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Richard Franko Goldman, Editor
Sheila Keats, Editorial Assistant

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Music "Down Under"

by Ernest Llewellyn

A great many questions relating to Australian activity in music, in its various aspects, have been asked me during my stay in the United States. The Australian musical scene being what it is today, it is as well to answer these questions collectively, in an over-all description of what is going on, as to take them singly. This is particularly so since by far the greatest proportion of Australia's musical activity operates under a single organisation. To all intents and purposes, music in Australia is government financed, although some private organisations contribute to the general picture in a very minor capacity. This government assistance functions, for the main part, through The Australian Broadcasting Commission and, to a lesser degree, through the Education Authorities in the various States.

The Australian Broadcasting Commission not only controls all the important symphony orchestras, but is also the major *entrepreneur* in the importation of artists and the presentation of public concerts. It has a State Division in each capital city which controls and manages two "National" radio stations in the city and a network of "Regional" stations throughout the State. The activities of these six State Divisions are co-related by a Federal Administration Department which has headquarters in Sydney. This Department follows a policy laid down by a group of citizens known as The Australian Broadcasting Commission who are appointed by, and are responsible to, the Federal Government which allocates finances from revenue derived from the compulsory payment of Radio Listeners' Licenses. Thus, a vast network of radio stations functions throughout Australia. All these can become part of an Australia-wide "hook-up" or can present their own local programmes and work to a schedule laid down by the Federal Department. At

least half of every symphonic concert and recital presented by The Australian Broadcasting Commission is broadcast either on a National "hook-up," a State programme or a Regional programme. This has an interesting side effect upon visiting soloists who find they require a larger repertoire for an Australian tour under contract to The Australian Boadcasting Commission then they do in any other country. (Artists appearing in Australia under private management are not subject to the same demanding conditions, but on the other hand seldom, if ever, have the opportunity of performing with orchestras.) An estimated number of concerts presented by The Australian Broadcasting Commission throughout Australia is not less than 700 per year, including orchestral concerts of various types and solo and chamber music recitals.

The Australian Broadcasting Commission is the result of the government's decision, in the early days of radio, to create an avenue for cultural and educational benefits for the populace at large. From the beginning its policy of presenting "live" music has been steadily maintained. The small groups casually employed at the outset grew into studio orchestras, large enough to provide reasonable sonorities for broadcasting but hardly fitted for the concert platform. These had to be augmented for the presentation of public concerts, interest for which was stimulated by the establishment of Orchestral Social Committees in each State. Today, these Social Committees, consisting of culturally-informed citizens, entertain visiting artists and conductors and maintain social contacts for the orchestras which they are proud to support. However, they have no power to wield influence or pressure upon the activities of the orchestras in any way.

In the early 1930's, The Australian Broadcasting Commission brought to Australia, for the first time, a visiting conductor, Sir Hamilton Harty, who conducted these augmented orchestras throughout the country. Many others have since followed.

Around this time there also came the realisation that a permanent audience potential programme should commence and, with vision and foresight, administration was set up for the development of this potential by means of free children's concerts. Audiences of school children were exposed regularly to orchestral concerts with the cooperation of the Education Departments. This programme, begun more than twenty-five years ago, continues today, and has produced results that are most gratifying.

Increasing activities in the concert field necessitated the expansion of the size of the permanent orchestras, a step calling for greater financial aid than the Federal Government could provide. The ideal of year-long orchestral activity was not achieved easily, but was eventually made possible by additional subsidies from the State Government and the City Council in each capital. Thus full symphonic orchestras were established in the capital cities of each State to satisfy the ever-growing demands by young and old throughout Australia for concerts and broadcasts. They now exist on threefold support: Federal, State and Municipal. In return for the State subsidy, each orchestra makes regular tours to country centers giving free children's concerts and regular evening performances. For the Municipal grant, a number of free public concerts are given, usually in the open air, and these attract huge audiences.

The total number of concerts given per year in Sydney and New South Wales by the Sydney Symphony (a body of about ninety players) is approximately 150. The Melbourne Symphony Orchestra gives about the same number and the others function similarly in proportion to the size and population of their areas. The Sydney and Melbourne Orchestras work thirty hours weekly, the others twenty-one to twenty-four hours. All have three weeks paid holiday per year. Each orchestra presents a "Celebrity" Season of nearly eight months, during which audiences hear artists and conductors of world fame as well as resident musicians; a Youth Subscription Series which is interspersed throughout the season and is strictly for listeners of twenty-five years or under; free children's concerts and a summer season when open-air free concerts, festivals devoted to special composers, etc., and considerable radio activity take place.

Some idea can be given of audience interest by quoting the figures pertaining to Sydney alone. With a population of nearly two millions, Sydney has a subscription list of approximately 15,000 for its Celebrity Season. The Youth Series attracts another 9,000. Available subscriptions are completely sold out at the beginning of each year and it is usual for people wanting seats to wait all night in order to be early in line when the Box Office opens the following day. Few, if any, subscriptions for the year remain unsold after one day. A small number of very inexpensive seats are held and become available as door-sales at each concert, but are never sufficient to cover the demand.

The admission charges for orchestral concerts range from 5/- to 12/6 (approximately 60¢ to $1.56) with a few door-sales as low as 3/6 (45¢) for the Celebrity Series and about 2/6 (30¢) for the Youth Series. These extremely moderate prices obviously place the concerts within reach of the widest income groups, an overall public whose demand for seats exceeds the supply.

The fact that the orchestras are completely subsidised and belong to a non-profit organisation makes it possible to keep admission prices so low. This does not deprive the orchestras of prestige or esteem — rather, it does tend to weld audience and orchestra into a joint pursuit of common pleasure. It is interesting to note that, with a total population of nine millions (about the same as that of greater New York), Australia maintains six fully subsidised orchestras, all the year round. The professional orchestral player in Australia enjoys a fine sense of security and is adequately, if not handsomely, paid. He may teach or accept extra engagements during his free time, if he so desires. Every professional musician belongs to the Australian Musicians' Union, a powerful body which carefully polices its rules and which is, itself, carefully policed by the voting power of its members. In regard to the type of programmes presented at concerts, Australia can compare favourably with any part of the world. Programmes are well balanced with good distribution of classic and contemporary literature, both on the concert platform and in radio. In fact, programmes without the inclusion of one new work are the exception rather than the rule.

The scene in Australia as compared to that in America is not only in the reverse with regard to financial support for its orchestras, but also with regard to the supply and demand for skilled players. A vast and eager audience has developed in Australia which has outstripped the supply of high-standard performers. Here, in America, the amount of first-rate talent ready for absorption into professional music-making is now tipping the scale alarmingly the other way. Both trends need urgent solution. Australia cannot afford to neglect its ever-pressing demands for expansion and improved standards; America must not lose the standing she has fought so hard to achieve. Australia cannot make comparisons with such institutions as Juilliard or the many others in this country having proud reputations and most excellent faculties. We cannot compare with America's standards of performance, if one could average the intensity of activity in both countries. We could do

well by adopting the wide variety of practices that are so highly developed in American music schools.

Australian Conservatoria exist in Sydney, Melbourne, Adelaide and Brisbane and all are government-controlled either by Universities or the Education Departments. The only private conservatorium is the Melba Conservatorium, in Melbourne. There are no private Universities in Australia.

The orchestral backbone has provided the strength for divergent activities. The Australian Broadcasting Commission String Quartet gives chamber music concerts and, generally speaking, chamber music is more and more occupying its rightful place in the scheme of things. In addition to the support gvien to chamber music by The Australian Broadcasting Commission in presenting recitals and broadcasts, several Chamber Music Societies have been formed. The most important of these is the Musica Viva Society which sponsors the visits of chamber groups from other countries together with resident ensembles in concerts which are well supported by the public. A valuable alliance exists between this Society and the New Zealand Federation of Chamber Music Clubs to the mutual benefit of both organisations as well as the artists and groups who visit Australia and New Zealand.

The Queensland Government played a major part in stimulating the re-growth of interest in chamber music in Australia by employing, for more than eight years, a full-time string quartet. For over four years I was the leader of this Quartet, for the initial formation of which the Queensland Government secured my release from the R.A.A.F. The function of this Quartet was primarily to take the finest in music into the schoolrooms throughout Queensland (a State that is three and-one half times the size of Texas) and also to provide free concerts, under the auspices of Adult Education. During my term of leadership virtually the entire string quartet repertoire as well as many modern works were presented, including a number of first performances. These concerts, affectionately known as "penny" concerts because the only charge made was one penny as booking fee for seats, were most successful. The Queensland Government allowed a certain flexibility in the year's programme so that the Quartet could accept engagements to participate in Music Festivals in other States, to tour New Zealand and so on — and the recent growth of chamber music activities stems from that time. It was a gratifying and fascinating experience for

which I remained in Queensland more than twice the period I had originally agreed upon, and it is not infrequent to meet, in our present concert audiences, people who received their first introduction to serious music in their own classrooms, through the Queensland State String Quartet.

Youthful talent in Australia is encouraged by Concerto and Vocal Competitions which give the winners an opportunity to appear with orchestra and in radio performances. There are also special radio sessions devoted to live performances by young Australian musicians. (It should be mentioned that commercial radio exists in Australia as in America, but does not enter into the field of "live," serious music.) In the field of private enterprise, the old-established firm of N. & N. Tait still brings to Australia a few famous artists as it has been doing since long before the existence of The Australian Broadcasting Commission. These occasional visits are no longer oases in a musical desert, but additional good measure in a cup of plenty. Other names are appearing as promoters of serious music and recent additions to the local scene, including Opera, Ballet, Elizabethan Theatre and so on, indicate a rapid cultural growth in many directions. We are soon to have our first Opera House in Australia, which will grace the shores of beautiful Sydney harbour.

Australia's music-making is pointed to a happy development over the next decade or so. With the already-established adult audiences participating in the exploration of world music, the youth audiences already offering a challenge towards higher standards of performance, and the children of our schools enjoying exposure to, and the discovery of, music, impetus must be given to the achievement of higher standards.

I am sure that other Australian visitors of the future will take back the enthusiastic endeavor and enterprise so characteristic of America as well as a healthy respect for the idealism and standards of the American musician. My personal experiences in this country have, in a sense, been a complete rejuvenation of ideals in a manner I doubt could be equalled in any other country. I can but hope that many visitors from my country will enjoy the exciting experience that has been my lot during my sojourn in America: that of living with, and partaking of, the wonderful things this country has to offer to the world.

