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Music in Stefan Zweig's Last Years

Some Unpublished Letters

by Harry Zohn and Jean-Pierre Barricelli

Two fundamental aspects of the life and work of the Austrian writer Stefan Zweig are poignantly revealed in two sets of hitherto unpublished letters to the musicologists Alfred Einstein and Madame Gisella Selden-Goth. The first is the vital part that music and the collection of music manuscripts played in the last decade of his life, and the second, his reaction to a rapidly disintegrating Europe, the growing feeling of exile and homelessness which culminated in his final tragedy. The period covered by this correspondence may be termed the twilight of a "great European." The menacing course of world events in the mid-thirties led the Austrian writer to abandon his beautiful Salzburg home where he had lived since shortly after the end of the first World War. It was an ever-growing sense of doom that caused him to give up many of his old pleasures, such as manuscript-collecting, along with many of his old associations, and to travel about restlessly (even though he had become a British subject and England could be considered his domicile during most of this period).

The correspondence with Alfred Einstein comprises fifty letters and cards dating from December 1930 to September 1941.¹ It would be possible to offer many reasons why Zweig was drawn closely to Einstein, but foremost, undoubtedly, was the kinship he felt to

¹ This correspondence is in the possession of Alfred Einstein's widow, now a resident of El Cerrito, California.

a person who was steeped in Mozart, to an expert whose wide-ranging Mozart activities included many fine editions and keen critical studies, not to mention what Zweig considered Einstein's *magnum opus*, his revision of the Köchel-Verzeichnis.

Zweig considered Mme. Selden-Goth another kindred spirit. His correspondence with her includes sixty-three letters and cards² ranging in time from June 1935 to Christmas 1941, just two months before his suicide. She is an impassioned music collector, historian and editor who lived in Florence prior to the second World War, spent the war years in the United States, and returned to Italy subsequently. Her friendship with Zweig, as with Einstein, had been of long standing; the Austrian writer considered her a widely-traveled and cultured "good European" and fellow collector. What makes the letters to these two correspondents alive, both humanly and dramatically, are on the one hand his reactions to the world situation, notably his increasing perturbation and pessimism, and on the other his profound knowledge of, and abiding interest in, music and musicians. These two aspects face each other, as it were, like forces of good and evil, one seeking to deject and destroy, the other to encourage and edify that sensitive entity that was the soul of Stefan Zweig.

It has been justly remarked that Zweig's ultimate tragedy might have been averted if he had been able to maintain his musical interests during his final crisis. The truth of this hypothesis becomes quite evident when one examines the musical references pervading these letters: the dominating figure of Arturo Toscanini, the author's eagerness to mediate in musical matters even after he had abandoned his world-famous manuscript collection, his helpful personal interest in Einstein's Mozart studies, and his frequent initiative in developing musical projects. His very last letters contain almost no such references nor do they indicate even the physical possibility of pursuing any such interests. Instead, we read with sorrow of his progressive disillusionment with the world.

As has already been indicated, it was probably Mozart who brought Einstein and Zweig close together. The former's scholarly stature, for Zweig, was symbolized by his edition of the Köchel-Verzeichnis, published in Leipzig in 1937, an accomplishment to

² Now deposited in the Houghton Library, Harvard University, Cambridge, Massachusetts. (Quotations from all letters are given in the authors' translations.)

which he referred on May 24 of that year as "a work that, I feel for certain and without rancor, will survive the whole pack of mine." But long before this, his desire to bring Mozartiana to his friend's attention is quite clear. In September, 1931, he called his attention to a thirty-page diary of Mozart's son, which was on sale; in March, 1932, he told him of an unknown Mozart piece he had seen in the possession of Schumann's grandson — a possible inclusion in Einstein's forthcoming bibliography; in April, 1935, he asked him to stop to see a Mozart archive in Vienna; in March, 1935, he called his attention to a Mozart aria in his autograph catalogues and induced him to work at his Salzburg home, presumably to pursue the completion of that very *magnum opus*, the Köchel; a one-page sketch of Mozart's Horn Concerto, offered for sale by someone in Paris, and bought by Cortot, was the subject of a letter in November, 1936, in which he also directed the musicologist's attention to the Glasgow Mozart collection. And even after the publication of the Köchel, similar references keep appearing: in a letter of August, 1937, he made mention of all his Mozart manuscripts that were being sold by the Viennese dealer Heinrich Hinterberger,³ but even this sudden and, one assumes, painful separation from his cherished autographs did not prevent him, sometime after November, 1938, from relating with a fair measure of excitement how in Philadelphia he had discovered an unknown little sketch by Mozart along with two letters of the composer's sister, one of which included a poem the former had written for her marriage. And what overtones of admiration one hears in December, 1939, even while disillusionment continues to set in, when he read the negative notation in the catalogue of the firm of Breslauer which proved the stature of his friend as a Mozart scholar: "unknown to Einstein"!

The two men were always on the alert to do each other favors. The story of a very special publication is a good illustration of this. Einstein once introduced Zweig to the writer and collector Speyer,⁴ a contact which led to Zweig's acquisition in the summer of 1935 of the original manuscript of the Mozart-Goethe song *Das Veilchen*. He thereupon prevailed upon his publisher, Herbert Reichner, to issue it in a limited facsimile edition, which delighted many biblio-

³ Cf. Herr Hinterberger's Catalogues IX and XX, issued in Vienna 1936-1937.

⁴ Cf. A. Einstein's article "Die Sammlung Speyer" in *Philobiblon* (Vienna), Vol. VIII, No. 4, 1935, pp. 155-8.

philes.⁵ What enhanced the desirability of the edition was that he asked Einstein to write an historico-critical introduction. This particular manuscript always remained especially close to Zweig's heart; it was one of the few pieces he kept after the dissolution of his famous collection. No better memento of his earlier interests and association with his friend could he have retained than this one. After his death and until recently, it remained in the possession of Zweig's first wife, Friderike.

The story of the *Veilchen* is an example of Zweig's eagerness to develop projects, to spark musical activities, and of his desire to collaborate in them personally. Once he bespoke Einstein's interest in an international publishing project in several languages: three volumes that would present the creative process in art and would show "on the basis of well-organized biographical, autobiographical, epistolary and illustrative material how the various musicians really composed, the artists painted, and the poets wrote." To be sure, Zweig foresaw the negative conclusion that there are no laws for the creative process, but he considered the project in itself both interesting and worthwhile. He would write a comprehensive introduction for all three tomes, while Einstein would be responsible for putting together the book on music. Zweig was quite certain that the work would be definitive for decades, and his careful selection of composers, among them Gluck, Verdi, Wagner, Mozart and Beethoven, would make it internationally acceptable. He went so far as to caution Einstein, who agreed to the project, against presenting too many Germans, and advised him to include some extremist — Schoenberg, for instance — instead of Brahms. Even though nothing came of this grand project, it is revealing to learn how earnestly Zweig wanted to associate himself with the musical field and immortalize, as it were, his unquenchable passion for music by promoting something on an international level that would have a universal appeal. In one letter he stated quite unmistakably that even if immediate responses to music are not so plentiful, good musical works have greater permanence than literary works.

Zweig again showed his eagerness to promote musical projects when, in the late 1930's, he became one of the editors and advisers of *Forum-Bücher*, a paperbound series of German books published

⁵ Another facsimile edition of this work, with an introduction by Paul Nettl, was issued by Storm Publishers, New York, in 1949.

jointly by the houses of Bermann-Fischer, Querido, and Allert de Lange in Stockholm and Amsterdam. At that time, he suggested that Einstein compile a volume of letters of German composers accompanied by an introduction and a commentary. This time the plan materialized, and the volume appeared under the title *Briefe deutscher Musiker*.

On November 28, 1936 (his birthday), Zweig was presented the opportunity of becoming directly involved in a musical publication: Mme. Selden-Goth suggested that they collaborate on a little book about Beethoven. The reaction was most enthusiastic, for it was no secret that for years he had planned somehow to interpret Beethoven the man. Unfortunately, this particular desire was never realized. Thus Zweig's only direct contributions to music literature remained on the modest, however deserving, side: a preface to Paul Stefan's book on Toscanini; several short essays on friends like Busoni and Bruno Walter; the long poems *The Conductor* (a poetic portrait of Gustav Mahler) and *The Singer* (inspired by Madame Cahier); and sketches of a pageant entitled *The Origin of Music*. It should be mentioned also that after the death of Hugo von Hofmannsthal, Zweig became Richard Strauss' librettist, putting the finishing touches on *Arabella* and writing for him *Die Schweigsame Frau* (adapted from Ben Johnson).⁶

However unsuccessful, Zweig's good will and altruism made him a very active mediator, almost a manager, whose interest it was to introduce Einstein to his own publishers. He frequently spoke to Newman Flower of Cassell's in London, Ben Huebsch of the Viking Press in New York, and Herbert Reichner in Vienna about his musicologist friend. He tried to persuade them to publish Einstein's book on madrigals, for example, a difficult enterprise for any publisher; he took it upon himself to introduce the musicologist to Julien Cain, director of the Bibliothèque Nationale of Paris; he made an effort to get Mr. Flower interested in Einstein's history of music; in short, the agent-mediator did everything in his power to promote works of music and music criticism which he deemed in any way meritorious, as if he grew in self-realization every time he came into contact with this particular art. That the *Veilchen* was the

⁶ Cf. Franz Trenner, *Richard Strauss: Dokumente seines Lebens und Schaffens*, C. H. Beck, München, 1954, pp. 228 ff., for an account of the tempestuous history of the latter work.

only Einstein item printed by Zweig's publishers is irrelevant; what is impressive is the attitude of the Austrian man of letters toward the art for which he evidently felt the greatest affinity. His beloved manuscript collection bears ample witness to this, especially when one notices the predominance of musical manuscripts during the later years of the collection. And even after he had disposed of it, Zweig kept up his interest in manuscripts and actually acquired a few — by Mozart, Wagner, Weber and Debussy. Above all, he took a vicarious pleasure in Gisella Selden-Goth's collection. In many of his letters he advised her on the acquisition of choice items, repeatedly acting here too as mediator and exchanging little collector's joys with her. Congratulating her on the purchase of a Haydn manuscript, Zweig wrote in August, 1935:

In these items one must not begrudge oneself such little joys now and then, because one cannot have the big joy, the "high C," anymore.

Also in his letters to Einstein he keeps mentioning musical manuscripts — by Gluck, Beethoven, Handel . . . — which he thought would be of interest to his friend. The dissolution of his own collection notwithstanding, Zweig was unable to resist a bargain, especially one in the field of music.

One cannot hope to appreciate the meaning that music held for Stefan Zweig without being aware of the role played by Arturo Toscanini. The writer's great love and admiration for him are touchingly reflected in his correspondence to fellow-admirers of the fascinating Maestro. To him, Toscanini was the symbol of his beloved, vanishing "world of yesterday," a world made worth living in by the uplifting and fraternalizing powers of music. Referring to his last year in Salzburg, Zweig wrote to Mme. Selden-Goth on July 7, 1936:

This past year it was a mysterious heightening of enjoyment to me to feel that the Toscanini world is functioning freely for the last time.

It is not unusual, then, that on the occasion of the Maestro's seventieth birthday in 1937, Zweig, still the literary, musical and personal mediator and arouser of appreciations, sought to arrange a fitting birthday salute for him. In an undated letter from this period he wrote to Mme. Selden-Goth:

The nicest thing would have been to raise enough money for a Toscanini Foundation — a sort of Nobel Prize for music, which could be conferred by him during his lifetime and by

a committee afterwards. But to collect funds would take time and the genius of a [Bronislaw] Hubermann.

Mme. Selden-Goth's comment after Zweig's death is impressive: "Stefan Zweig comprehended as no one else Toscanini's loyalty to musical and ethical greatness. Toscanini the man revealed his soul to him more closely than he would have to a mere musician."⁷ There is no doubt, therefore, that the Austrian eagerly welcomed every opportunity to see and hear the Italian, and his letters to both correspondents mention concerts and personal meetings in Milan, London and New York — experiences which allowed him to sense perfection in an imperfect world. How symptomatic is that letter to Einstein of May 24, 1937, in which he tells of an unforgettable rehearsal he had attended, one in which he took a "Toscanini bath" that cleansed his soul from daily cares!

