at a special UNESCO concert by the Cincinnati Symphony Orchestra, Thor Johnson, conductor. Mr. Schuman's *Voyage*, performed by BEVERIDGE WEBSTER has been recorded on a Columbia release ML-4987, coupled with the Virgil Thomson Quartet No. 2 performed by the JULLIARD STRING QUARTET.

OSCAR SHUMSKY is preparing a performance of Respighi's *Concerto Gregoriano* to be performed with the Little Orchestra Society this Winter.

NORMAN SINGER has received a permanent appointment as Executive Director of Music Associates of Aspen and Dean of Aspen Music School.

WESLEY SONTAG conducted The Jacques Orchestra in two concerts, one at the South-West Essex Technical College on June 7, the other at Wigmore Hall, London on June 22, at which he presented the first performances in England of Quincy Porter's *Ukrainian Suite* and *Music for Strings*. Mr. Sontag's *Mock Morris Dance for Strings* was recently published by G. Schirmer.

BERNARD STAMBLER has received a Fellowship grant from the John Simon Guggenheim Memorial Foundation.

ROBERT STARER lectured at Colgate University (Hamilton, N. Y.) and at State Teacher's College (Fredonia, N. Y.) on July 14, 16. His *Five Miniatures for Brass* have been recorded by an ensemble conducted by DAVIS SHUMAN on a Monogram Record MEP-141.

EDWARD STEUERMANN participated in a memorial concert for Karol Rathaus, presented by Queens College of the City of New York in Carnegie Recital Hall on April 30. Also appearing in the concert was DAVID GARVEY (1949).

ANTHONY TUDOR was choreographer for the production of Gluck's *Orpheus* given in Greece last summer, after which he joined The Ballet Theatre in South America to work on the production of a new ballet.

ROSALYN TURECK has recently completed an extended tour of the British Isles, Scandinavia and Holland during which she appeared with

the London Symphony Orchestra, the Hallé Symphony and the Amsterdam Concertgebouw.

The Composers of Today concerts, which are directed by Miss Tureck, presented three evenings of contemporary music in the Town Hall Green Room on May 3, 10 and 17. Several first performances were presented, among them new works by ROBERT STARER and WALLINGFORD RIEGGER (1907).

ALFREDO VALENTI directed the Chautauqua Opera Association last summer for the 27th consecutive season. The performances were conducted by ALBERTO BIMBONI. This winter Mr. Valenti is continuing his work as director of the Adelphi College (Garden City, N. Y.) Opera Theatre.

Last summer LEO VAN WITSEN served as a faculty member of the Berkshire Music Center (Tanglewood) where he was in charge of the costume and make-up activities of the Opera Department.

FREDERICK WALDMAN conducted a special concert of American Contemporary Music, which included the premiere of Edgard Varèse's *Deserts* on May 17, as the closing event of the Bennington College (Bennington, Vt.) Symposium on Music and Art.

LOIS WANN is now serving as advisor for oboe and chamber music literature to the Junior Division of the Federated Music Clubs. Last summer she was a member of the artist-faculty of the Aspen Music School.

FREDERICK WILKINS has been elected President of the New York Flute Club. During the summer he served as chairman of the Woodwind Department of the Chautauqua School of Music and solo flutist of the Chautauqua Symphony.

Alumni Notes

(Note: The year given in the news items which follow indicates the last full year of attendance in the School.)

- 1907: WALLINGFORD RIEGGER was the subject of an article, "Dedicated Contemporary," which appeared in *Musical America* for May 1955. His *Music for Orchestra, Opus 50* was recently published by Associated Music Publishers.
- 1918: The first performance of KARL KRAEUTER's *Rhapsody-Caprice* was broadcast on February 21, 1955 over Station WNYC as part of the Station's Sixteenth Annual American Musical Festival. It was performed by the Krauter Trio: Karl Krauter, violin; PHYLLIS KRAEUTER (1925), cello; Joseph Wolman, piano.
- 1924: PETER J. WILHOUSKY, director of music in the New York City schools, received an honorary degree last spring from the New York College of Music.
- 1925: LOUISE TALMA, ESTHER WILIAMSON BALLOU (1943) and NORMAN GROSSMAN (1955) were among the composers who worked at the MacDowell Colony at Peterborough, N.H. last summer.
- 1928: JOSEPH MACHLIS' book, *The Enjoyment of Music*, has been published by W. W. Norton & Company, Inc., New York (\$4.90).
- 1933: PAUL NORDOFF's *Winter Symphony*, written on commission for the Louisville Orchestra, was given its premiere by the Louisville Orchestra, Robert Whitney, cond., on May 14, 1955.
- 1934: LEHMAN ENGEL is the conductor of the Broadway musical, *Fanny*.
- 1935: HENRY BRANT's cantata *December* received its radio premiere July 18 on the Municipal Broadcasting System. The work was performed by The Collegiate Chorale, conducted by RALPH HUNTER (1947). During the past year Mr. Brant has been the recipient of three significant awards: a John Simon Guggenheim Memorial Foundation Fellowship grant for musical composition; the Prix Italia for the best radio musical work of the past year, which was awarded for the cantata *December*; and an Arts and Letters grant from the National Institute of Arts and Letters.
- 1936: IRVING CHEYETTE has been appointed professor of music in the College of Arts and Sciences and the School of Education of the University of Buffalo (New York).
- 1937: JOSEPH HAWTHORNE has been appointed conductor and musical director of the Toledo (Ohio) Orchestra for the 1955-56 season, and JACQUES ABRAM is the new Chairman of the Department of Piano at Oklahoma College for Women, Chickasha, Oklahoma.
- 1938: ALICE HOWLAND is the speaker in a recent recording of Arnold Schoenberg's *Pierrot Lunaire*. The other performers are Lois Schaefer, flute and piccolo;