Some American Piano Sonatas

by Joseph Bloch

If one finds a contemporary American piano sonata listed on the usual recital program these days, it is pretty apt to be either the Samuel Barber or Norman Dello Joio's Third. The Barber surely belongs in the first rank of twentieth century sonatas; it is a superb piece from any point of view, the pianist's, the composer's or the audience's, with advanced but not insurmountable problems for all three. The Dello Joio is, of course, a less demanding affair with the enormous advantage of sounding more difficult than it is. It has served performers usefully for almost a decade now, something of a record, and it remains a direct and appealing work. However, among the dozens of other piano sonatas by composers in the United States there must be a few others equally worth playing—a few others which are pianistic, which communicate in some degree to a variety of audiences and yet do not condescend.

"Pianistic" is the question mark. The piano is the most neutral instrument and can be many things. Actually, I suppose there are two basic criteria which determine what is "pianistic," the tactile and the aural. A pianistic work must feel comfortable to the hand and, since hands vary in conformation and in approach to the keyboard, this simply means that the keyboard patterns of the work must allow the hand to "breathe," to contract and expand regularly. Certainly this is an over-simplification; there are other concerns involving the arm and spacings of the fingers, but this particular

consideration of the use of the hand is fundamental. The great developers of the idiomatic piano style, Clementi, Schumann, Chopin, Liszt, Debussy, Ravel, these composers who have served as touchstones for generations of composers for the piano, all recognized and observed this consideration. Aurally, these composers offer variety of sound, of texture and register, with an emphasis on the opulence produced by liberal pedal requirements. And always there is clarity, a feeling of light and air penetrating the densest, thickest sonorous webs. A work may be pianistic with few notes, as in *Kinderscenen* or, in our time and place, the Piano Suite of Ben Weber; or a work may be pianistic with many notes incorporating transcendent difficulties, as in *Scarbo* or William Schuman's *Voyage*.

Returning to the matter of piano sonatas, however, I should like to offer a handful for consideration by pianists. In looking over some forty sonatas written by Americans in the last thirty-five years I found these particularly rewarding works, "pianistic" in different ways, and wholly undeserving of their present neglect.

First and foremost is the Sonata (1945-46) of Elliott Carter. That this is a master work is no news. Nearly every pianist and every composer and every critic admires it; it has been known to have the same overwhelming effect on audiences as does the Samuel Barber, but it remains almost unplayed. A legend has grown up that it is so hideously difficult that it should be attempted only by an Olympian pianist. Yet I know of at least one conservatory student who mastered it in six weeks. The complexities are still there, but they no longer seem so terrifying and unprecedented as they did ten years ago, and even in the blackest moments it is all laid out gratefully for the piano. Carter himself once wrote in a letter:

> The Sonata takes as its departure technically the sonority of the modern piano and is thought of as being completely idiomatic for that instrument, with little or no imitation of other instruments or of the orchestra. I have in this work attempted to translate into a special virtuoso style my general musical outlook, my thoughts and feelings. I approached writing for the piano as if it were an art all of its own, requiring a special musical vocabulary and a particular character unrelated to other kinds of music. There are many features in this work, particularly rhythmic ones, that would be impossible in anything but a solo work. There are melodic conceptions, figurations that are only thinkable on the piano.

> Out of this determination to invent a special vocabulary for the piano emerged the entire conception of the Sonata. Harmonic materials were chosen for their effects of resonance, since one feature of the piano is its resonant pedal efforts. Some melodies were composed with the idea of being played in harmonics. The very core of the work revolves around the piano sound as distinct from other musical sounds. Even as abstract a texture as the fugue is completely transformed into a pianistic conception . . .

The actual technic of the work owes a good deal to Ravel, and any one of the hundreds of pianists who play *Gaspard de la Nuit* should be able to negotiate the manual difficulties of the Carter, where the greatest problems are some rapid, widely-spaced passages lying perilously on the black keys, in which the performer feels as though he were playing the first Chopin Etude transposed to C-sharp major. The purely muscular requirements of the Barber and Carter Sonatas are strikingly similar. But probably what has frightened performers away from the Carter is its rhythmic elasticity. The Barber in its metrical elements has strong and comfortable regularity of beat and punctuation. The Carter is more elusive, moving in constantly shifting metrical units, which require greater flexibility and rhythmic control from the performer. Then, to discourage the pianist further, the two large movements into which the Carter is divided present longer arcs of concentration for the performer and the audience than the four shorter movements of the Barber. Most performers and audiences prefer breathing spells not too far apart. Some may also object to the Carter's final pages where, after the excitement generated by the fugue, there is a very long decrease of tension and a quiet close. The Barber ends with everyone whipped up to a rafter-shaking pitch. Large virtuoso works with slow, soft endings make some public performers wary. But these are minor carpings; the Carter is justly admired and discussed, and soon it will be played as regularly as it merits.

Hunter Johnson is a composer who has written relatively little since he first became known about twenty-five years ago, but his music has maintained a freshness and power. His one Piano Sonata (1933-36, revised 1947-48) is a case in point. It mixes sentiments and sounds from MacDowell to Copland, but in spite of its incongruities it has a compelling force. The piano sound throughout is beautifully varied, ranging from astringent two-part writing to the most massive richness.

The thematic ideas of the three movements run as large a gamut of Americana as the two Ives Sonatas, with snatches of blues, spirituals, ragtime tunes, marches and barn dances all thrown together, but the Johnson falls into a more consistent tonal idiom, and it is, as a whole, less cosmic than the Ives works and certainly more playable.

It is interesting to compare this Sonata with the historic Roy Harris Piano Sonata, Opus 1 (1928), which served as a model, in some aspects, for Johnson's. The materials and general layout are similar, but the Harris, in spite of its still striking intensity, is such a dry bone of a piano piece with its unvarying hollow spacing that it now seems hopeless for public performance. This particular offspring, the Hunter Johnson, is more full-blooded and alive.

The name of Gordon Binkerd is a new one to me. His Piano Sonata, however, is a very impressive discovery. Since the work was completed only in late 1955 it is too early to say that it has been neglected, but one may safely assume that it will be, for a while. It is big and formidable and difficult, a piano sonata in the grand manner. Here the starting point is Stravinsky, the monumental Stravinsky of the Piano Concerto and the *Capriccio*, larger, more sonorous, more virtuoso than the thin style of most of the solo piano works. The Binkerd Sonata adds a strong chromatic element, and the slow movement in particular abounds in marvelous colors and sounds. There is, to me, one serious flaw. The three fast movements are very much alike, all motor and contrapuntal and similar in idea. The Scherzo with its gradual acceleration does serve as a transition between the slow movements and the rapid final Allegro, but it also makes the Finale seem redundant and overlong. Is the Scherzo necessary?

The Piano Sonatas of Leon Kirchner and Andrew Imbrie are two spiny sonatas, conceived knowingly for the instrument and certain to command respect, if not love, from an audience. They resemble each other slightly; both are eclectic in the same way, with shadows of Bartók, Schoenberg and Roger Sessions hovering over them. The Imbrie (1947) is the more conventional of the two; its pianistic formulas are those of the late nineteenth century applied to a strongly dissonant sound. The first movement sets up a hurdle for the pianist right at the beginning, an intricate left-hand figure which I fear could undo a nervous performer. The simple, concentrated slow movement is the crown of the work, and the last move-

ment, although dependent on the conventional patterns of toccatas since Debussy's, is exciting and perceptively short. The Kirchner Sonata (1948) is admirably organized with greater variety of material and of pianistic invention than the Imbrie. Each movement begins with a trace of something familiar; in the first it is the Alban Berg Sonata, in the second the Ravel of *Oiseaux tristes,* in the third Bartók's Piano Sonata. But then each evolves in a fresh and logical way. The shifting, nervous character of the Kirchner makes it difficult to hold together, but that is a challenge, not an insurmountable obstacle.

Every pianist should investigate the sonatas of Vincent Persichetti. Here is one contemporary composer who does not concentrate his energies into one all-purpose piano sonata only to retire from the field; with a welcome return to the robust eighteenth century attitude toward sonata production, Persichetti has written many (ten, thus far), small, medium and large, and all of them sparkling and grateful. I see a sort of kinship between Persichetti and that much misunderstood and underestimated eighteenth century-based composer Clementi. Both men reveal the utmost understanding of the nature of the piano and of piano technic. The piano sonatas of both range from the greatest simplicity to the greatest complexity, incorporating diatonic and chromatic writing, homophony and polyphony, acting almost as catalogues of the styles of their eras; their sonatas invariably feel good under the hand and some movements seem to be composed with that as a primary principle; the music abounds in adroit structural devices; there is always a lively rhythmic interest. On the negative side, both composers, within the framework of their times, seem, in spite of their varied elements, rather static harmonically with a resulting lack of direction and climax, and both are generally at their least interesting in slow movements. Of the Persichetti Sonatas, by all odds the finest, as well as the most demanding, is the Tenth (1955), which does have a unique and powerful slow movement in the opening Adagio. The interest here, however, is in the stunning sonorities rather than in any lyric ideas. Among the other sonatas I have a special affection for the Sixth (1950), one of the lighter sonatas with a particularly electric, Scarlatti-like Finale.

There are two short piano sonatas of greatly divergent character which strike me as deserving more than an occasional hearing. One is a new Sonata, Opus 145 (1956), of Alan Hovhaness, quite

simple and more decoration than solid music but oddly attractive in its way. Hovhaness has superimposed his modal style with its patterns and its tension-less harmonic vacuum on a straightforward, elementary eighteenth century Italian keyboard idiom. This will be repellently indigestible to some, but for those who enjoy a Satie-like piece with artful juxtapositions of bright and dark piano sounds, this is an entertaining curio. Bernard Wagenaar's Sonata (1928) takes only about eight minutes to play, but it has the impact of a big work. It is conservative, filled with references to Ravel and Prokofiev. More important, it is a lavish and effective piano piece full of clear-cut thematic ideas and exuberant figures in which the pianist can revel. Since this work exists only in manuscript and is, at the moment, unavailable, it is perhaps unfair even to mention it here, but such an engaging short sonata should not be allowed to disappear.

There are some pianists who believe that the piano sonata has been beset by poverty and famine and disease during the last one hundred years. There are also some pianists who believe that there has not been one notable piano sonata by an American composer. This handful of works, at least, gives the lie to both fancies.

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Copies of the works discussed above may be obtained as follows:

Elliott Carter	*Piano Sonata*	*Mercury Music Corp. (1948)*
Hunter Johnson	*Piano Sonata*	*Mercury Music Corp. (1948)*
Gordon Binkerd	*Piano Sonata*	*available through Library of the American Composers Alliance*
Leon Kirchner	*Piano Sonata*	*Bomart Music Publishers (1950)*
Andrew Imbrie	*Piano Sonata*	*Valley Music Press (1951)*
Vincent Persichetti	*Piano Sonatas Nos. 3, 4, 5, 6, 8*	*Elkan-Vogel Co.*
	Nos. 7, 9, 10	*in preparation by Elkan-Vogel Co.*
Alan Hovhaness	*Piano Sonata, Op. 145*	*available through Library of the American Composers Alliance*
Bernard Wagenaar	*Piano Sonata*	*available upon application to the composer*

Rubin Goldmark: A Tribute

by Aaron Copland

The following remarks were prepared for presentation at the dedication ceremonies for The Goldmark Wing at The City College of New York on March 15, 1956.