In some respects, the disintegration of his "world of yesterday," of his "Toscanini world," manifested itself in unfavorable reactions, expressed in no uncertain terms, to the famous music festivals of his own Salzburg. Once, in a letter to Mme. Selden-Goth dated March 3, 1938, the writer criticized the Maestro for withdrawing from the Salzburg Festival, but rejoiced at having cut his own ties with his erstwhile home:

Toscanini's cancellation was well-meant but premature, and a tactical blunder. He shouldn't have abandoned Austria while it still resists; the only result is going to be that Furtwangler and Strauss will turn Salzburg into a German festival town this year already. Fortunately, I long ago detached myself from that city. A god or devil has granted me clear vision and saved me from being turned into a fool by those closest to me.

The music lover Zweig's attitude toward the Salzburg Festivals was ambivalent. In happier days they had occasioned reunions with admired friends like Toscanini and Bruno Walter, but in later years he came to resent the commercialization of these art festivals and their disturbance of his own work, and sought to absent himself from the city while they were in progress. Again to Mme. Selden-Goth he wrote from Marienbad on August 19, 1935:

As for Salzburg, I am sorry to have missed two or three musical events and four or five people, but I am happy to have evaded all the hustle and bustle. Trying to force down in one gulp just about all the people we know in Europe would certainly have given us mental indigestion.

⁷ "Stefan Zweig und die Musik," *Aufbau*, New York, Vol. I, No. 10, March 6, 1942.

And on May 21, 1937, to the same correspondent:

I can understand very well that after a Florence Music Festival you have no desire for a Salzburg one. Nothing is more dangerous than the festive becoming a regular institution, the formerly extraordinary becoming a scheduled annual event, with Mozart as the fixed summer menu.

But a far more devastating symptom of Zweig's moral sickness and disillusionment with the world had come in 1935 when, moving to London, he decided to dissolve his world-renowned manuscript collection.⁸ In a letter to Mme. Selden-Goth from London dated April 18, 1936, he gives his reasons for this surprising action:

I had a number of reasons for dissolving my collection. The first is the reorganization of my life. Here in my London flat I should not have the possibility of putting up the whole collection. There isn't even room for Beethoven's writing desk. Secondly, I really lack the time to keep on collecting in my old style. Thirdly, the collecting of literary and musical documents with the idea of historical completeness no longer seems the proper thing to me. So I have limited myself to some few items to which I really have a personal relationship; each of these pieces, such as Mozart's "The Violet" and a sheet from the manuscript of "Faust," represents a genre at its finest. Added to this were considerations which grew in importance with the years; I mean the problem of what was to be done with my collection after my death. Originally I thought of bequeathing it to some museum with the stipulation that it be continued. But I have certainly lost all desire to give anything to a German museum or to German interests generally. So I put behind me this collection as well as my house and many other things of my past, and have felt freer ever since. Seldom before have I had as strong a feeling that I have done the right thing as after this decision.

Whatever his rationalizations, however, it seems that this incident had deeper psychological connotations: it was an act of frustration, of self-negation, closely paralleling the many tragedies that a disintegrating world made manifest to his eyes. In a way this action too, even if self-imposed, contributed to the disappointment which engendered that feeling of homelessness and pessimism so prevalent

⁸ On this collection, cf. Harry Zohn, "Stefan Zweig as a Collector of Manuscripts," *German Quarterly*, Vol. XXV, No. 3, May 1952, pp. 182-91; G. H. Thommen-Girard, "Stefan Zweig als Autographensammler," *Das Antiquariat*, Vol. X, No. 17-18, September 1954, pp. 205-8.

in Zweig's later years. "We have lost more than Austria herself," he wrote to Einstein on May 7, 1938, after the Nazi aggression, "but with her our entire effectiveness. . . ." Furthermore, the indignities to which creative people were subjected — not finding publishers, being hounded, etc. — were a final blow to the fine sensibility of the generous writer. These were foul conditions under which work was an impossibility; these were evils that encroached upon the world of beauty whose essence is peace and purity. When Einstein was compiling his volume of music letters in 1938, his friend wrote to him on August 27: "In spite of your embitterment, I should advise you not to include anything aggressive in your introduction. Let us at least keep the world of music pure and free from this cacophony of politics." Unfortunately, Zweig himself never found it possible to achieve such peace and purity; on the contrary, tragedy and evil marked a crescendo of frustration and disillusionment in his final years. For this reason, Mme. Selden-Goth has expressed the belief that more music in his last days could have saved Stefan Zweig. "A chamber music ensemble playing in his home, or the opportunity to listen now and then to an orchestra led by one of his master-conductor friends, might have eased the tension of his racked brain, constantly brooding over a bleak personal future and a vision of humanity in agony."⁹ But this was not to be; the forces of despair slowly blotted out those of encouragement.

Such, then, is the secret human drama behind Zweig's correspondence with Alfred Einstein and Mme. Gisella Selden-Goth. Through it, these letters acquire lasting significance, and become a not unworthy memorial to Stefan Zweig the "musician," for they illustrate clearly the integral part of his life that was music.

* * *

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⁹ Gisella Selden-Goth, "Stefan Zweig, Lover of Music," *Books Abroad*, Vol. 20 No. 2, Spring 1946, p. 150.

The Music of William Bergsma

by Abraham Skulsky

William Bergsma's music has many unusual aspects. Although in every way contemporary in style, it does not conform to any of the major trends which underlie the musical development of our time. While Bergsma's thinking is neither traditional nor conservative, it also cannot be classified with any established style of today or the recent past. Our general conditioning leads us to judge today's composers primarily in terms of their use of materials invented and established by the important figures of the preceding generation (Stravinsky, Schoenberg, Bartók, Hindemith and others), but judgement in these terms cannot be applied with ease to Bergsma. This still young composer has succeeded in blending several styles into a language which is markedly individual.

Bergsma's music is primarily linear; he is both a lyricist and a contrapuntist. He possesses not only melodic inventiveness but also a highly-developed organizational ability. Although often poetic and meditative, his music has great structural strength and unity as well as a clearly-defined logic. One very notable aspect of his music is its character of intimacy. Bergsma has a discerning ear for timbre and subtle combinations of sound, and he is greatly concerned with harmonic spacing as well as harmonic weight. Thus he rarely extends any medium to its fullest virtuoso possibilities. Unlike so many of today's composers, Bergsma never seeks to exploit the full range of possible expressive force or sonorous effects.

In 1937, at the age of sixteen, Bergsma wrote the *Paul Bunyan Suite* for the high school orchestra in Burlingame, California. The three movements are entitled *Dance of the Blue Ox*, *Country Dance* and *Night*. Even in this early work, which is still part of the repertoire of many school orchestras, indications of the composer's individuality are evident. There is an evident search for clarity and, what is rare for an early work, a lack of over-orchestration. The second and third movements reveal Bergsma's melodic gifts, while the last one shows his ability to create and sustain a mood by the simplest means.

Bergsma's choice of media is in itself somewhat indicative of the qualities of his music. Among his works, perhaps the most important are the three string quartets; a symphony in which his organizational talent is convincingly demonstrated; *Music on a Quiet Theme* (for orchestra) and *The Fortunate Islands* (for string orchestra); a series of choruses and songs which reveal his lyric gifts; *Tangents*, a large work for piano; and the full-length opera *The Wife of Martin Guerre*, which in many respects represents a fusion of those qualities evidenced by his earlier works.

Bergsma's development as a structural contrapuntist can be seen in the three quartets. The First Quartet was written in 1942. In the first movement, marked *Resolutely*, Bergsma develops a passionate theme through close-knit contrapuntal writing, rhythmic transformation and development of thematic fragments. The second movement, a very fast Scherzo in $\frac{3}{4}$, is striking in its rhythmic and dynamic contrasts. The third movement, marked *Quietly*, is very short. A beautiful melodic line is first stated simply by the first violin and then accompanied with derivative figures by the other instruments. A rise to a *fortissimo*, followed by a quick *diminuendo* and a re-statement of the opening theme, closes the movement. The fourth movement, *Rough, with vigor*, presents two motivic ideas which are developed during the first half of the movement. The contrasting second section (*slower*) is simpler in texture; the writing is thin and rhythmically uncomplicated — an even pattern of eighth and quarter notes in the second violin and viola, quarter half notes in the first violin, half and whole notes in the 'cello. This section stands in marked contrast to the rhythmic intensity and complexity, the rather more complicated scoring and fuller sonority of the opening. The movement ends quietly with a reminder of the motivic ideas of the beginning.

In his Second Quartet, composed in 1944, Bergsma presents his materials with a greater economy and contrapuntal development. The opening Adagio introduces the thematic materials of the first

movement, and is followed by an Allegro molto, similar to a classical sonata-allegro movement in structure. Fragments of themes are used as material for development, and one is particularly impressed by the breadth of Bergsma's lyrical invention. The second movement is an Interlude (*poco scherzando*) notable for its poetic quality. The third movement opens with a long sustained melodic line of extraordinary expressive beauty which provides the materials for contrapuntal variation. This leads into a second section (*poco movimento*) in which the original material is contrapuntally transformed still further. An irregular rhythmic accompaniment leads to a re-statement with highly decorative figures. After a climax the movement closes with an adagio, based on materials derived from the preceding section.

Example 1A

Andante poco adagio (♩=50)

p *f dim. molto* *ff molto* *f dim. molto* *f dim. molto*

trem. *pp* *pp* *pp*

meno adagio (♩=54)

p *pp* *pp* *pp*

Example 1B



The final Presto is built upon a short theme which is treated canonically. The tight handling of this material has a marked Beethovenian character.

Bergsma composed his Third Quartet in 1953. In this work the composer is in full possession of the art of integrating contrasting materials. The first movement (*Moderato*) opens with a long expressive theme for unaccompanied violin. The rhythmic and contrapuntal transformations of this theme form the basis of the movement.

Example 2A



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The examples from the Third Quartet are copyright © 1956 by Carl Fischer, Inc., New York, Publishers and are reprinted by permission.

Example 2B

Poco più mosso (♩ = ca 116)

mp dolce

The second movement (*Presto*) is notable for its rhythmic vitality and the tightness of its organization. The rhythmic qualities of this movement are original and effective. While in many of his other works the rhythmic writing does not call attention to itself, in this movement the rhythmic design is highly imaginative and splendidly controlled. Another interesting feature of the movement is the discerning use of contrasting timbres. Although Bergsma seldom writes virtuoso instrumental lines, he is extremely sensitive to the specific quality of every sound and every combination of sounds. This movement is inventive in every sense. Note the *piu pesante*, in which the rhythmic idea is transformed into a motif of great dramatic power; the sudden *legato pianissimo* which prepares the return of the first principal idea; and, at the end, the transformation of the rhythmic material into a lyric theme. The third movement is characterized by the wealth of its lyric materials and by its contrapuntal elaboration. The principal melodic idea, as is often the case in Bergsma's music, is extremely expressive, and provides the material for the four principal sections. The third section of this movement is notable for its accompaniment in figuration, which creates an atmosphere not unlike that of certain passages of Bartók's "night music."

From a technical standpoint, the short work for orchestra, *Music on a Quiet Theme*, can be considered with the quartets. Composed in 1942, this work also reveals Bergsma's lyric gifts and his command of the techniques of contrapuntal variation. Again he demonstrates his economy of means, deriving the materials of the entire

work from the opening theme. Except for a section near the end where the work grows in excitement, the underlying mood is one of repose and quietness achieved through a transparent orchestration.

The Fortunate Islands, for string orchestra, was composed in 1947. It is in many respects unlike any of Bergsma's other works. In place of strict horizontal writing, the musical language employed here is a very special sort of vertical technique. What one notes especially are the short motivic ideas, the harmonic configurations, the small basic rhythmic figures and the well-knit structure. Each of these elements retains its autonomy throughout the work, and each in turn acquires the principal role or is combined with others in various superpositions. Vertical dynamic contrasts, indicative of Bergsma's sensitivity to variety of sound, are strongly evident in this work. The general character of the work is kaleidoscopic, with great variety and quick succession of various moods — remoteness, tranquility, drama, joy.