- DAVID KALINA (1955), bass clarinet; Edward Steuermann (faculty), piano; Donald Lituchy (current student), clarinet; ROBERT KOFF (1943), violin and viola; Seymour Barab, cello; and Arthur Winograd, cond. (MGM E3202)
- 1939: JULIA SMITH's book, *Aaron Copland, His Work and Contribution to American Music*, has been published by E. P. Dutton & Co. Her *Three Love Songs* and *Two Pieces for Viola and Piano* were given their first New York performance on February 24, 1955, at a Concert of Contemporary Music presented by EUGENIE LIMBERG DENGEL (1938), viola; GENEVIEVE ROWE (1939), soprano; ROBERT PAYSON HILL (1936) pianist; and Miss Smith. The concert also included the first New York performance of FRANCIS BUEBENDORF's (1936) *Three Pieces for Viola and Piano*.
- JAMES ROBERTSON, conductor of the Wichita (Kansas) Symphony was one of three winners receiving an advanced study grant from the American Symphony Orchestra League, which is made possible through a Rockefeller Foundation grant.
- 1940: DRUSILLA HUFFMASTER recently returned from a European tour during which she gave piano concerts in London, Amsterdam, The Hague, Copenhagen, Hamburg, Munich, Zürich and Milan. FREDERICK LOADWICK is now teaching voice at San Jose California State College.
- 1941: RICHARD BALES conducted the first performance of his cantata, *The Republic*, with the National Gallery Orchestra and the Church of the Reformation Cantata Choir, on June 5, 1955, at the National Gallery of Art, Washington, D.C.
- 1942: NORMAN DELLO JOIO's *The Ruby*, a lyric drama in one act, was given its world premiere by the Indiana University School of Music on May 13, 1955. WILLIAM MASSELOS has recently recorded the following for MGM Records: Schumann's *Kreisleriana* and Liszt's *Weinen Klagen Variations* (MGM E3132); Schumann's *Album for the Young* (MGM E3170); *Piano Music of Erik Satie* (MGM E3154); Ernest Bloch's *Four Episodes for Piano, Winds and Strings*, with the Knickerbocker Chamber Players, Izler Solomon, cond. (MGM E290). He has also been appointed pianist-in-residence at the Indiana University School of Music.
- Two other 1942 alumni also have new teaching positions. They are DAVID GARVIN, now instrumental music teacher in the Clifton (New Jersey) Public Schools; and ROLF PERSINGER, assistant principal violinist of the Chicago Symphony Orchestra, who has been named teaching associate in viola at the Northwestern University School of Music.
- 1943: ARTHUR GOLD and ROBERT FIZDALE have recorded Weber's *Pieces for Piano Four Hands*, Op. 3 and 60 (Columbia ML 4968). JULIUS HEGYI is the

new conductor of the Chattanooga (Tennessee) Symphony.

- 1945: BARBARA STEINBACH was the soloist in the Western premiere of Alan Hovhaness' *Concerto No. 5* for strings and solo piano at the Pacific Coast Music Festival, Santa Barbara, California, under the baton of Leopold Stokowski.

FRANCESCO DiBLASI has been appointed musical director and conductor of the Michigan Opera Company of Detroit.

JEAN BROWNING MADEIRA, contralto, is on an extended tour of Europe where she is appearing in major opera houses and on the concert stage throughout the continent.

- 1946: THEODORE BLOOMFIELD has become the permanent conductor of the Portland (Oregon) Symphony Orchestra. During a recent tour of France, Austria and Germany, MURRAY PRES-ENT gave piano recitals in Stuttgart, Fontainebleau and Salzburg. MARGARET TOBIAS, soprano, was named winner of the eighth annual American Theatre Wing Concert Award.