It is fitting that the name of Rubin Goldmark should be honored, for he was one of the outstanding musicians and composers of his period.

In America we have not always known how to keep alive the memory of the men of our past. This is especially true in the field of serious music. Our young musicians show little curiosity about their musical forbears, taking for granted whatever it was that a former generation accomplished. They tend to forget that only half a century ago so-called classical music was thought of as an exotic growth in the American landscape. Because of that, the men of Rubin Goldmark's time had their work cut out for them: they had first to acclimatize the art of music in a bleak native environment by introducing the great works of musical literature to a slowly maturing public, and then to attempt creative composition of their own that was able to stand comparison with that of European masters. In a very real sense these men were musical pioneers; we owe them a debt, if for no other reason than that they helped to make possible our present-day musical flowering.

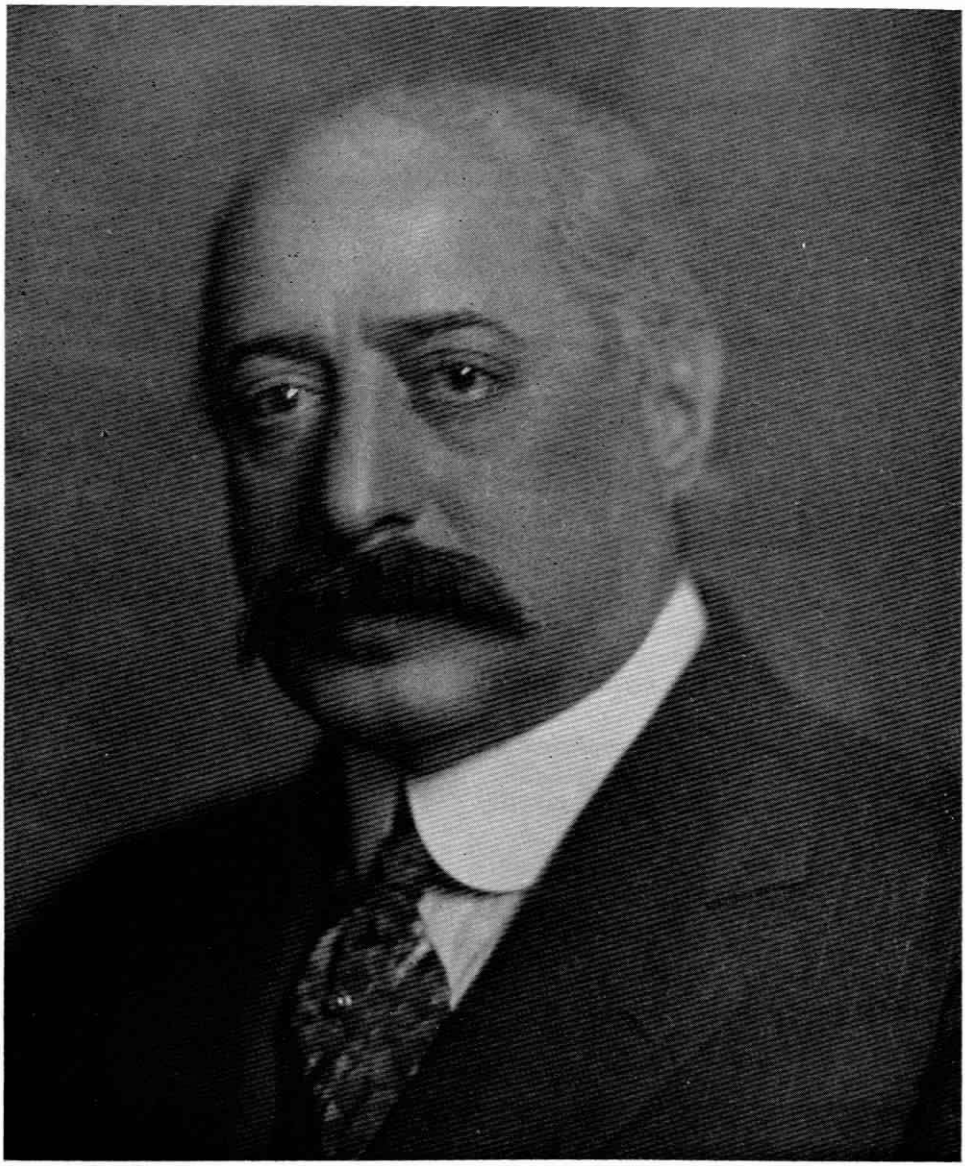
The man we celebrate here was in the forefront of the musicians of his time. He pursued an active musical life in New York City where he was born. But he also felt "at home" with our European

musical heritage for he had lived as a music student in Vienna, and was himself the nephew of the famous Viennese composer Karl Goldmark. For the most part his compositions were written for performance in the concert hall, in the familiar idiom of his day. Rubin Goldmark was never thought of as a nationalist composer, and yet it is interesting to note a certain need to identify his music with the American scene if only in the titles of some of his orchestral works: *Hiawatha Overture, Negro Rhapsody, The Call of the Plains,* and his best-known composition, *Requiem,* suggested by Lincoln's Gettysburg Address.

More important, perhaps, than his own work as a composer was his contribution as a teacher of a whole generation of younger American composers. It is significant that when Juilliard School of Music was established in 1924, it was Rubin Goldmark who was invited to head its department of composition. He counted among his students composers whose names were to become well known such as George Gershwin, Frederick Jacobi, Nicolai Berezowsky; and among younger men Vittorio Giannini, Abram Chasins, Alexei Haieff and Mark Brunswick.

I remember him from my own rewarding years of study as a genial and vivid personality. His was a friendly and humane nature; an inexhaustible fund of stories and anecdotes made him a favorite toastmaster at musical gatherings. But when it was a question of the art and craft of musical composition he became deadly serious. He made it clear to me from the outset that the career of composer was not to be lightly embarked upon, and that the composer's discipline was a severe and arduous one. Even when confronted with a student's modest harmony exercise he always seemed to have in mind the high purpose toward which it aspired. As the years went by he made no secret of the fact that he was unable to listen sympathetically to the music written in the more advanced styles of the day. But this only made more evident his own firm standards of musical excellence, and his own ability to impart those standards with clarity and conviction.

Our country, we must remember, is still youthful as musical cultures go. But all portents seem to indicate that America has a bright, even a brilliant musical future. If that is true, then Rubin Goldmark must be listed among the prime founders of that future. In celebrating his name we celebrate a true American and a true citizen of the Republic of Music.



Rubin Goldmark 1872-1936

AMERICAN MUSIC ON LP RECORDS

An Index -- Supplement I

prepared by Sheila Keats

EDITOR'S NOTE: In this issue we present the first Supplement to our Index of American Music on LP Records, listing in it recordings which have been released since the last publication of our Index (Fall 1955 issue) as well as those recordings which were included as Addenda to Part III. We should again like to thank all those whose assistance has aided us in compiling this list. We shall, in future issues, publish additional Supplements to the Index, thus maintaining its usefulness.

AMERICAN MUSIC FOR FLUTE

Includes AVSHALOMOV, *Lullaby;* DAHL, *Variations on a Swedish Folktune;* PISTON, *Sonata for Flute and Piano.* Doriot Anthony, flute; Barbara Korn, piano. Claremont CR-1205. 12".

ANTHEIL, GEORGE

Serenade No. 1 for Strings. Oslo Philharmonic Orch., Alfredo Antonini, cond. w. MARY HOWE, *Stars; Sand;* LUENING, *Symphonic Fantasia; Kentucky Rondo.* Composers Recordings, Inc. CRI-103. 12".

The Wish (opera). Louisville Orch., production cond. by Moritz Bomhard. Louisville Lou. 56-4. 12".

AVSHALOMOV, JACOB

see AMERICAN MUSIC FOR FLUTE.

BARBER, SAMUEL

Concerto for Violin and Orchestra. Louis Kaufman, violin; Concert Hall Sym., Walter Goehr, cond. w. Vaughan Williams, *Concerto Accademico.* Concert Hall Con. 1253. 12".

same. Louis Kaufman, violin; Musical Masterpiece Sym. Orch., Walter Goehr, cond. w. COPLAND, *Piano Concerto, 1926 ("Jazz Concerto").* Musical Masterpiece Society 105. 10".

Hermit Songs. Leontyne Price, sop.; Samuel Barber, piano. w. HAIEFF, *String Quartet No. 1.* Columbia ML-4988. 12".

Medea — Ballet Suite. New Symphony Orch., Samuel Barber, cond. w. BARBER, *Symphony No. 2.* London LL-1328. 12".

Sonata for 'Cello and Piano. Gregor Piatigorsky, 'cello; Ralph Berkowitz, piano. w. Hindemith, *Sonata for 'Cello and Piano.* Victor LM-2013. 12".

Symphony No. 1. Eastman-Rochester Orch., Howard Hanson, cond. w. HANSON, *Cherubic Hymn; Sinfonia Sacre (Symphony No. 5).* Mercury 40014. 12".

Symphony No. 2. New Symphony Orch., Samuel Barber, cond. w. BARBER, *Medea.* London LL-1328. 12".

see also A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

BAUER. MARION

Prelude and Fugue for Flute and Strings. Suite for String Orchestra. Vienna Orch., F. Charles Adler, cond. w. MOORE, *Farm Journal.* Composers Recordings, Inc. CRI-101. 12".

BEREZOWSKI, NICOLAI

see THE MODERN AGE OF BRASS.

BERGER, ARTHUR

Serenade Concertante. Brandeis Festival Orch., Izler Solomon, cond. w. BLOCH, *Four Episodes for Piano, Winds and Strings;* Britten, *Sinfonietta, Op. 1;* PINKHAM, *Concertante*

for Violin, Harpsichord and Chamber Orchestra. M-G-M E-3245. 12".

BERGSMA, WILLIAM

Scenes from *The Wife of Martin Guerre* (opera). Mary Judd, Regina Sarfaty, Stephen Harbachick and others. Chamber orch. cond. by Frederic Waldman. Composers Recordings, Inc. CRI 105 X. 12".

BERNSTEIN, LEONARD

Facsimile. Ballet Theatre Orch., Joseph Levine, cond. w. GOULD, *Fall River Legend.* Capitol P-8320. 12".