Example 3

(♩ = 66-72)

The musical score for Example 3 is written for a string orchestra. It consists of five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Bass. The tempo is marked as (♩ = 66-72). The key signature has one flat (B-flat). The score is divided into three measures. The first measure features a solo violin part (Vln. 1) with a melodic line and a tutti pizzicato (pizz.) section for the other strings. The second measure continues the melodic development with dynamic changes from *mp* to *p* to *pp*. The third measure concludes with a *mp dolce* section for the violins and a *poco* marking. The Viola and Violoncello parts provide harmonic support with sustained notes and some melodic fragments. The Bass part includes a *LAST STAND* instruction and a *f* (forte) dynamic marking at the end.

Certain characteristics of *The Fortunate Islands* are found in Bergsma's only full-scale orchestral work, his First Symphony (1949). The treatment of materials is basically harmonic (especially in the second and third movements) rather than contrapuntal as in the quartets. In some respects the work more closely resembles a suite than a purely structural symphony. The work is divided into two large sections separated by a short Interlude. The movements are: Prologue and March; the Interlude; Aria, which continues without a break into an Epilogue. Certain things can be said technically about the work. From a melodic standpoint the Symphony is quite reasonably diatonic; harmonic variety and tension are brought about by the contrapuntal opposition of tonalities rather than by chromaticism. The scoring concentrates on the individuality of instrumental timbre, but there is little strictly solo writing: for example, the woodwinds are usually not used as a section, but as a choir of oboes or flutes or double-reeds. A prominent rhythmic influence has been that of American speech. There is a certain thematic reference between movements (particularly the Prologue and Epilogue) but the work is not aggressively cyclic. It is not a neo-classic work; the March is not that of Sousa, nor the Aria that of Bach.

In the catalog of Bergsma's works there is one other work of purely instrumental character, the large piano work *Tangents*, composed in 1951. This is a collection of ten character pieces with a prologue and an epilogue. The pieces are evocative and descriptive, although each is formally self-contained. The piano is used to the full extent of its resources. In scale *Tangents* can be compared to the large piano works of Robert Schumann or Claude Debussy, although stylistically there is little connection. The general structure of the work is as follows: *Fanfare*, gay and dance-like; *The First Prophecy* (from *Zephaniah*), declamatory and rhythmic; *The Second Prophecy* (from *Micah*), with marked lyricism treated contrapuntally and with figuration; *Unicorns*, which may perhaps best be described as playfully violent; *Fishes*, a quiet, melodic and simple piece; *Mr. Darwin's Serenade* which has the character of a toccata; *The First Masque*, transparent and harmonic in texture; *The Second*

The example from *The Fortunate Islands* is reprinted by permission of Carl Fischer, Inc., New York, Publishers.

Masque heavy and rhythmic in contrast to the First. The character of the three following pieces is indicated by their titles: *For Nickie Happy*; *For Nickie Angry*; *For Nickie Asleep*. Finally there is the concluding *Fanfare* which uses the same materials as the opening one.

In no other work is the intimate character of Bergsma's music better illustrated than in this collection of piano pieces. For while it is relatively simple to write descriptive and evocative music in an extended formal structure utilizing large instrumental or vocal forces, to do so in small character pieces for only one instrument is quite another matter. A complete mastery of all the materials involved is necessary, and Bergsma demonstrates in this work that he possesses the mastery. *Tangents* constitutes a remarkable link between the tightly-knit structural strength of the quartets and the compositional freedom of the songs and choruses.

It is surprising that despite his great lyrical gifts, Bergsma did not write more extensively for the voice until he undertook the composition of his opera *The Wife of Martin Guerre*. Among his most successful works one must include the set of *Six Songs* on poems by e e cummings, the song *Lullee, Lullay* on a poem by Janet Lewis, and the three choral pieces. In all these works, Bergsma demonstrates a natural feeling for vocal writing, an extraordinary gift for creating mood and an ability to communicate the meaning of the text. The *Six Songs*, composed in 1945, present a variety of moods in a variety of treatment. The accompaniments of some are freely composed and independent, while in others the piano part is wholly subordinate to the vocal line. Number 1 ("When God lets my body be") exhibits an effective use of dramatically contrasting dynamics. Number 2 ("Doll's boy's asleep") is tranquil and remote. Number 3 ("Hist whist") is a light Scherzo in which the alliteration of the text forms part of the musical content. Number 4 ("Thy fingers . . ."), meditative and extremely lyric, is accompanied contrapuntally. Number 5 ("It may not always be so") is a poignant love song which recalls the drama of the opening song of the set. Finally, Number 6 ("Jimmie's got a goil . . .") closes the set with gaiety and brisk humor.

Bergsma's one other song, *Lullee, Lullay*, is a lyrical and poetic work whose expressive vocal line is given a simple harmonic piano accompaniment.

Three choruses complete the catalog of Bergsma's vocal works. *On the Beach at Night* (for mixed chorus *a cappella*) is a polyphonic setting of a Walt Whitman poem, rich in varied rhythmic patterns. *In a Glass of Water before Retiring* (Stephen Vincent Benet) more closely resembles the solo songs. For mixed chorus, solo soprano and piano accompaniment, the writing is predominantly simple, employing transparent contrapuntal vocal lines above an harmonic piano part. *Let True Love Among Us Be*, on a thirteenth-century poem rendered into modern English by Nancy Nickerson, is set for two-part chorus of mixed, men's or women's voices and piano. This chorus, less contrapuntal than the others, is a simple, quasi-modal setting especially appropriate to the spirit of the text.

Bergsma's most ambitious undertaking to date is his full-length opera *The Wife of Martin Guerre*, written upon a libretto by Janet Lewis. "The external events of the story treated in the opera are historically true. In 1548, Martin Guerre, a young peasant of the village of Artigues in southern France, left his wife and infant son in order to evade the anger of his father over a minor theft. He planned to be gone only a week. Eight years, however, elapsed before his family had any news of him. Then, as far as his family could judge, he returned, improved by the years, and took control of his farm, his father having died during his absence. It was not until she was pregnant by him that his wife, in bewilderment and torment, came to the conviction that it was not her husband who had returned, but another man. To her guilt and horror at this conviction was added the realization that she loved him more than she had loved her husband, and the belief in her own household that she had gone mad. One day, a wandering blackguard, rebuffed by her husband, called him an imposter. Distraught, she brought against him her strange and tragic accusation.

"Two trials followed. The first, at Rieux, condemned the man to death; the second, which decided for the prisoner, was interrupted by her true husband's return. The wife knelt at her true husband's feet, exhausted by the suffering she had endured to restore his honor, and met with his cold statement: 'The error into which you plunged could only have been wilful blindness. You and you alone, Madame, are responsible for the dishonor which has befallen me.'" (From the synopsis prepared by the librettist.)



William Bergsma

Vose Greenough

III.116 *subito non troppo f* pochiss. tornando **73** al (Jca 120-126)

FL. 1
FL. 2
OB.
CL.
BN.
HRN.
TR.
HARP.
BEATR.
VL. 1
VL. 2
VLA.
VCL. 1
VCL. 2
CB.

non troppo f
non troppo f
dim.
no!
mp dolce
Mar-tin, my true
mf sub.
love, Mar-tin, my true
love,

mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.

pochiss. tornando **73** al (Jca 120-126)

A page from the score of *The Wife of Martin Guerre* by William Bergsma.

Reprinted by permission of the composer

This opera was recently presented at Juilliard School of Music; it is therefore possible to judge it from a performance as well as from examination of the score. That Bergsma is well-qualified to write an opera could have been predicted from his earlier works. His lyricism, a certain dramatic intensity which one finds in his last quartet and in the songs, his ability to establish and sustain mood, his sense of constructive logic: all these qualities are requisites for the writing of a good opera. From a purely musical standpoint the work impresses one with the wealth of its materials and the subtle intricacy of their organization. For its over-all structure, Bergsma has used the continuous dramatic form in a very free manner. The first scene of the second act forms a very good example of the structural ingenuity. A scene between Bertrande (the wife) and Sanxi (the son) reading the Catechism is followed immediately by the dramatic moment of Martin's return. During the last section of this scene the orchestral accompaniment employs a popular-dance theme, thus subtly preparing the listener for the final part of the scene in which a joyful celebration of Martin's return is made on stage.

Although there are no clearly-stated principal motifs or themes, occasionally certain basic ideas representing given characters or situations appear. The musical idea which accompanies the old Guerre reappears inverted at the entrance of the false Martin, and again, in its most naked form, when the true Martin makes his entrance at the end of the opera. While the harmonic and contrapuntal schemes produce constant variation and change, the texture is always transparent and almost subdued. Although he chose to use a small chamber orchestra, the composer nevertheless seems to be almost overly concerned with the problem of balance between the voices and instruments. Here Bergsma may have underestimated his own ability for vocal writing, for this kind of lyricism and vocal line could have been supported by a more varied and intense orchestral accompaniment without danger of being drowned.

From the strictly operatic and dramatic viewpoints, this work must be approached with great care. It should be judged for what it is and not for what it is not. In this country there is a great tendency to judge the value of an opera by its dramatic pace. We are wrong to take a Puccini opera or a Menotti drama as a standard of comparison. It is too often forgotten that operas may survive even when they move at a slow pace without continuous dramatic

outbursts. In Bergsma's opera, the story itself can lead to misunderstanding of the composer's intention. On the surface it may seem that certain external events are intended as dramatic climaxes: old Guerre's death, the appearance of the false Guerre, the two trials, the return of the true Martin. These are in truth only contributing factors to the opera's principal focus, the conflict within Bertrande. It is she who is the center of the entire work. She is there at the very beginning, with her fear of revealing Martin's departure. Her great longing, her joy in Martin's return, her growing inner torture, finally the very end when she departs with the realization that she has destroyed the false Martin and cannot love the true one: these are the real climactic points of the work. From this viewpoint Bergsma has succeeded in writing a persuasive work, one in which the music grows slowly, in a subtle and moving fashion, reaching its greatest intensity in Bertrande's last aria just before the second trial. The entire last act has great dramatic force.

In a comparatively short time Bergsma has developed into one of the more original and consistently interesting creative forces of our country. He has approached all of his compositional problems with a rare awareness of his own strengths and has succeeded in writing music with a definite personal stamp and a consistently high level of quality. His achievement so far makes it possible to rank him in the forefront of composers of his generation.

WILLIAM BERGSMA
LIST OF WORKS

| Title | Date of Completion | Performance Data | Publisher |
|---|--------------------|---|--|
| <i>Paul Bunyan</i> —ballet for puppets, solo dancers, orchestra | 1937 | First stage performance at Eastman School of Music, Howard Hanson, cond. in 1939 under title <i>Pioneer Saga</i> . | Carl Fischer, Inc. rental |
| <i>Paul Bunyan Suite</i> from the ballet. orchestra | 1937 | First performance: Burlingame (Calif.) High School Orchestra, Elmer Young, cond. in 1938. | Carl Fischer, Inc. 1947 |
| Suite for Brass Quartet | 1938 | | Carl Fischer, Inc. |
| <i>Gold and the Señor Commandante</i> — ballet. orchestra | 1941 | First performance May, 1942: Eastman-Rochester Symphony Orchestra, Howard Hanson, cond., at Eastman School of Music | Manuscript Fleisher Collection |
| <i>Siesta and Happy Dance</i> from the ballet above. orchestra | 1941 | | Hargail Music Press rental |
| Symphony for Chamber Orchestra | 1942 | Commissioned by Town Hall, Inc. First performance 1943 during Eastman School of Music Festival of American Music. | Manuscript Fleisher Collection |
| First Quartet string quartet | 1942 | Awarded Bearns Prize by Columbia University. First performance at Eastman School of Music, Gordon Quartet, 1942. | Society for the Publication of American Music 1946 |

The Music of William Bergsma

| Title | Date of Completion | Performance Data | Publisher |
|---|--------------------|--|--|
| <i>Music on a Quiet Theme</i> orchestra | 1943 | The second of two compositions winning a competition sponsored by Independent Music Music Publishers, New York City. First performance: Eastman-Rochester Symphony Orchestra, Howard Hanson, cond., for CBS broadcast, 1943. | Arrow Music Press 1946 |
| <i>Three Fantasies</i> piano solo | 1943 | | Hargail Music Press 1945 |
| <i>Pastorale and Scherzo</i> recorder, two violas | 1943 | First public performance: Composers' Forum, Museum of Modern Art (N.Y.C.), March 5, 1947. Suzanne Bloch, recorder; Bernard Zaslov, Guy Taylor, violas. | Hargail Music Press 1945 |
| Second Quartet string quartet | 1944 | Commissioned by the Koussevitzky Music Foundation. First performance April 24, 1944 in Rochester, N. Y. by the Gordon String Quartet. | Hargail Music Press 1948 |
| <i>Titian — The Boy Painter</i> Music for a film. orchestra | 1945 | | Manuscript Palo Alto Children's Theatre. |
| <i>In a Glass of Water</i> (S. V. Benet) four-part chorus, piano | 1945 | | Carl Fischer, Inc. 1947 |