- 1947: JACK KIRSTEIN is the La Salle Quartet's new cellist. WILL G. BOTTJE, who received a Doctor of Musical Arts degree (composition) from the University of Rochester at the 1955 commencement, has been appointed Assistant Professor of Theory at the School of Music of the University of Mississippi. Other alumni in new teaching positions are: GERALDINE DOUGLASS, who is teaching piano at the Julius Hartt Musical Foundation, Hartford, Connecticut; EDYTH WAGNER,

teaching piano at Long Beach (California) City College; and JOHN COLBERT who has been appointed Assistant Professor of Music and Director of Bands at Middle Tennessee State College, Murfreesboro, Tennessee.

- 1948: Three 1948 alumni have new teaching positions. WILLIAM DRUCKENMILLER is teaching woodwinds and theory and conducting the orchestra at Northeastern State College, Natchitoches, Louisiana. WILLIAM GASBARRO has been appointed to teach at the Walnut Hills High School in the Greater Cincinnati school system. KENNETH WENTWORTH, a Sarah Lawrence College faculty member, has been appointed head of the theory department of the newly organized Center Music School, Yonkers, New York, a division of the Bronx House Music School.

- 1949: MILTON SALKIND and his wife, PEGGY (1948), were the soloists in the West Coast premiere of Britten's *Scottish Ballad* for two pianos and orchestra with the San Francisco Symphony, July 28, 1955.

JOHANNES SMIT is now Assistant Professor of Music, The King's College, Briarcliff Manor, New York; JOHN DELEVORYAS is Assistant Professor of Piano, San Jose (California) State College; and ANNE COON is teaching at the Grier School, Tyrone, Pennsylvania.

- 1950: DAVID BAR-ILLAN has recorded Paul Ben-Hayim's *Suite for Piano, Op. 34* and Liszt's *Hungarian Rhapsody No. 2*

(Kingsway 211). DAVID MONTAGUE has been appointed Concertmaster of the Boston "Pops" Orchestra for its first trans-continental tour. MAURICE BONNEY has been appointed as Associate Conductor to Leopold Stokowski of the Houston (Texas) Symphony Orchestra for the 1955-56 season, and WILLIAM CRAWFORD is the new Organist-Choir Director of the Hood Memorial A.M.E. Zion Church, New York City. Two 1950 alumni are in new teaching positions. ROBERT BOUDREAU is Associate Professor of Instrumental Music at Duquesne University, Pittsburgh, Pennsylvania; and PAUL PARADISE has been appointed string instructor in the Boston City Public Schools.

- 1951: The second week of October saw the Town Hall, New York debuts of pianists JOEL ROSEN and ESTHER FERNANDEZ. JAMES L. PERKINS is a cellist with the St. Louis (Missouri) Symphony Orchestra and LESLIE DREYER is a violinist with the National Symphony Orchestra, Washington, D.C. GLORIA BUGNI received a Master of Music degree in music literature from the University of Rochester at the 1955 commencement. GEORGE POWERS is now organist and choir master of St. Marks Church-in-the-Bouwerie, New York City. MARGA RICHTER has recorded *Piano Music for Children by Modern Composers* for MGM (MGM E3181).

JACQUES MONOD and his wife, BETHANY BEARDSLEE, are

president and secretary respectively of Contemporary Composers Catalogue, Inc., a new organization making an extensive catalogue of contemporary music available in black line reproductions.

- 1952: JOYCE FLISSLER, violinist, has been chosen as exchange artist for 1955-56 to appear in Brazil, Mexico and France under the International Exchange Program of the American National Theatre and Academy; HALL OVERTON has been awarded a Guggenheim Memorial Fellowship in Composition for 1955-56; and RICHARD HOWE, working for the degree of Doctor of Musical Art at Eastman School of Music, has been awarded a Graduate Teaching Fellowship for 1955-56.

CHARLES WADSWORTH, pianist, made his New York debut at Carnegie Recital Hall on October 29, 1955.

Two 1952 alumni have been appointed to new teaching positions. JOHN MAGNUS is Assistant Professor of Music at the University of Colorado, Boulder, Colorado; and DAVID COHEN is Instructor of Theory at the University of Alabama, Tuscaloosa, Alabama.

LEE CASS, bass-baritone, has been awarded a second-year prize by the Marian Anderson Scholarship Fund.

- 1953: Alumni in new teaching positions are FLORENCE DEUTSCH MOED, pianist, at the Music School of the Henry Street Settlement, New York City; JAMES HUSTIS, teacher of brass instruments, Morning-side College, Sioux City, Iowa;

YOSHIKO KELLEY, part-time music teacher, Alpine (New Jersey) Public School; ROBERT K. CLARK, music teacher, Westover School, Middlebury, Connecticut; and ROBERT WITT, Director of Music, Foxhollow School, Lenox, Massachusetts.