Facsimile. Golden Sym.

Jeremiah Symphony. Schuyler Sym.

On the Town. Golden Sym. — all with Leonard Bernstein, cond. Camden CAL 196. 12".

Seven Anniversaries. Leonard Bernstein, piano. w. COPLAND, *Sonata for Piano;* Ravel, *Concerto for Piano in G.* Camden. CAL 214. 12".

BLOCH, ERNEST

Four Episodes for Piano, Winds and Strings. Wm. Masselos, piano; Knickerbocker Chamber Players, Izler Solomon, cond. w. Britten, *Sinfonietta, Op. 1;* PINKHAM, *Concertante for Violin, Harpsichord and Chamber Orchestra.* M-G-M E-3245. 12".

same. Radio Zurich Sym. Orch., Thomas Scherman, cond. w. COPLAND, *Piano Concerto.* Concert Hall CHS-1238. 12".

Four *String Quartets.* Griller String Quartet. London LLA-23. 3-12". (*No. 1:* LL-1125; *No. 2:* LL-1126; *Nos. 3 and 4:* LL-1127.)

Quintet for Piano and Strings. Walden String Quartet; Johana Harris piano. M-G-M E-3239. 12".

Schelomo. André Navarra, 'cello; London Sym., Richard Austin, cond. w. Tchaikovsky, *Variations on a Roccoco Theme.* Capitol P-18012, 12".

same. Antonio Janigro, 'cello. w. Bruch, *Kol Nidrei; Canzone.* Westminster SWN 18007. 12".

same. Emanuel Feuerman, 'cello; Warwick Sym. w. Saint-Saens, *Danse Macabre;* Strauss, *Salome.* Camden 254. 12".

Violin Sonata No. 1. Rafael Druian, violin; John Simms, piano. w. BLOCH, *Violin Sonata No. 2.* Mercury MG 50095. 12".

Violin Sonata No. 2 ("Poème Mystique"). Rafael Druian, violin; John Simms, piano. w. BLOCH, *Violin Sonata No. 1.* Mercury MG 500095. 12".

Sonata for Violin and Piano. Jascha Heifetz, violin; Emanuel Bey, piano. w. Handel, *Sonata No. 6;* Schubert, *Sonatina No. 3.* Victor LM-1861. 12".

BOWLES, PAUL

Picnic Cantata. Gloria Davy, sop.; Martha Flowers, sop.; Mareda Gaither, mezzo-sop.; Gloria Wynder, contralto; Alfred Howard, percussion; Arthur Gold and Robert Fizdale, duo-piano. w. Poulenc, *Sonata for Two Pianos.* Columbia ML-5068. 12".

BOROWSKI, FELIX

The Mirror. Louisville Orch., Rob't Whitney, cond. w. DAHL, *The Tower of St. Barbara;* Tansman, *Capriccio.* Louisville Lou. 56-2. 12".

CANBY, EDWARD TATNALL

see CLAFLIN, *Lament for April 15.*

CARTER, ELLIOTT

The Minotaur. Eastman-Rochester Orch., Howard Hanson, cond. w. MCPHEE, *Tabuh-Tabuhan.* Mercury MG 50103. 12".

String Quartet. Walden Quartet. Columbia ML-5104. 12".

CHADWICK, GEORGE W.

Symphonic Sketches. Eastman-Rochester Sym., Howard Hanson, cond. Mercury MG-50104. 12".

see also A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

CLAFLIN, AVERY

Lament for April 15 and Other Modern American Madrigals. Record includes EDWARD TATNALL CANBY, *The Interminable Farewell;* CLAFLIN, *The Quangle Wangle's Hat; Design for the Atomic Age;* JUDITH DVORKIN, *Maurice;* CARTER HARMAN, *A Hymn to the Virgin;* ULYSSES KAY, *How Stands the Glass Around; What's in a Name?;* KURT LIST, *Remember;* CHARLES MILLS, *The True Beauty;* DANIEL PINKHAM, *Folk Song: Elegy; "Madrigal";* HALSEY STEVENS, *Like as the Culver.* The Randolph Singers, David Randolph, cond. Composers Recordings, Inc. CRI-102. 12".

COPLAND, AARON

El Salón México. **Boston Pops** Orch., Arthur Fiedler, cond. w. Grofé, *Grand Canyon Suite.* Victor LM-1928. 12".

Music for Movies. M-G-M Chamber Orch.. Arthur Winograd, cond.

Music for Radio (" Saga of the Prairies"). M-G-M Sym. Orch., Arthur Winograd, cond.

Music for the Theatre. M-G-M-Chamber Orch., Izler Solomon, cond. all on M-G-M E-3367. 12".

Music for Movies. M-G-M Chamber Orch., Arthur Winograd, cond. w. Weill, *Music for the Stage.* M-G-M E-3334. 12".

Piano Concerto ("Jazz Concerto"). Leo Smit, piano; Radio Rome Sym. Orch., Aaron Copland, cond. w. BLOCH, *Four Episodes.* Concert Hall CHS-1238. 12".

same w. BARBER, *Concerto for Violin and Orchestra.* Musical Masterpiece Society 105. 10".

Sonata for Piano. Leonard Bernstein, piano. w. BERNSTEIN, *Seven Anniversaries;* Ravel, *Concerto for Piano in G.* Camden CAL 214. 12".

Twelve Poems of Emily Dickinson. Martha Lipton, mezzo-sop.; Aaron Copland, piano. w. WEISGALL, *The Stronger.* Columbia ML-5106. 12".

see also A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

COWELL, HENRY

Ballad. Vienna Orchestral Society, F. Charles Adler, cond. w. COWELL, *Hymn and Fuguing Tune Nos. 2, 5;* Mendelssohn, *Symphony No. 2.* Unicorn UNLP 1001. 12".

Fiddler's Jig. Vienna Orchestral Society, F. Charles Adler, cond. w. COWELL, *Symphony No. 10;* Schoenberg, *Begleitmusik.* Unicorn UNLP 1008. 12".

Hymn and Fuguing Tunes Nos. 2; 5. Vienna Orchestral Society, F. Charles Adler, cond. w. COWELL, *Ballad;* Mendelssohn, *Symphony No. 2.* Unicorn UNLP 1001. 12".

Symphony No. 7. Vienna Sym., Wm. Strickland, cond. w. WARD, *Adagio and Allegro for Orchestra; Jubilation Overture.* M-G-M E-3084. 12".

Symphony No. 10. Vienna Orchestral Society, F. Charles Adler, cond. w. COWELL, *Fiddler's Jig;* Schoenberg, *Begleitmusik.* Unicorn UNLP 1008. 12".

Symphony No. 11. Louisville Orch., Rob't Whitney, cond. w. CRESTON, *Invocation and Dance;* Ibert, *A Louisville Concerto.* Columbia ML-5039. 12".

Toccanta. Helen Boatwright, sop.; John Kirkpatrick, piano; Carlton Sprague Smith, flute; Aldo Parisot,

'cello, w. RUGGLES, *Evocations; Lilacs; Portals.* Columbia ML-4986. 12".

CRESTON, PAUL

Invocation and Dance. Louisville Orch., Rob't Whitney, cond. w. COWELL, *Symphony No. 11;* Ibert, *A Louisville Concerto.* Columbia ML-5039. 12".

Sonata for Saxophone and Piano. Vincent Abato, sax.; Paul Creston, piano. w. PERSICHETTI, *Concerto for Piano Four-Hands.* Columbia ML-4989. 12".

see also A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

DAHL, INGOLF

The Tower of St. Barbara. Louisville Orchestra, Rob't Whitney, cond. w. BOROWSKI, *The Mirror;* Tansman, *Capriccio.* Louisville Lou. 56-2. 12".

see also AMERICAN MUSIC FOR FLUTE.

see also THE MODERN AGE OF BRASS.

DONOVAN, RICHARD

New England Chronicle. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HIVELY, *Tres Himnos;* PORTER, *Poem and Dance.* Mercury MG-40013. 12".

Suite for String Orchestra and Oboe. Baltimore Little Sym., Reginald Stewart, cond. w. IVES, *Symphony No. 3.* Vanguard VRS-468. 12".

Soundings for Trumpet, Bassoon and Percussion. M-G-M Chamber Orch., Carlos Surinach, cond. w. Blomdahl, *Chamber Concerto for Piano, Winds and Percussion;* VERRALL, *Prelude and Allegro for Strings.* M-G-M E-3371. 12".

DVORKIN, JUDITH

see CLAFLIN, *Lament for April 15.*

GESENSWAY, LOUIS

Four Squares of Philadelphia. Philadelphia Orch., Eugene Ormandy, cond. w. PERSICHETTI, *Symphony No. 4.* Columbia ML-5108. 12".

GLANVILLE-HICKS, PEGGY

Concertino da Camera. N.Y. Woodwind Ensemble; Carlos Bussotti, piano. w. LOPATNIKOFF, *Theme, Variations and Epilogue.* Columbia ML-4990. 12".

Etruscan Concerto, for piano and orchestra. Carlos Bussotti, piano; M-G-M Chamber Orch., Carlos Surinach, cond. w. Holmboe, *Concerto No. 11.* M-G-M E-3357. 12".

Sinfonia Pacifica.

Three Gymnopedies. M-G-M Chamber Orch., Carlos Surinach, cond. w. Surinach, *Hollywood Carnival.* M-G-M E-3336. 12".

GOULD, MORTON

Dance Variations. San Francisco Sym., Leopold Stokowski, cond. w. MENOTTI, *Sebastian Ballet Suite.* Victor LM-1858. 12".

Fall River Legend. Ballet Theatre Orch., Joseph Levine, cond. w. BERNSTEIN, *Facsimile.* Capitol P-8320. 12".

The Supplement to the list of American Music on LP Records will be continued in the Winter 1956-57 issue of The Juilliard Review.

Henry Brant's Grand Universal Circus

by Stuart Sankey

The music which Henry Brant has composed during the past few years has provoked considerable notice and occasional widespread discussion. While the individual stylistic components of these later works are not unlike those of Brant's earlier music, the methods which he employs for the organization and presentation of these components are not only revolutionary within Brant's own style but are almost without precedent among his predecessors. Although comparatively little has appeared in print regarding Henry Brant, this article will be limited to those works written since 1952 as it is these pieces which have received extensive attention.

The style of Brant's music of the past few years is given its unique complexion by two features: multiple tempi and stereophonic distribution. While each player in one of these later pieces may be playing music which is highly akin to that which Brant might have written up to fifteen years ago, it is the total effect of several separated groups playing in variegated rhythmic and dynamic styles which gives these works their particular flavor.