Abraham Skulsky

| | | | |
|--|------|---|------------------------------|
| <i>Six Songs</i> (e e cummings) high voice, piano | 1945 | | Carl Fischer, Inc. 1947 |
| <i>On the Beach at Night</i> (Walt Whitman) four-part chorus, <i>a cappella</i> | 1946 | Commissioned by The Collegiate Chorale | Carl Fischer, Inc. 1947 |
| <i>Black Salt, Black Provender</i> (Louise Bogan) four-part chorus, two pianos | 1946 | | Manuscript |
| <i>The Fortunate Islands</i> string orchestra | 1946 | Commissioned for the twenty-fifth anniversary of the League of Composers by Carl Fischer, Inc. First performance by the C.B.S. Symphony, Sylvan Levin, cond. in 1948. | Carl Fischer, Inc. rental |
| <i>Let True Love Among Us Be</i> (13th century anonymous) two- or four-part chorus, piano | 1949 | | Carl Fischer, Inc. 1950 |
| <i>Lulle, Lullay</i> (Janet Lewis) medium voice, piano | 1949 | | Carl Fischer, Inc. 1950 |
| First Symphony orchestra | | World premiere conducted by Erich Leinsdorf for a broadcast over the Netherlands Radio, April 18, 1950. First American performance on April 21, 1950, C.B.S. Symphony Orchestra, Izler Solomon, cond., broadcast as part of Columbia University's sixth annual Festival of American Music. | Carl Fischer, Inc. rental |

The Music of William Bergsma

| Title | Date of Completion | Performance Data | Publisher |
|--|--------------------|---|--------------------------------------|
| <i>Tangents</i> —Books I and II piano solo | 1951 | | Carl Fischer, Inc. in preparation |
| Third Quartet string quartet | 1953 | Commissioned by the Juilliard Musical Foundation. First performance February 17, 1956 by the Juilliard String Quartet at Juilliard School of Music. | Carl Fischer, Inc. in preparation |
| <i>A Carol on Twelfth Night</i> orchestra | 1953 | Commissioned by the Louisville Orchestra. First performance October 31, 1954, Louisville Orchestra, Robert Whitney, cond. at Louisville, Ky. | Manuscript |
| <i>The Wife of Martin Guerre</i> (Janet Lewis) opera in three acts | 1955 | First public performance February 15, 1956 by the Juilliard Opera Theatre at Juilliard School of Music. | Manuscript |

MAGAZINE ARTICLES:

"Mechanics of Orchestral Notation." *Modern Music*, Volume XXIII, Number 1 (Winter 1946), pg. 27-30.

"L & M Revisited." *The Juilliard Review*, Volume II, Number 3 (Fall 1955), pg. 29-37.

RECORDINGS:

A Carol on Twelfth Night. Louisville Orchestra, Robert Whitney, cond. Louisville Recording. Lou. 545-10.

Second Quartet. Walden String Quartet. American Recording Society. ARS-18.

Third Quartet. Juilliard String Quartet. Columbia. (in prep.)

Scenes from *The Wife of Martin Guerre*. Mary Judd, Regina Sarfaty, Stephen Harbachick and others. Chamber orchestra conducted by Frederic Waldman. Composers Recordings, Inc. CRI 105 X.

Thoughts on Phrasing in Mozart's Piano Works

by Lonny Epstein

The invitation of The Juilliard Review to contribute an article about Mozart has posed some vexing problems: 1) There exists already such a vast and comprehensive literature about Mozart, covering practically every phase of his life and his work, that adding anything new to it seems an almost hopeless task. 2) Since I am not a musicologist, it might be wise to steer clear of any subject infringing upon this field of research. However, during my long years of pre-occupation with Mozart's piano music, there has emerged with ever-increasing clarity one fundamental aspect of its interpretation not yet dealt with at great length: the importance of phrasing — phrasing in the sense of accentuation as in the spoken word and in the sense of "breathing" between structural phrases.

To stress this point might evoke some mild and indulgent astonishment: is it not taken for granted that one follows the phrase marks of the printed page? Yes, and no. To begin with, Mozart's own phrasing has often been tampered with at the discretion of the editor, or has been obscured by placing additional slurs over it, indicating the over-all musical phrase in terms of four or eight-measure periods (structural phrases) which Mozart never bothered

to point out, evidently taking this understanding for granted. Only comparatively recently has the demand for authentic editions, based on the manuscript whenever possible, become universal. But even following the correct phrasing conscientiously is not enough to bring the music to life unless one develops a sensitive ability to read between the lines — to grasp the expression implied in the particular phrasing. The elusiveness of the matter (which after all is best demonstrated at the piano) might account for the fact that, even in commentaries dealing with interpretation, phrasing is hardly mentioned or, if it is, without going into details. Two noteworthy exceptions are Frederick Dorian's *The History of Music in Performance* (W. W. Norton and Company, New York 1942) and, perhaps more important, though not dealing with Mozart in particular, Daniel Gottlieb Türk's *Klavierschule*, published in 1789, in which the author points out at great length and quite dramatically that phrasing and accentuation of a melody should be shaped after the spoken word — an assertion as true today as it was a hundred and seventy years ago!

To my mind Mozart's subtlety of phrasing is often revealing where a scarcity of dynamic directions leaves one guessing. Take for instance this example from the second movement of the Concerto in G major, K. 453:

Example 1



In the first measure the E-natural should be stressed, but in the repetition of this phrase in the following measure, the emphasis is on the F-sharp, thus indicating a difference of accentuation implied by the difference in phrasing.

Phrasing has its bearing also on the question of tempo, necessarily limiting the speed in order to allow the player to phrase as indicated. This applies to the Rondo of the Piano Quartet in G minor,

K. 476, as well as to the last movement of the A major Concerto, K. 488, the tempo indication of which, according to the manuscript in the library of the Conservatoire in Paris is *Allegro Assai* and not *Presto* as in the printed editions! If taken at break-neck speed it is well-nigh impossible to execute clearly the phrasing of the last two measures of the opening solo:

Example 2



Also, the fourth measure should not be played as leading into the next measure; a slight *diminuendo* will help to emphasize this detail of structural phrasing. In the same category belongs the phrasing of the following excerpts from the Concerto in C major, K. 467, first movement (Example 3) and the Sonata in C minor, K. 457, second movement (Example 4):

Example 3



Example 4



In other instances the phrasing seems to lean towards emphasizing the change of harmony as in the Sonata in A major, K. 331, Menuetto, Bar 9:

Example 5



and the Andante of the G minor Piano Quartet, K. 478:

Example 6



and also the last movement of the A major Concerto, K. 488:

Example 7



Another interesting feature of the Paris manuscript of the A major Concerto is the tempo indication *Adagio* and not *Andante* for the second movement! Only a comparatively slow tempo will set forth the full meaning of the opening four measures:

Example 8



which show so clearly that Mozart's melodic themes stem from singing (whereas Beethoven's themes and their treatment usually bring orchestral coloring to mind). In this connection one should not forget that Mozart was steeped in the tradition of Italian opera. On his journey to Italy with his father when he was a boy of fourteen — a journey which brought them to all the important cities from Milan down to Naples — the first thing they did upon arrival in any city was to attend the opera. And opera was Mozart's greatest passion! This can be gathered from frequent remarks in his letters to his father from which I quote:

Munich, October 11th, 1777

I have an inexpressible desire to write again an opera . . . I am beside myself as soon as I hear anybody talk about an opera, sit in a theatre or hear singing.

Mannheim, February 4th, 1778

You know my greatest longing — to write operas . . . Do not forget my wish to write operas! I am envious of anyone who is composing one; I could almost weep from chagrin whenever I hear or see an aria!

There is another aspect to the influence of opera: the incredible vitality and ever-changing, never slackening action, comparable to opera finales, in many of the last movements of his Sonatas — to mention only the Rondos of the Sonatas in B-flat major, K. 281, C major, K. 309 and B-flat major, K. 333 — in which moods change in quick succession like the expressions on a mobile face. Casella points this out very aptly in the preface to his edition of the Mozart Sonatas, when he says:

The extreme mobility of his music which appears expressly written for the stage, his unmistakable manner of "conversing," the contrasting vivacity of the divers elements that appear like so many different stage characters, the perfectly natural talkativeness, and finally the nature of the melody itself, seeming close bound to the sound and rhythm of words prodigiously transformed into pure music; all these traits render the music essentially theatrical. Figaro, Susanna, Cherubino, Bartolo, Leporello, Donna Anna, Zerlina, Masetto and the "dissolute" Don Giovanni; at every instance these and countless other figures spring from his fanciful music, making each admirable page recall some scene in an opera. And this is how they should be interpreted, with a feeling of all that is truly operatic.

Countless examples from Mozart's piano music — be it solo, concerto or chamber music — could be quoted to illustrate what I have pointed out briefly here. I am, however, fully aware of the fact that in the last analysis all evaluations of this kind are highly subjective and I by no means claim that this is *the* way to interpret Mozart. But if the presentation of these ideas might act as a guide and stimulate our students to make their own discoveries in this vast and overwhelmingly rich territory of Mozart's music, then this article will have served its purpose.

Advice to Young Choreographers

by Doris Humphrey

(Notes from the opening session of a class in choreography, February 1956,
Juilliard School of Music)

Man has composed dances throughout the ages from the earliest pre-historic era to the present time, but it is only within the last thirty years that theories of dance composition have been developed and taught. Dance has done extraordinarily well for itself by virtue of the efforts of gifted individuals who, up to the recent past, had no theoretical framework to work within such as music had with its counterpoint and harmony or painting with its laws of perspective and proportion. The social upheaval of the first World War was, more than anything else, responsible for the emergence of a choreographic theory, because it produced a penetrating re-evaluation of everything pertaining to the dance art, the movement, the sources of movement, the subject matter, the music, the notation, the costumes and décor. Lastly, there was a great need for a plan to tie all these new approaches together which gradually produced several well-defined theories. I was one of the dancers who was fortunate enough to be in at the beginning of those stirring times, and this stimulated me to think about movement and form in new ways, resulting in a theory which is the subject of this course. I have been putting these ideas into practice for the last twenty-five years and they work for me, but in giving them to you I do not intend them to be a formula. I am merely saying, "See if you think these things are true; see if they will work for you."

Before we go into that, however, let us consider what sort of person a choreographer should be in order to insure a reasonable success. Choreography is a very special field, and calls for special characteristics, just as performing or teaching need particular qualifications.

The choreographer is observant; he is not just interested in, but fascinated with all manifestations of form and shape. He notes the shapes of his environment, wherever he may be. In the city? He sees the architectural variations, the skyline, the tangled grotesqueries of water tanks, television wires, ventilators, the "feel" of the congestion, the preponderance of rectilinear lines, and the comedy of the small defiant brownstone squashed between two mammoth chromium and glass monsters. He sees the people, *en masse*, as in a street moving in kaleidoscopic patterns, or as individuals, old, middle-aged, young, who are meeting, parting, talking, walking, working. He is never bored when alone in public places; the world's people are always giving a show. He is also a close observer of people in more intimate situations; what movements do they make under the stress of various emotions: anger, affection, enthusiasm, boredom? If you would much rather think about your own personal problems, and find your greatest interest lies in perfecting a technique; if you have recurrent visions of yourself performing before vast audiences; or if you would like to have a job dancing in television and live comfortably — you are a potential or already-arrived dancer and not essentially a choreographer. As a dancer you have an entirely different set of problems, much more subjective, though fully as complicated as those of a choreographer.

The choreographer likes to discover and invent. He never ceases to be curious about the meaning of movement, and never stops wondering at the infinite possibilities and gradations of movement. The finding of a new sequence, or even a single gesture, has all the excitement of high adventure. He is acutely aware that other people differ from him physically and emotionally and he takes delight in discovering where their potentials lie, resisting the temptation to impose all his own idiosyncrasies on them.