The first performance of KENNETH SCHMIDT's *Symphony for Brass* was presented in the Music in the Making Series at Cooper Union and broadcast over Station WNYC as part of the annual WNYC American Music Festival on February 13, 1955.

JACK ROMANN has become a Field Representative in the Civic Concert Service of the National Concert and Artists Corporation, and PEYTON HIGGISON is the recipient of the High Fidelity Magazine Scholarship awarded at the Berkshire Music Festival, 1955 season.

1954: BETTY-JEAN HAGEN, violinist, and John Browning (current student), pianist, won Leventritt prizes which give them solo appearances with the Philharmonic Symphony of New York and other leading orchestras. Other 1954 prize winners are JACOB DRUCKMAN, who received the Samuel Wechsler commission at the Berkshire Music Center, and will write a work for solo violin and chamber group to be performed at Tanglewood next summer; and ANNA MARIE ARMOCIDA, pianist, who won the Enola M. Lewis Scholarship of the Tuesday Musical Club of Pittsburgh. She was also a winner in the auditions

of the Lexington Avenue YMYWHA, New York City, and will appear in its 1955-56 concert series.

In new orchestra positions are JACK HELLER, who was appointed concertmaster of the Toledo (Ohio) Symphony Orchestra; TOM GROVE, bassoonist, who has been engaged by the Boston Pops Orchestra for its winter tour; and GEORGE FOSS, trumpet, now with the National Symphony Orchestra, Washington, D. C.

LEONORE V. GLICKMAN has been engaged under a two-year contract to sing leading roles with the Freiburg (Germany) Municipal Opera, and ROBERT RUE has been signed by the New York City Opera Company for its 1955-56 season.

Three 1954 alumni are at new teaching posts. REGINA SHAUGHNESSY has been appointed head of the organ department at Mount Mercy College, Pittsburgh, Pennsylvania; LORETTA KOGUT is teaching voice at Northport (New York) High School; and DALLAS HASLAM has been appointed Associate Professor of Piano at Texas Technological College, Lubbock, Texas.

In Rome, Georgia, CHARLOTTE KEY is the new Organist-Choir Director of the First Baptist Church.

The Alard String Quartet (SEYMOUR WAKSCHAL, DONALD HOPKINS, violins; ARNOLD MAGNES, viola; GEORGE SICRE, cello) is under contract with National Concert and Artists Corporation for 1956-57. It recently won a Young Artist chamber music award in the

National Federation of Music Clubs contest and will have a sponsored Town Hall debut recital.

1955: Six June, 1955, alumni received Fulbright grants for study abroad. They are SILAS A. BAKER, GEORGE G. BENNETTE, SARAH DUBIN, SYLVIA FOODIM, DOROTHY E. LEWIS and JAMES MATHIS. DARRELL MATTHEWS is the holder of a Teaching Fellowship in violin at Smith College, Northampton, Massachusetts. FRANZ BIBO, conductor of the City Symphony Orchestra of New York, won an advanced study grant from the American Symphony Orchestra League. In all, three winners were named.

MARY MACKENZIE, contralto, won the Walter W. Naumburg Award and as a result, appeared at Town Hall on December 13, 1955. She also won a diploma at the Concours Int. d'execution musicale at Geneva. ARABELLA HONG, soprano, won the eighth annual JUGG Inc. Award. The winner receives a debut recital at Town Hall.

In new orchestral positions are JOSEPH DE ANGELIS, french horn, now with the New Orleans (Louisiana) Philharmonic Symphony; DAVID KALINA, clarinet, with the Houston (Texas) Symphony Orchestra; RICHARD REISSIG, french horn, with the Baltimore (Maryland) Symphony

Orchestra; TIBERIUS KLAUSNER, concertmaster of the Kansas City (Kansas) Philharmonic Orchestra; and JEAN BROWN WAIT, violin, with the Fresno (California) Philharmonic Orchestra.

Five 1955 alumni have new teaching positions. WILLIS A. STEVENS, JR. has been appointed instructor in piano at the Salem College School of Music, Winston-Salem, N. C.; MARGARET A. MCCOY is teaching at the Eastern New Mexico University School of Music; RAYMOND PAGE is Assistant Instructor in Violin and a member of the faculty string quartet at Ohio State University; GERSON YESSIN is Instructor of Piano at Rollins College, Winter Park, Florida; and GERTRUDE SUPER is teaching piano at the Baldwin School, Bryn Mawr, Pennsylvania.

MARY ELIZABETH FREEMAN, violin was one of the winners of the Music Education League Competition. The recipients are eligible to appear as soloists with the Little Orchestra Society, Thomas Scherman conducting, at Town Hall, January 31, 1956.

MARY MACKENZIE, contralto and Martin Canin (current student), pianist have been awarded management contracts by the National Music League.