Because Brant's music of the past few years, which incorporates these techniques, is technically so rooted in his previous music, he does not feel any great cleavage between his two styles. Furthermore, he regards the twenty years of composing previous to the adoption of his antiphonal style as a necessary period of evolution for the development of the harmonic, melodic and contrapuntal constituents of his style. Of particular importance during this period was his invention of "oblique harmony" for which he received some

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degree of notoriety around 1931. Although scriptural use of this system to any extent is extremely rare in his music, the concept of loosening the harmonic and contrapuntal ties which oblique harmony engenders has been of prodigious consequence in Brant's style. It should also be noted that had conditions of performance permitted, Brant would have produced antiphonal works at a much earlier time than he did.

The influences which Brant freely acknowledges in his stereophonic-multi-rhythmic style are Giovanni Gabrieli and the Berlioz *Requiem* on the one hand and Charles Ives on the other. From Gabrieli and Berlioz come the idea of stereophonic distribution; but unlike these composers who have separated groups participating in the same music, Brant gives to each isolated group completely individual music to perform. From Ives comes the concept of the possibility of the co-existence of more than one tempo simultaneously within the same piece. Ives also occasionally uses stereophonic placement and in a proper performance of such a work as *The Unanswered Question* the three separated units are differentiated in levels of audibility, perceptibility and impact. Brant has also appropriated Ives' attitude on the availability of a texture running the gamut from extreme simplicity to as much complexity as the senses will bear, a complexity which is often intensified by the juxtaposition of simultaneous events.

Ives is undoubtedly the greatest single influence in the music of Brant; not only during the period of his antiphonal works, but as long as he has been composing, Brant has been an ardent devotee of Ives. In mechanical matters of execution, however, the two are diametrically opposed. Brant is extremely precise in such matters as performance directions, instrumentation, tempi and dynamics. And under proper conditions Brant's music offers no harrowing difficulties for the performers; once the performance is properly set up, the individual parts are not only idiomatic for the instruments but rarely are of more than middling difficulty to execute.

In regard to this matter of writing appropriate music for the various instruments, it should be added that Brant's professional know-how in affairs of scoring is indeed unique. Aside from being a pianist who has frequently been heard in performances of his colleagues' music, he is an accomplished player of the flute and all the members of the percussion family and his knowledge of the other instruments varies from at the very least a thorough working

knowledge to moderate proficiency as a performer. Several years spent as one of the leading arrangers and orchestrators in New York City not only added to his skill in combining timbres but also provided the justification of his reputation as a past master in matters of scoring. As an arranger Brant included some of the leading figures of the jazz and commercial fields among his clients. It is not uncommon for some of the material which he absorbed in those days to come to the surface in his music. (Example 1)

Example 1: from *Millennium 1*

Brant is also an extremely efficient conductor, at his best in hastily assembling a performance of a work saddled with desperation-causing obstacles.

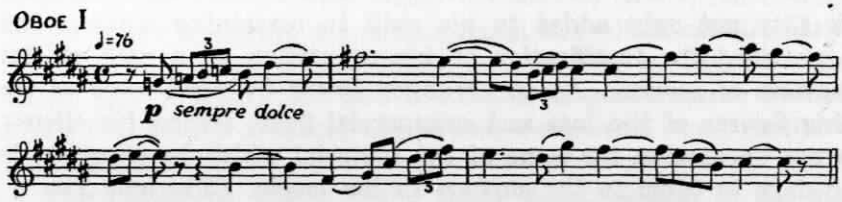
Before proceeding to a discussion of individual works composed in Brant's stereophonic-multi-rhythmic manner, it may be well to examine various features of his style. Many of his views on composition are set forth in an article which he wrote for the American Composers Alliance *Bulletin* (Vol. IV, No. 3, 1955).

The melodies in Brant's music are invariably of an extended nature consisting of constantly unraveling new material. Sequences, both intervallic and rhythmic, are deliberately avoided so as not to suggest any development of previously stated material. "For my own music, I dislike 'development' by means of manipulations of linear or harmonic material. To this end, I even attempt to avoid all exact rhythmic and melodic sequences in each particular line, lest these devices suggest that the material is being manipulated before it has concluded as statement. I make no use of short, thematic lengths, or motives, believing that for my purposes a melody has no identity unless it can proceed for a minimum of eight or ten bars as continuous statement, giving no impression of manipulation." [1]

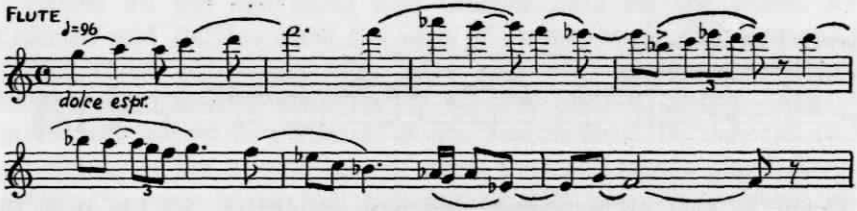
Brant's melodies generally take one of two forms. First we have a lyric, gentle manner of melodic writing which doggedly avoids any jagged edges. (Examples 2 and 3)

1 ACA *Bulletin*, Vol. IV, No. 3, 1955.

Example 2: from *Labyrinth*

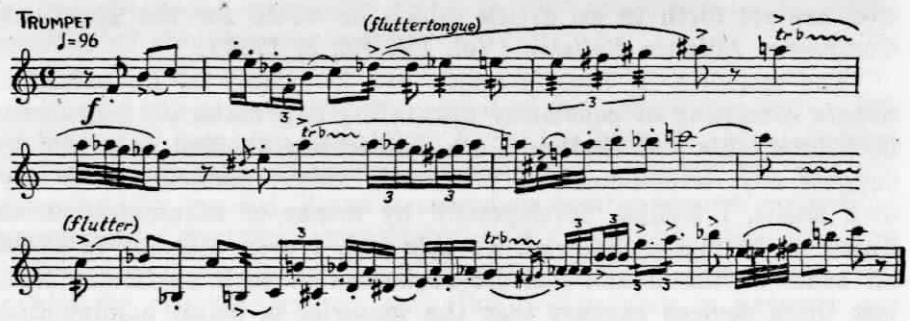


Example 3: from *December*



If not of this disposition, Brant's melodies are likely to assume an aggressive, gnarled temperament (Example 4), often presented in canon.

Example 4: from *Signs and Alarms*



It is in the realms of rhythm and harmony that the most drastic affronts to tradition occur in Brant's later music. By introducing several different simultaneous tempi as well as meters, the composer relinquishes precise control over coordination of the voices. Certain methods are used to commence the entries of each group or unit within the mainstream of the music and, if necessary, to bring them together at crucial moments; but just how one measure of one group will fall in relation to a measure of another during a complex passage is largely dependent upon the circumstances of the individual

performance. But no matter how many various tempi are employed at any one given moment the composer is able to exercise an amazing amount of control regarding the ensemble of the different groupings by means of careful planning in prose and diagrams before the actual composition of these works. This can be corroborated by comparing the astonishing similarities of recordings of different performances of the same work made under widely divergent circumstances.

While conventional harmonic and rhythmic relations naturally will deteriorate in such a scheme there is an immense gain in the independence of voices, so that each tempo grouping is permitted to perform music quite contrasting in character to that performed coincidentally by other groups. This independence is often enhanced by spatial separation of the groups. But within the looseness inherent in such a scheme Brant's skill permits him to keep a high degree of control over the total harmonic structure and texture so that at no time is the course of the music out of hand. Each grouping has its own harmonic plan which bears a definite relation to the overall tonal scheme. The aggregate harmonic sound can be regulated by limiting or expanding the tonal area, the intervallic structure, and the progressions of each grouping and also by alterations of the various dynamic levels, instrumental or vocal ranges and tonal qualities.

These three last named points are anything but incidental details in Brant's music. For him the actual sound of his music cannot be divorced in any way from its concept or content. He never thinks in terms of abstract contrapuntal lines which are to receive an instrumental setting at some later time; from the moment any phrase is conceived it is already cast in its instrumental or vocal and dynamic setting. The tone color, dynamic level and instrumental range or tessitura are as consequential in the harmonic design as are the intervallic organization and chordal progressions.

Occasionally Brant has reworked the instrumentation of his antiphonal pieces to fit them to the available forces at performances apart from the original premieres. In every case these revisions represent a thorough readaptation and were by no means makeshift improvisations or substitutions.

Brant's attitude towards the use of sensational and grotesque elements in his music is honest and frank. He does not scorn the opportunities afforded by such components and it is in these di-

rections that he has ventured the furthest. "A diabolic element in anyone's musical concepts is always likely to be lurking someplace," the composer writes. "I find it hard to suppress, and anyway the result is more fun and possibly more truthful if cloven-footed and soberly reasoned elements can be presented mixed up together, so that they can annoy each other and possibly the hearer, if he can be persuaded to go along. If not, he will perhaps walk out and sometimes does which is OK."

But comic or facetious distraction is not what is intended by the animalistic hostility of the solo trombone in *Signs and Alarms*, the shattering entrance of the twenty violently polyphonic muted brass in *Millennium 2*, or the startling incongruities of the "secret orchestra" in the *Grand Universal Circus*. These are rather the manifestations of a composer who comments upon actuality without stylizing the bizarre and the grotesque out of existence. Furthermore, it is often just these passages which enhance the comprehension and the effectiveness of the sober sections.

* * *

In *Rural Antiphonies* (1953) both stereophonic distribution and multiplex rhythm appear in Brant's music for the first time. The work is scored for the usual symphony orchestra but without the usual seating plan. On the stage of the auditorium are placed the strings of the orchestra, led by the principal conductor. He faces the audience in order to direct cues to four subordinate conductors who are distributed throughout the hall, each with a section of the winds or percussion. Each group is separated from the others by as much space as is feasible. The strings play a five-part imitative polyphonic texture throughout, three-quarter time, *andante sostenuto;* each string part is in a different key but rhythmically they are synchronized. The general pitch and dynamic level of the strings gradually rises from the beginning to an intense climax in the 133rd measure of the score of the string parts; during this time the other four groups enter with phrases of from eight to sixteen bars, singly or overlappingly, each group having its own meter and metronomic indication.

The score indicates the precise moment for the entrance of the wind or percussion groups; each of the sub-conductors takes his cues from the principal conductor and then proceeds to bring in his own group, making no effort to coordinate with either the strings

or any of the other groups. At the previously mentioned climax all the instruments are briefly brought together by placing a *fermata* in the strings and at the end of each of the phrases which the other groups are playing at that moment; the principal conductor holds the strings on a *tremolando* chord until he sees that all the assistant conductors have reached the *fermata* in their respective parts whereupon the cue to continue is given. After this one unanimous *corona* there is a brief return to the previous texture and the work ends quietly, but with a feeling of unsettled anxiety.