And finally, the choreographer had better have something to say. This, to some young people, seems very formidable indeed and they immediately search their souls for grandiose or cosmic themes which are not only unnecessary but ill-advised. Leave the massive themes to the older heads and hands; they are difficult enough even

for the veterans. All you really need is a genuine enthusiasm for something rather simple inspired by a subject you understand, an incident or a feeling in your own experience, music or poetry which will bear the added weight of dancing, a dramatic idea or a figure from history — there are many things to dance about. The important ingredient is your enthusiasm for it, plus its practicability: there are some things that cannot or should not be danced about. An apathetic approach, or a vague desire to be doing something is a good recipe for failure and, moreover, you need that initial excitement about the subject to tide you over the inevitable slump that besets all choreographers.

Having had a chance in four decades to make many choreographic mistakes, and having observed other people make them too, I have compiled a short list based on these experiences, which I hope will serve as a warning to you to avoid the commonest errors befalling choreographers. These I state in the most positive terms so that they will have more impact, although I am quite aware that they could be modified or qualified. For instance, one of them is, "All dances are too long." Now obviously this can not be 100% true, but it recurs so often that it is almost an axiom and you had better keep it in mind. I recommend that you copy this list and tuck it in your mirror where you can see it every day:

Symmetry is lifeless.

Two-dimensional design is lifeless.

The eye is faster than the ear.

Movement looks slower and weaker on the stage.

All dances are too long.

A good ending is 40% of the dance.

Don't be all gray or all red. Look for contrasts.

Don't be a slave to the music.

Don't fall in love with it. Be ready to change.

Don't intellectualize — motivate movement.

Don't leave the ending to the end.

In this course we will examine first all the major ingredients of movement, which I name design, dynamics, rhythm and gesture. These, I think, are the component parts of any kind of dance, not just modern dance. It is essential that you have as great an awareness as possible of the materials you work with so that you can make intelligent choices in composing a dance. Then we will inquire into the origin and structure of the phrase, and the combining of

phrases into over-all forms, the use of stage space, the subject of subject matter, the use and mis-use of music, and the combining of words with movement and music. All this will be considered both in regard to the solo dance and the group dance.

And now a few words about the general position of the choreographer in the world of esthetics. You should always remember that the dance is the only art without a permanent record of itself, and I say this in spite of the fact that dance notation is making headway and that a few films have been made. In comparison to the durability of paintings, musical scores, books and sculpture, dance is highly perishable. It has a moth-like existence and dies in the spot-light. This means, among other things, that dancers do not have hundreds of scores from which to learn as musicians do, but must be in a place and a position to acquire any finished compositions from a live teacher or choreographer, from mouth to foot, so to speak. There must be thousands of young dancers with good technical equipment who, through various circumstances, have nothing to dance, or, worse than nothing, some trash thrown together in utter ignorance or desperation. The obvious answer to this is more choreographic information through notation, which is slow, or through more study of the subject at first hand, which is faster. If you, through me, can acquire some of the knowledge and skill you need in order to compose, you will be better equipped to deal with any situation in which you must depend on yourself. Suppose you were to wake up some morning to find that Fate had deposited you in a small town, any small town, or even a medium-sized city. The chances are that there would be no one who could teach you a good dance, nor any group you could join which had a knowledgeable director at its head. But you would not be at a loss completely because you would know something about choreography and could make dances of your own. They might not be masterpieces, but they could not be utterly without value. And one more thing I shall expect, wherever Fate may lead you: that you will spread the light of understanding among the people you meet, and do your bit to further the progress of the dance either as a teacher or a dancer or, best of all, as a choreographer.



Doris Humphrey in *The Green Land*, Humphrey — Lionel Nowak.

Marcus Blechman



photograph by Matthew Wysocki

A scene from the José Limón Dance Company production of *Symphony for Strings*, Limón — William Schuman, with José Limón, Lucas Hoving and Pauline Koner. Doris Humphrey, artistic director.

Criticism and The Critic

by James Felton

"As we ourselves are the sole valuers we know of, and as we never get beyond ourselves, values must remain human and, if civilized as well as human, they must be humanistic."
Bernard Berenson in *Aesthetics and History*

In the United States today, music criticism exerts a cultural force basically on two levels. At the surface, so to speak, one encounters the first level in the form of newspaper reportage, which is produced daily and weekly by rapid-sketch journalists, some of it coming brightly packaged in facile urbanity, but most of it — especially outside New York — being nothing more than an inept concoction of evasive adjectives. Most newspaper critics throughout the country are probably unqualified to hold their positions (which may be more the fault of indifferent managing editors than their own); however a number of broadly-trained, perceptive writers do practice criticism from day to day, especially in the largest cities, but here the repetitious grind of concert-going tends to blunt their copy, if not their sensibilities. In any case, eternal profundities are not to be expected of daily criticism, for its main purpose is to serve as watch-dog over the executive standards of performers. This is no negligible task, but it can be accomplished at a minimum risk of imaginative speculation on the critic's part — tenors, after all, can be collected and compared like batting averages.

Most newspaper criticism, then, is of necessity hasty and superficial. Tied to the performer and conductor, it fails to come to grips with the deeper, creative aspects of music, and its passing references to new works and composers are invariably shaky. We could wish matters otherwise, but in truth how could they be in a society that demands of its critics only an endless patter of quick, monosyllabic publicity for the culture-stars ground out by its managerial mills? If this is not the whole pattern, it is at least the dominant aspect, and the conformity of the critic to its exigencies tends to sap his vitality and numb his brains, leaving him little time or state of mind for questions more germane than last night's performance of *Il Trovatore*.

The public at large is seldom if ever exposed to — and therefore directly influenced by — music criticism on the second level, which enjoys a kind of subcutaneous relationship to the first. This second variety of criticism thrives in professional music journals and quarterlies, and is devoted more to music itself than the performers of it. This is an immediate increase in permanent critical value, for musicians die sooner and oftener than music does, and it must be remembered that musical creations in themselves reveal, through analysis, multiple relationships more difficult to articulate than any account, however sparkling, of ephemeral re-creations by performers. Criticism at this level is concerned, therefore, rather with a descriptive morphology of melody, rhythm and harmony, the prime musical phenomena which confer, according to their specific configuration in each instance, shape and style on musical works of art.

It is the analysis of these elements and their interplay which mostly concerns criticism on the second level, which, for the sake of convenience, we may call analytical, to distinguish it from reportorial criticism. The analytical approach, although it is by no means a new one, now dominates most criticism that aims at more than mere reportage, not only because its chosen subject matter consists of prime musical elements, but because analysis is the chosen weapon of 20th century scientific method, which is at core causal and rationalistic. The scientific temper has pervaded criticism through the superposition of musicological method on the critical outlook.

Analytical criticism, has indeed, effectively countered the flood of exaggerated details unleashed on the public of their day by 19th century and earlier critics and biographers. The vigorous exploita-

tion of musicological method has weeded out many an adorable anecdote and pruned the historical thicket of innumerable distortions and inaccuracies. The chain of causally-related phenomena has proven to be of decisive force whenever it has been supplied as the basis for value judgments in critical analysis. And for this reason more than any other, one suspects, critics writing about composers and their music today in our journals and quarterlies, usually provide academic, technical analyses (sometimes brilliantly formulated), or deal exclusively with the composer's technical intentions. One finds value judgments emerging only after a dissection of the composer's style, after internal measurements of the stylistic elements of his work, or after a catalogue of his technical idiosyncrasies has been enumerated.

It is not the point of this essay to dispute the necessity or the practice of analytical criticism, which is quite indispensable to a full musical understanding. We have already remarked that the analytical has a much deeper basis for its value judgments than does reportorial criticism. It is our contention, however, that not only is technique half the musical picture, but that the balance between technique and its inseparable twin, invention, has been seriously impaired by the purely analytic approach to value judgments. Criticism has too often failed to remain sensitive to the composer's intuitive nature, that portion of his creative power which is responsible for the use of technique. Too often, by judging habitually and summarily from the analytical point of view, the critic has failed to recognize, and therefore respect, the composer's intentions, as expressed through his imaginative or intuitive faculty.

If the lamentable gap between the public and our musical practice has been prolonged now for thirty years or more, the failure of analytical criticism to render an adequate account of its subject matter is as much to blame as any other specific factor. This failure can be overcome only when and if criticism takes root at a level deeper than the quasi-scientific criteria of technical analysis. We need a corresponding synthetic criticism to redress the balance between musical technique and invention. At the same time, it must restore the composer to society as a creative personality whose deepest faculties are intimately nourished by the historical epoch in which he lives.

The synthetic premise, as just implied, is two-fold. It acknowledges, on one hand, an integral relation between the rational and

intuitive aspects of music, and, on the other hand, an integral relation between musical values and the historical values of the epoch in which it is created. To accept this premise is also to acknowledge that music is not merely a symbolic system of self-enclosed relationships, expressed through style and technique; by virtue of its origin in the human psyche, one must accept the obvious conclusion that music, being consequently expressive of human values, must therefore be related to all human values, either positively or negatively, directly or indirectly. The aim of synthetic criticism is, then, to uncover these implicit multiple value relationships wherever they can be found, to correlate them, either through contrast or correspondence, and to integrate them as value judgments. If this comparative method is employed skilfully, synthetic criticism could yet help diminish the serious isolation between the composer and society. It requires nothing less, perhaps, and maybe something more than, an analyst critic turned historian of cultural ideas.

Several historians have already applied the synthetic critical method to music, with striking results. Oswald Spengler's "Decline of the West" treats music as a symptomatic correlative of cultural ideology in the West. Paul Lang's "Music In Western Civilization" relates cultural history to music history. Jacques Barzun's biography "Berlioz and the Romantic Century" examines the relationship of the composer to the society and culture of his epoch — a synthetic work, it may be noted, that has stirred public interest in a composer generally misunderstood, and undelivered by analytical criticism.

In Europe today, at least, one can find a Marxist critic going so far as to compare, say, automotive design in the 1930's with certain stylistic aspects of Bartók's fugato technique. One discovers the influence of existentialism on the esthetic of René Leibowitz.¹ In Germany, T. W. Adorno has been addressing himself particularly to the rising generation of composers, criticizing on philosophical grounds the current inclination toward electronic experiments.² Declaring that the young generation in Europe suffers from a shock condition of spiritual numbness, induced by the excessive mental and physical anguish of two world wars, he attributes this mechan-

¹ I refer to the French literary journal "Transition," edited by J. P. Sartre and others, for examples of music criticism whose vehemence would scandalize the American's critical tradition of staid pollyannaism, but which never fails to raise a stimulating issue.

² See Adorno's article "Das Altern der Neuen Musik," in *Der Monat*, May 1955.

istic impetus to the collapse of human values in the European environment. What is mechanical is, for Adorno, anti-human; what is anti-human, in terms of human values, is esthetically meaningless. To manipulate electronic devices, he believes, is to confuse musical means with ends; and to glorify means without ends is infantile and absurd.

Questions of value judgment can also be raised by comparative method when applied to the examination of single composers. Will Anton Webern's biographer, for example, find any clue in his love of botany to a fuller comprehension of his music? In a letter to Alban Berg, Webern describes, almost ecstatically, the fragrance of a plant, which encloses everything for him in a "sweetness, motion, depth, clarity."³ In the very next sentence, he announces the completion of four new *Lieder* on Trakl poems. Cannot Webern's creative intention be divined here from the implicit correspondence between what he singles out for appreciation in a seemingly unrelated form, and what he accomplishes in his own? Whether or not his music realizes this intention is another question; the point to be made here is that synthetically we can be critically aware of a considerably broader area of inquiry into Webern's music than the mere aspect of its canonic or twelve-tone dexterity.

Analytic criticism has, in fact, by its obsessive preoccupation with technique, obscured the whole question of twelve-tone music. For one thing, the *intention* of the serial technique has not been properly understood. It is not enough to observe that the mechanical essence of this technique consists in formulating a unique succession of non-repeated tones. To stop at this point of inquiry is to observe nothing more meaningful than a child's play of stringing together vari-colored beads; yet this is precisely where most antagonistic critics begin and end their commentary on twelve-tone music: they denounce the *technique* and sneer at the rest out of hand, thus revealing nothing but the real poverty of their own critical method (if they happen to have one). At this late date, it simply must be recognized that certain creative temperaments respond instinctively and intuitively to the rigors of this mode of composition, and that others don't; while those composers who adopt its technical features

³ Webern's correspondence with Berg appears in the second issue of the magazine *Die Reihe*, which is devoted entirely to the life and works of Anton Webern: Universal Edition, publishers.

merely as a facade to mask their own lack of inventiveness, discredit only themselves, not the medium they abuse.