As is the case with all of Brant's descriptive titles, *Rural Antiphonies* does have extra-musical connotations. "*Rural Antiphonies* is a musical depiction of country life, or rather the country environment, in the present-day world. To be sure, the pastoral elements are all present — the animals, birds, trees, rocks, wind, water, stars — but no attempt has been made to reduce them to the usual ordered pastoral simplicity and calm. They are here presented in all their simultaneous complexity, and the composer ventures to see in this complex of country events an equivalent of the complex of contradictory forces which are active in modern man, both consciously and sub-consciously."

Shortly after the premiere of this work came *Millennium 2* which "takes as its inspiration an imagined world of the future. Not merely an actual 'second millennium' — which is to say the twenty-first century as seen from the middle of the twentieth — but man's general sense in imagining an unknown future." Much less conventional in scoring than *Rural Antiphonies*, this work calls for ten trumpets lined up along one side of the auditorium; opposite, lined up along the other wall, are ten trombones; a solo soprano, unseen, is at the rear of the hall; and on the stage are eight horns, two baritone horns, two tubas, three tympani, three gongs, one glockenspiel, one vibraphone, a set of chimes, and a thundersheet.

During the course of the single movement the twenty off-stage brass make their entrances either together, or one at a time from the highest trumpet to the lowest trombone, or in reverse order, or starting two at a time from the outside extremes of the ranges and working towards the middle. (When the entrances are not simultaneous they are at about one measure's distance.) In all these entrances each of the trumpet and trombone players begins his part on cue from the conductor who is on stage and then makes no further attempt to keep in time either with his neighbors or the group on stage.

Each player has his own part of sixteen measures in the style of a jazz chorus (see Example 1) and ten different key signatures are distributed amongst the twenty players. After any member of the off-stage groups has begun to play he continues to repeat his part until he receives a cue from the conductor, upon which he plays to the nearest cadence point, stops, and waits for the next cue to begin anew. The instruments on stage are synchronized and often all twelve brass play in octaves in startling contrast to the frenzied effervescence of the counterpoint coming from both sides of the audience.

A tumultuous climax about halfway through the work is capped by the thundersheets which have been held in reserve to this point; the brass and percussion are suddenly silent while from the rear of the auditorium is heard the soprano, singing a short unaccompanied interlude consisting of a melismatic descending vocalise. This brief passage, as violent a relief from the furious texture of the rest of the work as could be conceived, is followed by a varied recapitulation of the first half.

Millennium 2 is one of Brant's most impressive works to date. The unequivocal enthusiasm which greeted its first performance prompted David Broekman, the conductor, to repeat it on the spot. Henry Cowell has written of this work: "Let no one imagine for a moment that this heterophony is unimpressive. There is something awe-inspiring, cataclysmic and spine-tingling about it. It constitutes audaciousness in the grand manner. Brant's well-known capacity for getting every conceivable sound from each instrument and his sense of having eternal fun have matured into a final catastrophic joke of deadly seriousness. It is a unique experience to hear. Brant openly avows that a devotion to Charles Ives' music and philosophy has influenced him in these works; and indeed, they are deserving of a place in Ives' idea of a Universal Symphony, to which all composers with doughty ears and strong-sounding music are invited by Ives to contribute. Brant's *Millennium 2* is about the strongest-sounding of any music." [2]

Surpassing both works in intricacy is *December*, a "dramatic cantata with dialogues" commissioned by the Collegiate Chorale of New York for its Christmas concert of 1954. The work has been heard throughout Europe as a result of winning the Prix Italia,

[2] From the July 1954 issue of *The Musical Quarterly*, Volume XL, No. 3, pg. 400. Copyright 1954 by G. Schirmer, Inc.

awarded by the Italian Radio. The text consists of: 1) a symbolic poem, in dialogue form, by Maeve Olen, based on the Nativity; 2) excerpts from the Farmer's Almanac and horoscope readings for the month of December; 3) a chorale in German, the first line of which ("Das alte Jahr vergangen ist") is identical with a chorale verse set by Bach.

The poem is spoken by a male and a female speaker; the horoscope and almanac bits are sung by soprano and tenor soloists. These four principals are situated in various positions away from the stage, as are three muted trumpets, three muted trombones and a percussion bell group (glockenspiel, vibraphone and chimes). On stage is the chorus, one flute, two oboes, two clarinets, one saxophone, four horns, one trumpet, one trombone, four percussionists (playing seven tympani, glockenspiel, xylophone, two gongs, one low chime, five each of bongoes, triangles, suspended cymbals and cowbells, all graduated in size) and organ.

The group on stage has uniform bar lines throughout and the isolated groups are at times synchronized either with each other or with the principal group on stage but as often as not have independent rhythms. The spoken parts are either in free speech or in an English adaptation of *Sprechstimme* with percussion accompaniment.

The three principal sections of the work are performed without pause and are demarcated by the entrances of the off-stage speakers (each section is preceded by several lines of the poem.) During the first two sections the chorus progresses gradually from unison chanting to carefully executed eight-part counterpoint, vocalizing on such syllables as *ba, da, du, wa, bin, etc.* There are two strictly instrumental interludes, immediately after the spoken lines in the first section and at the conclusion of the second section. The entrances of the solo singers are unpredictable, sometimes superimposed above the chorus in independent rhythm and sometimes allotted time to themselves with instrumental accompaniment. The third section is a massive setting of a chorale in German.[3] This is sung in two homophonic parts by the chorus doubled by the on-

3 *Das alte Jahr vergangen ist;*
Getraenkt in Tod des Todes Drohung,
Und Kaelt', wissen wir mit trueber Gewissheit
Dass selbst dies todhaft Leben gut ist;
Wir warten auf den freudentollen Glockenschall,
Stehen in uns'ren Kalten halbgegrabenen Graebern
Und strecken aus die Haend am Feuer eines weis'ren Tages.

stage instruments and employing intervals of the fourth, the fifth and the second. The isolated groups enter one by one, recapitulating the material of the two previous sections but uncoordinated either with each other or with the chorus. A short instrumental passage at the conclusion of the chorale gives way to the final entry of the speakers, who conclude the poem, and the work ends with a seven-bar coda.

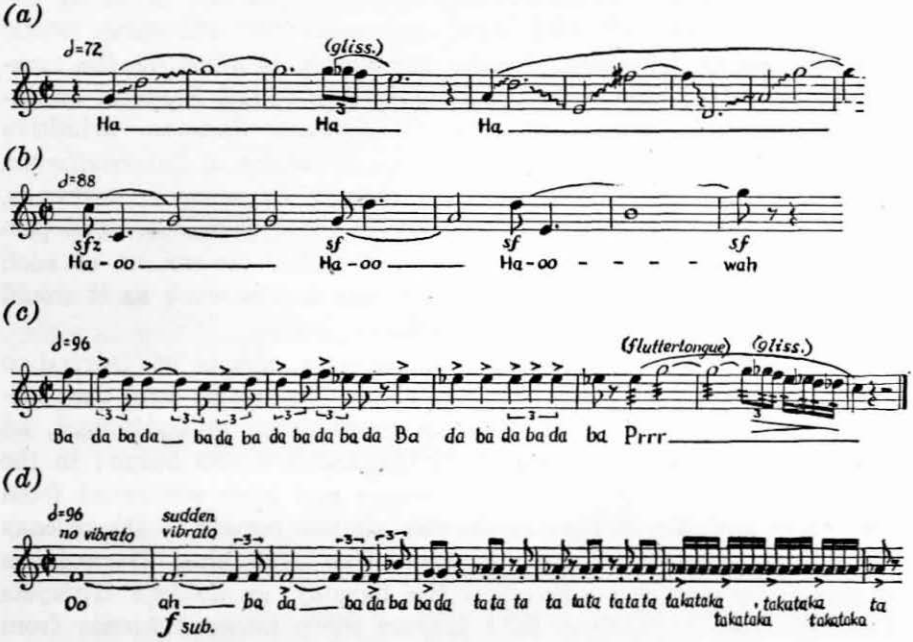
The maximum in complexity is achieved shortly before the chorale begins when twenty-four songs, which have been distributed among the members of the chorus, are sung simultaneously without any attempt at concurrence. The effect is of as many-voiced counterpoint as there are members of the chorus.

The fourth piece in this series is *Encephalograms 2* which was commissioned by the Juilliard Musical Foundation for performance at Juilliard School's fiftieth anniversary American Musical Festival. For the first time coordination is completely dispensed with; at no one point in the score is it intended that the beats in the measures of any one part should coincide with those of any other part. Also for the first time the performance of the piece requires no conductor although it is naturally expeditious to have a qualified musician to supervise the rehearsals.

At the Juilliard premiere the center of the stage was occupied by the soprano soloist; on her left but at the side of the stage was a harp and on the opposite side of the stage a piano. At the left rear of the hall, under the balcony, was a single percussion player (using a glockenspiel, a tambourine and a snare drum); and in the balcony on the right of the audience were three woodwinds, a piccolo, an oboe and a clarinet. The work also includes a part for organ. Although the console is at the front of the hall it is taken into account that the pipes will sound from near the ceiling. The most unorthodox of the various parts is that of the soprano, requiring unusual musicianship and agility. (Example 5)

The old year has gone out;
and steeped in death and threats of death,
and cold, we know with melancholy certitude
that even this half-death life is good.
We wait for bells to ring out mad with joy,
stand in our chill, half-finished graves
and stretch to warm our hands against
the fires of a wiser day.

Example 5: from *Encephalograms 2*



The stereophonic-multi-rhythmic style achieves a kind of apotheosis in the latest of these works, the *Grand Universal Circus*, an antiphonal theatre piece which is by far Brant's most important work to date. The first of its three acts was performed for the first time last May 19 at Columbia University.

Certainly for this work, the text, written by Patricia Brant, is of greater significance than ever before in Brant's music. It was planned and worked out together with the music over a period of four months. The musical ideas of the composer suggested the subsequent development of the text as often as the words dictated the course of the music. Most of the time was spent in organizing the sequence and the exposition of the material, both verbal and musical; the notes, plans and sketches, exclusive of musical notation of any sort, run to about one hundred seventy-five pages. The actual writing of the final version of the score was done during the ten days preceding the performance.

This first act is a celebration of the spring and youth of the earth, up to and including the expulsion from the Garden. The Creation is contemplated on several levels of symbolism — mytho-

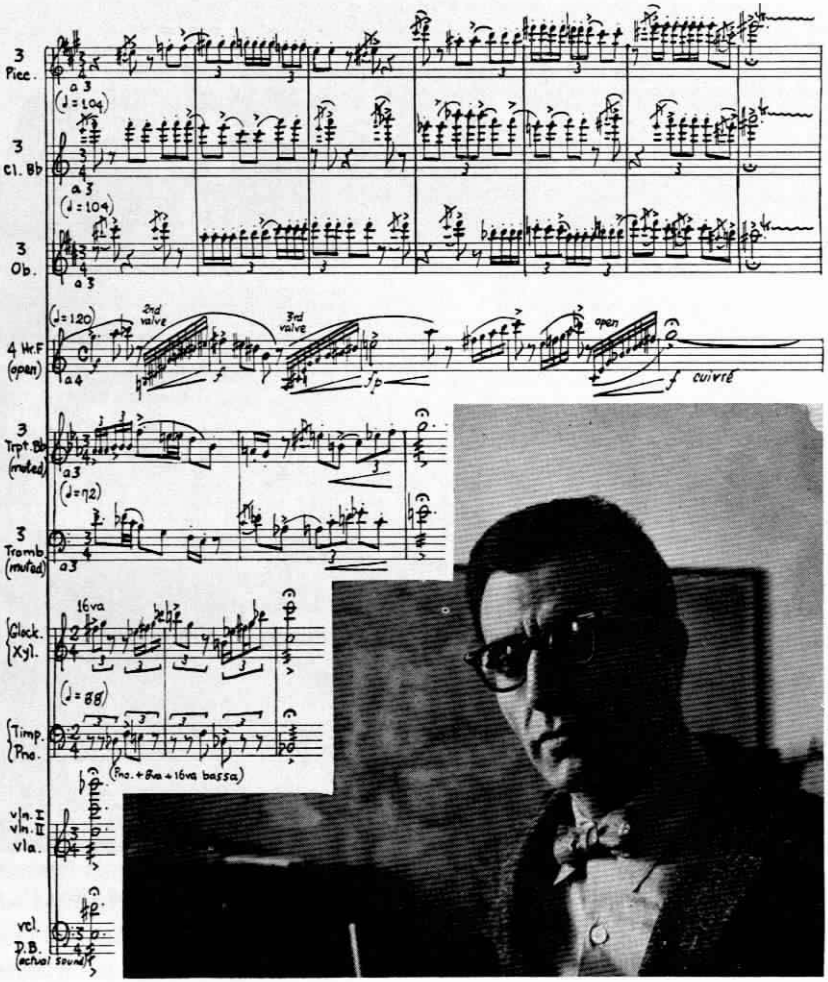
logical, scientific, anthropological, sociological and imaginative-poetic — presented simultaneously in circus fashion. Much of the text is clothed in colloquial, legal, conversational, officialese, poetic and sociological language. Among the media adopted by the composer are to be found children's songs, blues songs, classical recitative, circus band music, contrapuntal cheering sections, primitive incantations and Brant's own Americanized version of *Sprechstimme.*

The traditional trappings of the theatre — scenery, costumes, acting — may be dispensed with entirely in performance. The performers frequently change position, but bodily movement as such is not intended to be a contributing factor to the work as it would be if acting or dancing were called for.

There are parts for ten solo singers, a chorus of thirty-two solo voices and sixteen instrumentalists. On stage are the conductor, four percussionists with the usual array of equipment, an organ and a piano. At one side of the hall are two harps; in the balcony is the chorus with the sopranos and altos separated from the tenors and basses. Five of the solo singers remain in the balcony but often move from place to place. The remaining five soloists alternate between the stage and the balcony, as do two trumpets and two trombones. Four flute players move between scenes from positions on stage, in the wings or at the side of the hall opposite the harps. These flautists are called upon to double on piccolos, slide whistles, boat whistles, tenor recorders and mouth sirens. The less orthodox percussion instruments include a lion roar, a wind machine, two klaxons, two hand organs, one rifle, two electric buzzers of the type peculiar to basketball games and a setup in which bulb horns are arranged chromatically.

In order to acquire some idea of the work a brief account of the eight scenes is necessary. A brief spoken prologue finishes with the statement: "THE GRAND UNIVERSAL CIRCUS IS ABOUT TO BEGIN!" From all corners of the auditorium come the staggered entrances of the entire body of performers, based largely on circus music. Thirty-two part polyphony is heard from the chorus, each member singing an independent mythological song about the Creation. The second half of this first scene is based on songs by the five soloists in different parts of the hall, each representing diverse aspects of man's nature.

Scenes Two and Three are concerned with scientific views on Creation. In Scene Two, above a background of distant boat whistles



Henry Brant and a page from his *Rural Antiphonies*

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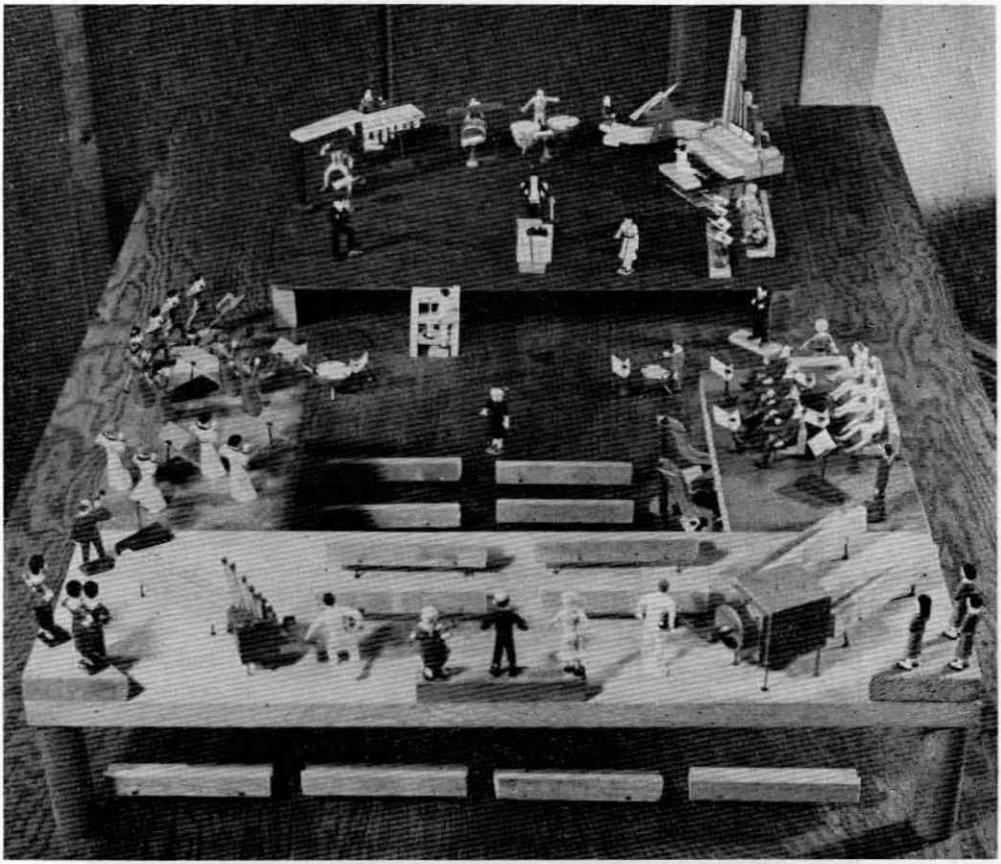

Model by Henry and Patricia Brant for stage production of *Grand Universal Circus*

and echoes from the chorus, the soloists intone a recitative occupied with a cataloguing of pre-historic human remains and a blues song based on a recipe for universal soup. In Scene Three the chorus, accompanied by the percussion on stage and the brass in the balcony, is divided into two sections which shout rhythmically in the manner of cheering sections. Occasionally this texture is interrupted with singing passages from pre-Christian liturgy.

In Scene Four a mezzo-soprano in the balcony, accompanied by the harps, has a song in Latin on a poem by Lucretius which is a pastoral pagan concept of the rising of life from the earth. At the end of each phrase a speaker on stage translates the preceding lines above a four-part polyphony of the tenor recorders. An original poetic treatment of the same subject is heard from the chorus, each voice chanting on one note but in a four-part polyphonic rhythmic texture.

The Fifth Scene presents the Devil as a rakish travelling salesman who, above an accompaniment of bulb horns, praises the delights of the table and the flesh. Eve replies in a burlesque of coloratura style. Also prominent in the scene are three Virgins and three Fates. All of this is superimposed upon the pyramiding entrances of carnival music from the other forces, including two whistling choruses.

The next scene deals with God and man, the creators. The "bone-thief" tells of his career as creator. His creation has gotten out of hand and is no longer what he originally intended it to be; he himself is now behind bars. The music for this scene is largely vicious march music and jeering choruses.

In Scene Seven, God, the landlord, is evicting Eve as an undesirable tenant. Eve is an hysterical soprano who at first protests her innocence and then justifies her action. She is accompanied by two weepers in the wings singing a satirical litany in praise of social convention. The part of God in this scene is taken by a bass soloist intoning an ominous chorale while the chorus in the balcony sings of the true reason for the failure of Paradise.

The final scene treats of the actual exodus, commencing with the songs of the children of Paradise who remain behind. Two announcers on stage are heard in multi-lingual shouting of officialese travel instructions; each body of choral performers is presented as a group of travellers with divergent destinations on earth, of which they sing simultaneously. The choruses are accompanied by a wind

machine and a lion roar and eventually two electric buzzers take over for the announcers. Four-part counterpoint in the mouth sirens contributes to the babel and the act ends after the organized assault on the senses is worked up to a staggering level.

As much as one may strive for verbal accuracy in discussing this work, nowhere is the futility of words more felt than in trying to convey any sense of the startling melodrama of these scenes. The holocaust which concludes the act is total and unrelenting; here Brant has conjured up the catastrophic finish of an era, with the skies falling in ruins about our ears.

The Second Act is to deal with man's history on earth and the Third Act is titled "Purgatory."

Brant has also written during the past few years music which employs stereophonic distribution but unified tempi (*Labyrinth* and *Ceremony*,) multiplex rhythm but no distribution (*Piri, Ice Age* and *Conclave*) and music in which neither multiplex rhythm nor stereophonic distribution are called for (*Signs and Alarms, Stresses, Galaxy 2* and the *Percussion Symphony.*) *Conclave* was composed for a recording where stereophonic distribution was not practical, but in live performance there is nothing to prevent the conductor from altering the customary setup if he so chooses. The instrumentation of the *Percussion Symphony* deserves a listing here. Sixteen players are required and the instruments are divided into four choirs: 1) celesta, two glockenspiels, high and medium vibraphones, high, medium and low xylophones and chimes; 2) sixteen tympani; 3) four each of tom-toms, cowbells, dinnerbells, Chinese blocks, gongs, suspended cymbals, firebells, all graduated in pitch, eighteen kitchen skillets graduated in pitch; 4) bass drum, snare drum, maracas, gourd, wood block, sandpaper block, plate scraper, screen scraper, saw bowl, gooseneck lamp scraper, jawharp, scissors, tambourine and tone knife.