Perhaps we shall have to borrow concepts from painting to demonstrate once and for all that the serial technique chiefly makes possible an unprecedented plasticity and flexibility of musically-shaped ideas, not merely as manifested in melodic motifs, but in terms of spatial and textural dimension. The twelve-tone technique, as a matter of fact, has been considerably modified and refined since its inauguration by Arnold Schoenberg, so that today one finds many younger composers working with the so-called hexachord or six-note group, which is inverted mirror-fashion to yield the remaining six notes of the chromatic scale. But this technical development makes possible an even greater symmetrical plasticity of musical materials, and it is to this end, rather than any mathematical one, that serial composers use it (or should use it). One of them, George Rochberg, has indirectly expressed this plastic intention of serial music in a remarkable essay entitled *Toward a New Aesthetic In Music*.⁴ "In every piece of music there are primary and secondary tonal structures which constitute the 'setting' or tonal environment of the music. This arises out of certain internal relationships which cause the primary elements or melodies to be heard as foreground while the secondary elements, which may be harmonic ideas or other melodies, form the background. This relationship will actually determine the very character of the ideas which constitute 'setting.'" Discussing the aural spatial illusion of a four-voice fugue, Rochberg speculates: "Aurally, we perceive an intensified activity and become aware that the musical space in depth, as it were, is far more crowded with events than in the first example (a simple piano piece consisting of a right-hand melody as foreground projected against a left-hand arpeggiated accompaniment as background). Carrying this idea still further, it is possible to conceive of graduated levels of sound, 3 or 4 or 5 layers deep, all demanding some part of our attention."

Here is a plastic approach to the twelve-tone question which at once transcends and illuminates any purely analytic consideration of row techniques. From this new angle we may discover that beginning (not ending) with serial rows, the composer finds them more elastic than any other given form of raw material for the

⁴ Published in the pamphlet *re:ART*, Philadelphia, 1954.

purpose of creating textural 'density,' in terms of aural foreground and background. The various possible morphological transformations of the row merely increase the possibility of creating distinct and independent superimposed layers of sonorous shapes, which yet cohere as related elements within a unified textural web. It may seem that we are not far here from the old polyphonic concept of voices 'conversing' with each other, but Baroque contrapuntalists like Bach had in mind essentially the horizontal dimension of music, which they usually fulfilled in terms of homogeneous, linear texture. Not until the 20th century, however, do we become aware of a full, consistent and intentional realization of a significant width or depth dimension, as we find for example in Schoenberg and Berg: a dimension explored not only in terms of melodic, harmonic and rhythmic contrasts, but of timbres also, which has been made possible by the great variety of modern orchestral instruments at the composer's disposal.

Of course the addition of depth to the horizontal and vertical planes of texture already available to the composer, not only increases the potential of his expressive possibilities but makes for increased musical complexity at the same time. Now if one grants that complexity is neither better nor worse *per se* than simplicity (provided that both modes of representation are capable of expressing unity), the problem is not whether to dismiss complexity out of hand, but to determine, if possible, the esthetically perceptible limits of such complexity as we find in so much 20th century music. It is not enough for critics to dismiss Schoenberg — or Roger Sessions, for that matter — with the simple observation that 'too much is going on' in their music. We cannot exclude that possibility, of course, but were such critics to approach their chosen subject matter with a third-dimensional viewpoint, so to speak, surely their shallow impressions would be enhanced with an insight synthetic enough to enable them to perceive novel musical values, values which had previously eluded them in the guise of total confusion.

We can see, then, that the application of synthetic method need not be limited to sheer biography or cultural history, but can include esthetics also. This opens up the future dimension for criticism, which need not be branded as false prophecy or mythology merely because it is no longer reluctant to come to grips with the crucial

problems of its own time. 'Playing it safe,' being afraid of making a mistake, is, one fancies, an inhibited attitude all too symptomatic of the present scientific temper, and one which prevents criticism from exercising its fullest function as a worthy adjunct to music as a creative art.

When he deals with the issues of his own age, the critic is in reality dealing with posterity, as well as present and past, for issues imply questions whose definitive answers, not having been settled fully in the present, belong ultimately to the future. It is the critic's imperative duty to detect the issues and define them with every comparative value at his command. Perhaps history will prove Paul Rosenfeld to be mistaken in many of the value judgments he made as a critic (and many of them, no doubt, were mistaken), but who can deny that, while most newspaper and other criticism of his day has long since been forgotten, the future shape of music, as it seemed to him when he wrote in the 'twenties and 'thirties, is still somehow palpable in his books? That he participated in defining the musical profile of an epoch, that his criticism exerted a vitalizing influence on its creative *esprit*, is gratefully acknowledged by many a composer and other musician still at work today.

The synthetic critic is therefore not only a kind of cultural historian, absorbed in the reliable past, but also a kind of musical adventurer, exploring the present, and unknown territories on the horizon. Mingling with the musical currents of his time, he strives to articulate their shape, to frame their meaning, and probe their implications in terms of human values; for this responsibility is one of the critic's highest obligations to the society in which he lives, and by assuming its burden he at once justifies his own existence as a critic and exercises a human function worthy of the name of criticism. Not a crass popularizer, he avoids sentimentality in his confirmed appreciation of inseparable form and feeling in music; not a technician, he is yet a musician schooled in the substance of musical craft.

Ultimately, the critic deals with values rather than facts. He is interested in the impact of musical values on man's whole being and bearing, and within this interest, he seeks to reveal and preserve human values for a civilized society.

Contributors to this Issue

JEAN-PIERRE BARRICELLI, conductor of the Cafarelli Opera Company of Cleveland and the Brandeis-Waltham Symphony Orchestra in Waltham, Massachusetts, is Assistant Professor of Romance Languages at Brandeis University. He is the co-author of a recently-published book on Ernest Chausson.

LONNY EPSTEIN, a member of the Piano Faculty at Juilliard School of Music, has for many years devoted herself to the study of Mozart's piano works, and, since 1950, has concertized and recorded on an authentic reproduction of Mozart's own grand piano which is in the Mozart Museum at Salzburg.

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ABRAHAM SKULSKY is a frequent contributor to music publications. His article, "Opera, 1954" appeared in the Winter 1955 issue of *The Juilliard Review*.

HARRY ZOHN, Assistant Professor of German at Brandeis University, is the author of several studies on Stefan Zweig and editor of *Liber Amicorum Friderike Maria Zweig*. Since 1948 he has been a member of the Harvard-Radcliffe Orchestra.

It was erroneously stated in the Contributors Notes of the Winter issue of *The Juilliard Review* that Charles Jones was the first recipient of a grant from the William and Noma Copley Foundation. Mr. Jones was not, in fact, the first composer to be so honored. This correction is made at the request of the Foundation.

THE JUILLIARD REVIEW

Following the article on *The Music of William Bergsma* which appears in this issue, *THE JUILLIARD REVIEW* plans to publish an article on *The Music of Henry Brant*, by Stuart Sankey, as the next in the series of studies of the work of contemporary American composers.

Other plans for forthcoming issues include articles by Frederic Cohen, Joseph Bloch and S. Stephenson Smith, whose discussion of *The Economic Situation of the Performer* appeared in the Fall 1955 issue.

A supplement to the *Index of American Music on LP Records* will be published in an early issue, containing listings of recordings released too late for inclusion in the original Index.

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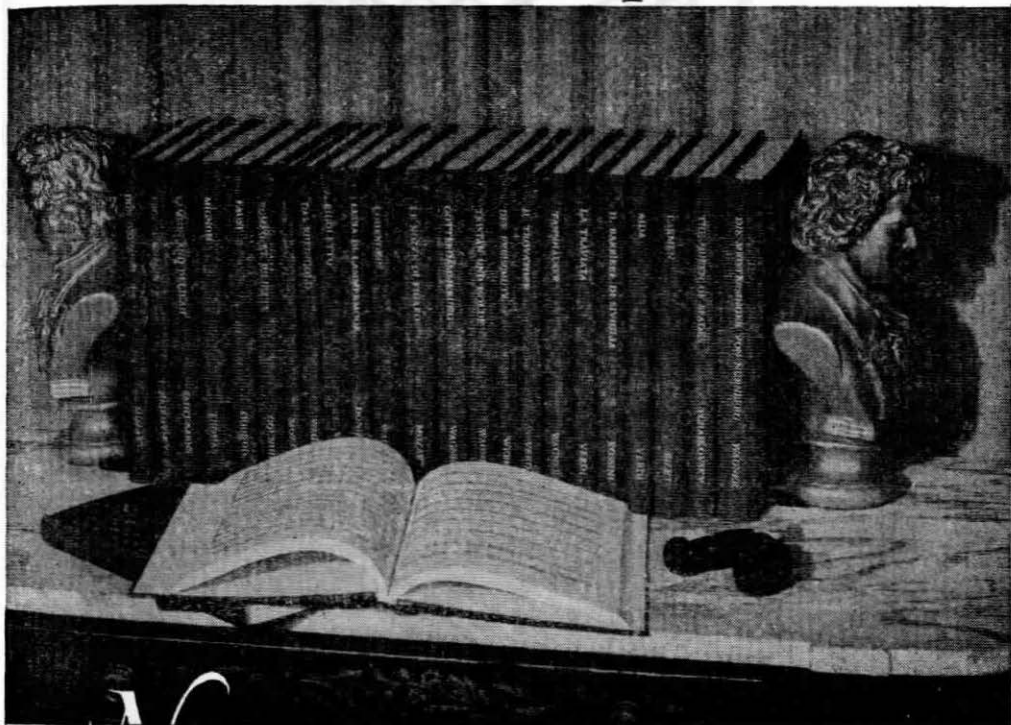
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Contemporary Music in Italy

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Busoni—The Legend of a Prodigal
A Scandalous Musician

Dallapiccola, 1948-1955

Facsimile of Variations from
Sonata in A Minor

Improvisation (after Tartini)
for violin and piano (1955)

New Version of *The Magic Flute*
libretto, Act II

The *Studio di Fonologia Musicale*
of the Milan Radio

A Mozart Film on Television

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THE Juilliard review

Alumni Supplement

Spring 1956

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Alumni Notes

The Alumni Supplement is published periodically throughout the academic year and is sent free of charge to alumni of Juilliard School of Music. Members of the Juilliard Alumni Association also receive The Juilliard Review, a magazine of general musical interest published by Juilliard School of Music.

News of the School

PRESIDENT SCHUMAN VISITS WEST AND MID-WEST

President William Schuman recently completed an extensive cross-country tour during which he met with Alumni in several cities, speaking with them about their current musical activities and telling them of recent developments in the School. His trip included visits to Minneapolis; Seattle, where a luncheon in his honor was given by the Seattle Symphony; Portland (Ore.), where he was the guest of the Portland Junior Symphony at a reception in his honor; San Francisco; and Los Angeles.

During this trip Mr. Schuman also visited Iowa State University and the University of California at Los Angeles. Both universities invited him to appear as a guest lecturer, to visit classes and speak with members of the faculty and administration, and arranged special concerts of his music.

JOSEF LHEVINNE SCHOLARSHIP

On March 28, the second annual Josef Lhevinne Scholarship Concert took place before an enthusiastic audience which included many Alumni from the New York City area. Rosina Lhevinne, William Primrose, Mack Harrell and the New Art Wind Quintet were the participating artists.

As a result of last year's concert, given by Rosina Lhevinne, Risë Stevens and the Juilliard String Quartet, as well as the pre-release sale of a Victor recording entitled "The Art of Josef Lhevinne," \$7,195 was raised toward the \$25,000 needed to endow the Scholarship. It is hoped that as a result of this year's effort, the current total raised will be over \$10,000.

The first holder of the Scholarship, which was awarded at commencement last spring, is Daniel Pollack. It is interesting to note that, at the age of ten, Mr. Pollack played an audition for Josef Lhevinne, who was greatly impressed by the child's gifts.

EUROPEAN BROADCASTS

Juilliard School of Music was recently invited to prepare three special broadcast tapes commemorating the fiftieth anniversary of the School. At the invitation of the Nord Deutsche Rundfunk, Hans Heinsheimer interviewed Assistant Dean Frederick Prausnitz for an intermission program to be broadcast with a Symphony concert originating in Hamburg.

The United States Information Service invited the School to assist in preparing two broadcasts, one for the Voice of America in France, the other for the Voice of America in Germany. Taking part in the French program were Dean Mark Schubart, Jean Morel and William Bergsma; Assistant Dean Frederick Prasunitz, Mme. Lotte Leonard, Hans Letz and Frederic Cohen presented the German program.

* * *

At the invitation of RIAS (Berlin), acting for the Music Directors of European Radio Stations, Juilliard prepared a special broadcast tape of works of Mozart, performed by students in the School. This tape was broadcast throughout Europe as part of a special radio festival in celebration of the Mozart bi-centennial in which schools and conservatories from all over the world were invited to participate. Juilliard was represented by the Adagio in B minor, K. 574, performed by Paul Holmes, a student in Miss Lonny Epstein's class, and the Sonata for Piano Four-Hands in C Major, K. 521, performed by John Browning and Martin Canin, both students in the class of Mme. Rosina Lhevinne.

SARAH LAWRENCE FESTIVAL OF THE ARTS

Juilliard School of Music was one of several colleges invited to participate in a three-day Festival of the Arts sponsored by Sarah Lawrence College at Bronxville, New York, on February 10, 11 and 12. Juilliard presented a program of student compositions on February 11 which included: *Suite for Piano*, by Robert Dennis, performed by Rusela Martinez-Villena; *Sonata for Violin and Piano*, by Maurice Monhardt, performed by Uri Pianka, violin and Ruth Mense, piano; *Three Songs from Hamlet*, by Michael White, performed by Nancy Hall, mezzo-soprano and Joseph Rollino, piano. Preceding the Juilliard program, President Schuman conducted an informal question and discussion program on "Modern Music."

ALUMNI PARTICIPATION IN AMERICAN FESTIVAL

Alumni were well represented on the programs of the Festival of American Music, celebrating the School's fiftieth anniversary. Taking part in the performances of the new works commissioned for the Festival were: Adolph Anderson (1944), Georges Andre (1938), Francis Barnard (1948), Robert P. Bobo (1950), Eugene Brice (1953), Philip Cherry (1950), Sarah Jane Fleming (1955), Mack Harrell (1937), Johanna Harris (1933), Elayne Jones (1949), Melvin Kaplan (1951), Robert Koff (1942), Andrew Lolya (1952), Robert Mann (1943), Lee Margulies (1953), Robert Nagel (1950), Frederick Prausnitz (1945), Josef Raieff (1932), Kenneth Schmidt (1953) and Aldo Simonelli (1948).

Alumni among the composers commissioned to write new works for the Festival were: Henry Brant (1934), Norman Dello Joio (1942), Vittorio Giannini (1931), Charles Jones (1939), Sergius Kagen (1934), Wallingford Riegger (1907), Robert Starer (1949) and Robert Ward (1946).

NEA MEETING AT JUILLIARD

On March 21, an all-day meeting of one of the study groups of the Eleventh Annual Conference of The Association for Supervision and Curriculum Development of the National Education Association was held at Juilliard. Miss Lilla Belle Pitts (1926) was the leader for the group; Mr. Robert Ward (1946) and Mr. Bernard Stone, Director of Music in the schools of Mamaroneck (N.Y.), served as hosts for the day.

The discussion considered the means by which the multiplicity of media and resources provided by today's world could be used for the enrichment of school music curricula. Guest discussion leaders for the day were Miss Grace Spofford, Director Emeritus of the Henry Street Settlement Schools, former Dean of the Curtis Institute of Music and official delegate to UNESCO conferences; Mr. Paul Tripp, actor, producer and writer who specializes in plays, movies, recordings and books for children; and Mrs. August Belmont, Founder and President Emeritus of the Metropolitan Opera Guild, and Founder of the National Council of the Metropolitan Opera Association.

PREPARATORY DIVISION

The Parents Association of the Juilliard Preparatory Division sponsored a concert on Friday, January 27, in the Concert Hall of the School. All performers on the concert are currently enrolled as students in the Preparatory Division. On Thursday, January 26, Miss Frances Mann, director of the Preparatory Division, appeared on the Clare Mann television program, discussing the program, the performers, and the objectives of the Parents Association. The proceeds of the concert, which totalled almost one thousand dollars, were allocated to the Preparatory Division's Scholarship Fund.

STUDENT COMPOSERS FESTIVAL

Juilliard was one of several leading schools and conservatories which participated in a Student Composers Festival held at the Peabody Conservatory (Baltimore) on March 9 and 10. At each of the concerts of this Festival, the student composers were invited to discuss their own works with the audience. Juilliard was represented by Maurice Monhardt, a student in the class of Peter Mennin, whose *Symphonia* (for chamber orchestra) was performed by the Peabody Conservatory Orchestra.

VOCATIONAL CONFERENCE

On Saturday, February 4, the Fourth Annual Vocational Conference sponsored by Juilliard School of Music was held in the Recital Hall. An audience of over 200 was present, including music and dance students enrolled in high schools in the New York City area with their parents, teachers and guidance counselors. The program included informal talks by President William Schuman and Dean Mark Schubart on various aspects of professional-level training; a panel discussion by faculty in music and dance concerning opportunities for professional careers in these fields; an open forum, with questions from the visitors addressed to members of the panel; a program of music and dance presented by students in the School; and a conducted tour of the Juilliard building.

OPERA CONFERENCE MEETING AT JUILLIARD

The Central Opera Service Conference sponsored by The National Council of the Metropolitan Opera Association met on March 17 at Juilliard School of Music for the second day of their two-day meeting. Frederic Cohen, director of the Juilliard Opera Theater, served as host for the meeting during which discussions and demonstrations of opera production techniques were presented.

Frederick Kiesler represented Juilliard with a demonstration of Space Sets. Among the performers in the several demonstrations were Sarah Jane Fleming (1955), Regina Sarfaty (current student), Francis Barnard (1948) and Paul Ukena (1950).

VISITORS TO THE SCHOOL

Recent visitors to the School have included Mrs. Marion Anderson Owen (1937) of the University of Michigan faculty and Mr. Jack Radunsky (1937) of the Oberlin Conservatory faculty, who are both observing piano instruction at Juilliard; and Miss Pircea de Amorim, singer and teacher, who was nominated by the American Embassy in Rio de Janeiro to visit Juilliard under the Exchange program of the United States State Department.

ENTRANCE EXAMINATIONS FOR 1956-1957

The Admissions Office has announced the dates of examinations for admission and scholarships for the academic year 1956-1957. As in the past, applicants may take their examinations either in the Spring or the Fall, at the School. The Spring examinations will be held from May 28 through May 30, Fall examinations from September 19 through September 24. Closing dates for applications are May 1, 1956, for the May examinations, July 1, 1956 for the September examinations.

For full details, kindly address inquiries to the Admissions Office, Juilliard School of Music, 120 Claremont Avenue, New York 27, New York.

Faculty Activities

LOUISE BEHREND gave the first performance of CECILY LAMBERT's *Sonata Barocca* in the Lauter Recital Hall (Newark, N. J.) on January 23. On February 12 she played VINCENT PERSICHETTI's *Sonata for Solo Violin* for the Violin, Viola and 'Cello Teachers Guild at Carl Fischer Recital Hall.

SUZANNE BLOCH was the speaker at the Program of Music by Ernest Bloch presented by the Jewish Music Forum and the National Jewish Music Council at the Jewish Museum (N.Y.C.) on February 5.

On January 15, RUTH CURRIER and NATANYA NEUMANN, presented a joint dance concert of solo and group works at the Y.M.H.A. Dance Center (N.Y.C.). Miss Neumann and her Company performed the premieres of two of her works: *Nocturne* (to music of Alban Berg) and *Ingenious Dalliance* (to music of Domenico Scarlatti). Appearing in Miss Currier's Company were JUNE DUNBAR and BETTY JONES.

Several members of the Juilliard Faculty, including RUTH CURRIER, MARTHA GRAHAM, BETTY JONES, LOUIS HORST, DORIS HUMPHREY, NORMAN LLOYD and LUCY VENABLE will teach at the Connecticut College (New London) School of the Dance this summer.

MARGARET CRASKE and MATTLYN GAVERS will serve on the faculty of the University of the Dance at Jacob's Pillow (Lee, Mass.) this summer.

On January 29, the Auditorium of the new Donnell Regional Branch of the New York Public Library was inaugurated with a concert of chamber music by Mozart, in commemoration of the 200th anniversary of his birth. LONNY EPSTEIN, performing upon her reproduction of Mozart's piano, was assisted by Annie Steiger, violin; Carleton Sprague Smith, flute; LUIGI SILVA, 'cello; EUGENIE LIMBERG DENGEL (1938), viola; and Helen Boatwright, soprano.

An article by RUTH FREEMAN, "Let's Have a Flute Lesson" appeared in the March issue of *Instrumentalist*.

On February 23, March 7 and March 21, JOSEPH FUCHS presented a cycle of the complete Sonatas for Violin and Piano of Beethoven for the Fanny Mason Foundation at Jordan Hall (Boston, Mass.) The cycle is scheduled to be repeated, upon special invitation, in London, on May 9, 12 and 16.

MORRIS GOLDENBERG's *Modern School for Drumming* has recently been published by Chappell and Co., Inc.

MARTHA GRAHAM recently completed her international tour with a series of performances in Israel. She is contemplating a short lecture tour in Europe before returning to the United States.

ELS GRELINGER appeared at the Y.M.H.A. (N.Y.C.) in the Contemporary Dance Productions Concerts on January 23 and May 13, and at Cooper Union on March 16.

Rachmaninoff's *The Bells* has recently been recorded by Frances Yeend, soprano; David Lloyd, tenor; and MACK HARRELL, baritone, with the Temple University Choir (Elaine Brown, director) and the Philadelphia Orchestra under Eugene Ormandy (Columbia ML 5043).

ANNE HULL recently served as a judge for the competitions of the Griffith Music Foundation (Newark, N. J.) and the Music Education League of New York.

The JULLIARD STRING QUARTET appeared on the Dave Garroway Television Show on January 27, performing a Mozart Quartet in celebration of the composer's 200th birthday.

CECILY LAMBERT's String Quartet No. 3 was given its first performance by the Kohon String Quartet on January 17 at Carnegie Recital Hall. Her *Songs with String Quartet* were premiered by Frances Lehnerts on April 14 in the same hall.

The Golden Song Book, arranged by NORMAN LLOYD with pictures by Mary Blair, has been published by Simon and Schuster (\$1.95).

JOHN MEHEGAN's *Fundamentals of Jazz Improvisation* is scheduled for Fall publication by Simon and Schuster. Mr. Mehegan has recently recorded *Reflections*, for solo jazz piano (Savoy MG 12029); *A Pair of Pianos*, for duo jazz piano with bass (Savoy MG 12049); and *Montage*, for solo piano (Savoy MG 12029).

JEAN MOREL has been appointed music director and conductor for the City Center Opera Company's Fall 1956 Season. He will also conduct the new production of Offenbach's *La Périchole* at the Metropolitan Opera in December.

NATANYA NEUMANN has been invited to be a Fellow of the Connecticut College (New London) School of the Dance. She will perform one new work and one work from her current repertory during the Festival there in August.

On February 26, MARGARET PARDEE presented a benefit program for the New York Federation of Music Clubs, Junior Division Fund, at Carl Fischer Hall.

VINCENT PERSICETTI's *Symphony for Band*, commissioned by Washington University (St. Louis, Mo.), was first performed on April 16, by the Washington University Band, Clarke Mitze, conductor. His Fourth Symphony, recorded by the Philadelphia Orchestra under Eugene Ormandy for Columbia Records, is scheduled for release this spring. Elkan-Vogel has recently published several of his works including *Parades for Piano*, *Hymns and Responses for the Church Year*, *Serenade No. 8 for Piano*, *Four Hands*, and the *Quintet for Piano and Strings*.

WILLIAM SCHUMAN addressed the Music Educator's National Conference at their meeting in St. Louis on April 17, speaking on "The Responsibility of Music Education to Music." His address will be published in the *MENC Journal* as well as in *Etude* magazine. Mr. Schuman's orchestral work, *Credendum*, has been recorded by the Philadelphia Orchestra under Eugene Ormandy for Columbia. The work is scheduled for publication by Theodore Presser, Inc.

On February 24, DAVIS SHUMAN presented a program of "Experiments in Modern Music" at Cooper Union (N.Y.C.). The program in-

cluded the first performances of five new works. His recording of Tibor Serly's Concerto for trombone and orchestra, with an orchestra conducted by the composer, will soon be released by Audio Fidelity Records.

The Sontag String Sinfonietta, WESLEY SONTAG, conductor, made its New York debut on December 7, in Town Hall.

ROBERT STAREER's Concerto for Piano and Band was first performed by the New England Intercollegiate Band with DAVID BAR-ILLAN (1950), piano, conducted by Thor Johnson, on February 12, in the Kresge Auditorium of the Massachusetts Institute of Technology. The score of this work is available through Leeds Music Corporation.

HERBERT STRAUSS' book, *Amerikanische Praesidentenreden zur Aus-senpolitik, 1793-1947* has recently been published by Herbert Lang and Co. (Bern, Switzerland). Mr. Strauss was asked to submit his biography to *American Men of Science, Volume 3: Social Science*, which will be published in the Fall.

DOLF SWING has been re-elected Treasurer of the American Academy of Teachers of Singing for 1956.

On May 1, the Ballet Theatre presented an all-Tudor Night at the Metropolitan Opera House. The program included revivals of three of ANTONY TUDOR's works: *Romeo and Juliet*, *Undertow* and *Offenbach in the Underworld*. During its regular season, from April 17 through May 6, the Ballet Theatre performed seven of his works.

PAUL UKENA appeared in the NBC-TV Opera Theatre production of NORMAN DELLO JOIO's (1942) *Trial at Rouen* on April 8.

FERNANDO VALENTI has recently recorded Bach's *French Suites* (Westminster two-record set: 18157/8), Volume 13 of his series of Scarlatti Sonatas (Westminster 18112) and, with John Wummer, flute, Sonatas of Frederick the Great and J. J. Quantz (Westminster 18070).

JUILLIARD SCHOOL OF MUSIC

Public Concerts, April-May 1956

A FESTIVAL OF AMERICAN MUSIC

Dance Series

APRIL 20, 21, 22

JOSE LIMON AND DANCE COMPANY

Pauline Koner, guest artist

Doris Humphrey, artistic director

Members of the Company: Lucas Hoving, Betty Jones, Ruth Currier,
Lavina Nielsen and men's group

Symphony for Strings *music by William Schuman (1943)*
choreography by José Limón (1955)

(First New York Performances)

Theatre Piece, No. 2
for electronic tape recorder and orchestra *music by Otto Luening (1956)*
choreography by Doris Humphrey (1956)

(First Performances Anywhere)

*Music and choreography commissioned by the
Juilliard Musical Foundation for the Festival of American Music.*

Variations on a Theme *music by Norman Dello Joio (1956)*
choreography by José Limón (1956)

(First Performances Anywhere)

*Music and choreography commissioned by the
Juilliard Musical Foundation for the Festival of American Music.*

APRIL 27, 28, 29

THE JUILLIARD DANCE THEATER

Doris Humphrey, director

King's Heart

music by Stanley Wolfe (1955)

choreography by José Limón (1956)

(First Performances Anywhere)

*Music and choreography commissioned by the
Juilliard Musical Foundation for the Festival of American Music.*

Dawn in New York

Concerto for Piano and Chamber Orchestra

music by Hunter Johnson (1936)

choreography by Doris Humphrey (1956)

piano soloist: Joseph Bloch

(First Performances Anywhere)

*Choreography commissioned by the
Juilliard Musical Foundation for the Festival of American Music.*

The Race of Life

music by Vivian Fine (1934)

choreography by Doris Humphrey (1934)

For all performances of the Dance Series, the Juilliard Orchestra
was under the direction of Frederick Prausnitz.

* * *

MAY 4

THE JUILLIARD ORCHESTRA

Jean Morel, conductor

THE JUILLIARD CHORUS

Frederick Prausnitz, director

Jeanne d'Arc au Bucher

*music by Arthur Honegger
poem by Paul Claudel*

Jeanne d'Arc
Frère Dominique
La Vierge
Marguerite
Catherine

Brenda Lewis
Carl White
Jean Heafner
Anna Hoyt
Regina Sarfaty

Frank Poretta, tenor
Malcolm Norton, bass

MAY 11

A CONCERT OF CHAMBER MUSIC

Fragment of a Sonata Movement in B-flat Major,
for Two Pianos, Anh. 42 (1782) *Wolfgang Amadeus Mozart*

Fantasy in F Minor for a Mechanical Organ K. 608,
Transcribed for Two Pianos by Ferruccio Busoni (1791)
Wolfgang Amadeus Mozart
Edna Marie Hill and Paul Holmes, *pianos*

Chanson Perpétuelle, for Soprano, String Quartet and Piano,
Opus 37 (1898) *Ernest Chausson*

Roland Vamos, *violin* Manuel Enriquez, *viola*
Jerre Gibson, *violin* David Moore, *'cello*

Bernice Kapes, *mezzo-soprano*
John Buttrick, *piano*

String Quartet in C Major, Opus 59, No. 3 (1806)
Ludwig van Beethoven

Raphael Feinstein, *violin* Henry DiCecco, *viola*
Howard Beebe, *violin* Gerald Kagen, *'cello*

Six *Liebeslieder* Waltzes, from Opus 52 and Opus 65, for
Small Chorus and Piano, Four Hands (1868-9 and 1874)
Johannes Brahms

Leslie Bennett, *conductor*

La Création du Monde (1923) *Darius Milhaud*

Albert Fine, *conductor*

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

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 guest composer-conductor at the Oberlin College Conservatory of Music's sixth annual Festival of Contemporary Music on February 23, 24 and 25. Mr. Riegger conducted a performance of his Symphony No. 3. Also on the programs were his *Nonet for Brass* and *String Quartet No. 2*. The first New York performances of new works by Mr. Riegger and NED ROREM (1948) were presented at Carnegie Hall on February 18 by the National Association for American Composers and Conductors as part of the seventeenth annual American Music Festival of radio station WNYC. Alfredo Antonini conducted Mr. Rorem's First Symphony (1949) and Mr. Riegger's *Dance Rhythms*.
- 1908: Two song recitals recorded by WALTER BOGERT last year, shortly after his ninetieth birthday, were played for the annual dinner meeting of the

New York Association of Teachers of Singing on March 22. CHARLES WADSWORTH (1954) played the piano accompaniments.

- 1909: DR. ADELAIDE GEBHARDT BUNN has been voted the 1956 Lady of the Year in Laredo, Texas. Last June, Southern College (Houston, Texas) conferred upon her an honorary Doctor of Music degree.
- 1915: The first performance of HOWARD HANSON's *Elegy in Memory of My Friend, Serge Koussevitzky*, a work commissioned by the Koussevitzky Music Foundation for the 75th Anniversary of the Boston Symphony, was given in Boston on January 20, by the Boston Symphony under the direction of Charles Munch. Mr. Hanson has also been commissioned by the National Education Association to write a work for chorus and orchestra in honor of the Association's centennial in 1957. The Eastman-Rochester Orchestra,

- Mr. Hanson conducting, recently recorded his *Sinfonia Sacra* and *Cherubic Hymn* (Mercury 40014).
- 1924: RICHARD RODGERS' *Waltzes; March of the Siamese Children; Slaughter on Tenth Avenue; The Carousel Waltz; and Victory at Sea* have been recorded by the New York Philharmonic-Symphony Orchestra, Richard Rodgers, conductor (Columbia CL 810).
- 1925: ANDRE KOSTELANETZ recently conducted a recording of excerpts from Puccini's *Tosca* (Columbia CL 767). DAISY ELNA SHERMAN is teaching recorder at Boston University and the Cambridge (Mass.) Adult Education Centre. She currently directs the Boston Recorder Consort, of which she is the founder.
- 1933: *Pet of the Met*, a children's cantata by HARRIETT JOHNSON, received its premiere performance at a Young People's Concert of the Little Orchestra Society in New York on January 21 under the direction of Thomas Scherman.
- 1934: LEHMAN ENGEL has recently completed *The Soldier*, an opera in three acts. HENRY BRANT's *Requiem in Summer* was given its first performance on April 2, by the Contemporary Woodwind Quintet: PHILIP DUNIGAN (1954), flute. Ronald Roseman, oboe, and current students Clarendon Van Norman, French horn, Robert Listokin, clarinet, and Herman Gersten, bassoon.
- 1936: JOYCE STRATTON MEGAY has become a faculty member of the Minneapolis College of Music.
- 1941: On January 8, RICHARD BALES led the National Gallery Orchestra in the first performance of Spencer Huffman's Symphony No. 7 (1955).
- 1942: JOHN MORTON is the new organist-music director at the Riverside Avenue Christian Church, Jacksonville (Fla.). ARTHUR FERRANTE and LOUIS TEICHER (1944), duo-pianists, have recently recorded Rachmaninoff's Suites Nos. 1 and 2 for Westminster (WN-18059).
- 1943: Brown University awarded a special citation to FRANCIS MADEIRA and the Rhode Island Philharmonic at the Orchestra's tenth anniversary concert in Providence on November 14.
- 1945: Douglass College (New Brunswick, N. J.) has appointed ROONEY DANIEL COFFER and PETER FLANDERS (1955) lecturers in music.
- 1946: SYLVIA AARNIO, soprano, sang Sibelius' *Luonnotar*, a tone poem for soprano and orchestra, with the Symphony of the Air at a special Carnegie Hall concert in honor of the composer's ninetieth birthday.
- 1947: CHARLES TURNER and CHARLES JONES (1939) have received awards for composition from the William and Noma Copley Foundation.

- 1949: MARGARET HILLIS recently led The Concert Choir in a recording of Bartók's *Twelve A Cappella Choruses* (Bartók record 312). MORTON SIEGEL has been appointed an assistant stage manager of the Metropolitan Opera. ALBERT DA COSTA (Albert Sochin) sang his first major Wagnerian role, Walther von Stolzing in *Die Meistersinger*, at the Metropolitan in January.
- 1951: LEONTYNE PRICE, who played Pamina in the January 15 NBC-TV Opera Theatre production of Mozart's *The Magic Flute*, won a *Mademoiselle* Merit Award for 1955.
- 1952: HALL OVERTON recently completed a *Symphony for Strings* which was commissioned by the Koussevitzky Music Foundation. His *Nocturne for Organ* has been published by Elkan-Vogel. MICHAEL RABIN is the violinist with the Philharmonia Orchestra under Lovro von Matacic in a new recording of the Paganini Concerto for Violin, No. 1 (Angel 35259).
The American Opera Society, under the direction of ARNOLD U. GAMSON, presented a concert performance of Bellini's *I Puritani* on January 10 in Town Hall. The chorus for the occasion was trained by MARGARET HILLIS (1949).
- 1953: TEO (Attilio) MACERO won Third Prize in the Student Radio Awards contest sponsored by Broadcast Music, Inc. Two of his compositions were premiered recently: *Milieu*, performed on the Music in the Making series at Cooper Union on February 5; and *Electrique*, which was included in the Music in Our Time: 1900-1956 series at the Y.M.H.A. (N.Y.C.) on March 25. JOSEPH LIEBLING conducted the Master Singers in the premiere performances of his *in Just-spring* (e e cummings) and ROBERT STARER's (1949) *I Wish I Were*. GLORIA DAVY has recently completed a concert tour of Italy, Spain and Portugal. DONALD NOLD (1952) was her accompanist.
- 1954: Paul Bowles' *A Picnic Cantata* was recently recorded by MARTHA FLOWERS, soprano; GLORIA DAVY (1953), soprano; Mareda Gaither (current student), mezzo-soprano; Gloria Wynder, contralto; Alfred Howard, percussion; and ARTHUR GOLD (1943) and ROBERT FIZDALE (1943), duopianists. On the reverse side of the record Gold and Fizdale play Poulenc's Sonata for Two Pianos (Columbia ML 5068).

Since it is difficult for us to keep up with the addresses of some of our more nomadic alumni, we would be very grateful for any assistance you can give us. Please urge your friends who are not receiving the Supplement to send us their addresses. And, of course, do not forget to notify us promptly if you move.