Perhaps the best way to conclude this article would be to let the composer have the last word, with the following gnomic statement of his ideals: "At times I believe that my music may be able to furnish some comment on the efforts of the human banana to squash its way through the twentieth century — especially the interior, mental aspects of the banana."

Title	Combination	Date
Eight Pieces	piano	1929
Sonata	two pianos	1930
Symphony in B	orchestra	1931
Variations ('oblique harmony')	chamber music	1931
Angels and Devils (concerto)	flute solo with ten-piece flute orchestra	1932
Mobiles	flute alone	1932
Partita	flute and piano	1932
Four Chorale-Preludes	two pianos	1932
Double-bass Concerto	with orchestra	1932
5 & 10-Cent Store Music	violin, piano, kitchen hardware	1932
Double-crank Handorgan	two pianos	1933
Lyric Pieces 1 and 2	chamber orchestra	1933
Two *Intermezzi*	orchestra	1933
Intrada	orchestra	1933
Two *Jazz Scherzi*	violin and piano	1934
Requiem in Summer	woodwind quintet	1934
Coquette Overture	chamber orchestra	1935
The Half-Songs	chamber orchestra	1935
Entente Cordiale	satire with music	1936
Miss O'Grady	musical theatre piece	1936
Lyric Cycle	soprano, three violas, piano	1937
'Cello Sonata	with piano	1937
The Marx Brothers (tone-poems)	tin whistle solo with chamber orchestra	1938
Whoopee in D Major	orchestra	1938
Fish Overture	orchestra	1938
Clarinet Concerto	with orchestra	1938
City Portrait (ballet score)	orchestra	1939
Great American Goof (ballet score)	orchestra	1940
Grand Concerto	tin whistle solo with chamber orchestra	1940
Violin Concerto	with orchestra	1940
Viola Concerto	with orchestra	1940
Variations on a Theme by Robert Schumann	piano	1940
Jazz Toccata 1, on a Bach subject	two pianos	1941
Jazz Toccata 2, on a Haydn subject	two pianos	1941
Saxophone Concerto	with orchestra	1941
Downtown Suite	orchestra	1942
Symphony in F	orchestra	1942
Variations on the Canadian National Anthem	orchestra	1942

Strength through Joy in Dresden	oboe, saxophone, piano	1942
Irish Tunes in Jazz	harpsichord	1942
French Tunes in Jazz	harpsichord	1942
Playing Fields of America (film score)	chamber orchestra	1943
Capitol Story (film score)	orchestra	1944
The Pale Horseman (film score)	orchestra	1944
Dedication in Memory of Franklin D. Roosevelt	orchestra	1945
Statesmen in Jazz	dance orchestra	1945
Symphony in B flat	orchestra	1945
Journey into Medicine (film score)	orchestra	1946
Underground Cantata	male speaker, mezzo-soprano, small choir, chamber orchestra	1946
Jazz Clarinet Concerto	with dance orchestra	1946
Kitchen Music	homemade instruments	1946
Imaginary Ballet	piccolo, 'cello, piano	1946
Lysistrata (incidental music)	chamber orchestra, chorus	1946
My Father's House (film score)	chamber orchestra	1947
Credo	speaker, chorus, trumpet	1948
Colloquy	flute, strings	1948
Crying Jag	dance orchestra	1949
Outbreak (film score)	chamber orchestra	1949
Carnival Quartet	accordion, piano, violin, 'cello	1949
Admonition	contralto, chamber orchestra	1949
County Fair	chorus, chamber orchestra	1949
Madrigal en Casserole	chorus, piano	1949
Symphony	soprano, percussion, eight flutes	1950
Lonesome House	narrator, chamber orchestra	1950
The Big Break (film score)	chamber orchestra	1951
Behold the Earth (cantata)	chorus, woodwinds, brass, percussion	1951
Sing O Heavens (cantata)	chorus, chamber orchestra	1951
Origins (symphony)	percussion orchestra, seventy instruments, sixteen players	1952
Ode to a Grecian Urn (film score)	improvised on dulcimer, double-flagoelet, ox-bells, double ocarina	1953
Signs and Alarms	woodwinds, brass, percussion	1953
Stresses	string orchestra	1953
Galaxy 2	woodwinds, brass, percussion	1954
Compositions using multiple tempi and/or antiphonal separation:		
Rural Antiphonies	symphony orchestra divided into five separated groups, each with its own conductor	1953
Millennium 2	ten trumpets, ten trombones, eight horns, four tubas, six saxophones, five percussionists, one soprano	1954

Ceremony	solo violin, solo 'cello, solo oboe, solo soprano, alto tenor, baritone—with woodwinds, brass, percussion, pianos	1954
Piri	solo flute with harp, piano, glockenspiel	1954
Ice Age	Ondes Martenot, piano, percussion	1954
December (cantata)	soprano solo, tenor solo, male speaker, female speaker, large and small choruses, woodwinds, brass, percussion, organ	1955
Labyrinth	twelve solo violins, four solo basses, four unison violin sections, unison viola and 'cello section, with four solo women's voices ad lib.	1955
Conclave	solo mezzo-soprano, solo baritone, piano, harp, timpani, glockenspiel, eight woodwinds, solo trumpet, solo trombone	1955
Encephalograms 2	solo soprano with woodwinds, piano, harp, organ, percussion	1955
Grand Universal Circus (theatre piece)	eight solo voices (singing and speaking), thirty-two choristers (individual parts), sixteen instrumentalists	1956

RECORDINGS:

Angels and Devils, concerto for flute with flute orchestra. Frederick Wilkins, solo flute; Henry Brant, cond. Composers Recordings, Inc. in preparation.
Concerto for Alto Saxophone and Orchestra. Sigurd Rascher, sax.; Cincinnati Sym., Thor Johnson, cond. Remington R-199-188.
Galaxy 2. Chamber ensemble cond. by Henry Brant. Columbia ML-4956.
Signs and Alarms. Chamber ensemble cond. by Henry Brant. Columbia ML-4956.
Symphony No. 1. Am. Rec. Soc. Orch., Hans Swarowsky, cond. American Recording Society ARS-38.

COMMISSIONED WORKS:

Partita, for flute and piano	Yaddo Festival	1932
Fish Overture	Columbia Broadcasting System	1939
Great American Goof	Ballet Theatre	1940
Statesmen in Jazz	Benny Goodman	1945
Jazz Clarinet Concerto	Benny Goodman	1946
County Fair	Robert Shaw Chorale	1949
Ceremony	Columbia University Orchestra	1954
December	Collegiate Chorale	1954

AWARDS:

John Simon Guggenheim Memorial Fellowship: 1946; 1955
National Institute of Arts and Letters Grant: 1955
Prix Italia (for *December*): 1955

Contributors to this Issue

JOSEPH BLOCH, a member of the piano faculty of Juilliard School of Music, has achieved recognition as a protagonist of new music. He is currently preparing Benjamin Lees' Concerto, Norman Lloyd's Piano Sonata and Karl Amadeus Hartmann's Concerto for their first American performances. He has included many American works on the programs of his European concert tours.

AARON COPLAND, himself a pupil of Rubin Goldmark, has for many years taken a keen and helpful interest in the work of his younger contemporaries. His *Symphonic Ode* was performed last summer at the Berkshire Festival by the Boston Symphony.

ERNEST LLEWELLYN is concertmaster of the Sydney Symphony and Professor at the Sydney Conservatorium. He recently completed an extended visit to the United States during which he observed many facets of the American musical scene.

A member of the Juilliard Faculty and a solo performer on the double-bass, STUART SANKEY maintains an active interest in new developments in contemporary composition.

THE JUILLIARD REVIEW

Index to Volumes I, II and III (1954-1956)

The following Index contains listings of authors, titles and other references for articles published in Volumes I, II and III of The Juilliard Review. Names printed in capital letters represent authors. Issues are identified by abbreviation: W—Winter, S—Spring, F—Fall, followed by the year of publication and the page references.

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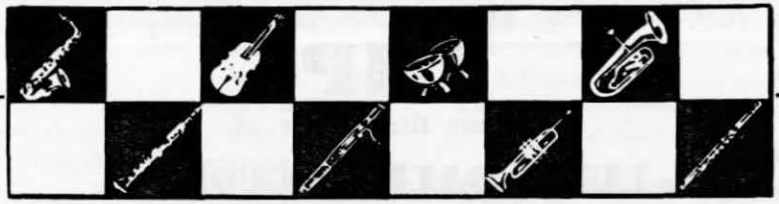

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THE juilliard review

Alumni Supplement

Fall 1956

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Alumni Supplement

Fall 1956

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. The Editors of the Alumni Supplement will be pleased to receive news and editorial contributions from alumni. Kindly address correspondence to Miss Sheila Keats, The Juilliard Review, 120 Claremont Avenue, New York 27, New York.

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A MESSAGE FROM THE PRESIDENT

Last April, I had the great pleasure of meeting with representative Juilliard alumni in St. Louis, Missouri; Minneapolis, Minnesota; Seattle, Washington; Portland, Oregon; San Francisco and Los Angeles, California; and Iowa City, Iowa. Some of these meetings were formal group affairs and still others were impromptu get-togethers with individuals and smaller groups. But in each instance I was struck by the genuine feeling of affection that Juilliard graduates have for their alma mater, belying the reputation of aloof indifference which musicians, in contrast to the graduates of academic institutions, are said to feel. The graduates I met covered the entire gamut from the earliest days of the Institute of Musical Art through the Juilliard Graduate School to those who have only recently left the School. Everywhere I was received with warm hospitality and assurances of continuing interest in Juilliard.

You can see that, through the publication of this Alumni Supplement, we are making a modest effort to keep up with your activities and at the same time to inform you and your fellow alumni of those activities. We are, naturally, interested in the progress of our alumni after they leave the School and it is our hope that the alumni will continue to give us their support in terms of a continuing concern for the welfare of Juilliard and a genuine interest in its affairs. We realize, in turn, that it is clearly our responsibility to keep you informed of developments and activities at the School. This we shall try to do through the Supplement.

It is difficult in a short printed message for me to express the real hope that I have for the development of a strong Alumni Association. Already our alumni are sufficiently numerous in many areas for the formation of separate chapters in various centers of the country.

May I urge each of you to send us news of yourself and of other Juilliard alumni who may not be in touch with us. Your cooperation will aid us in making this Alumni Supplement a truly informative and valuable publication. But more important, you will be helping in the development of a real Juilliard community.

William Schuman

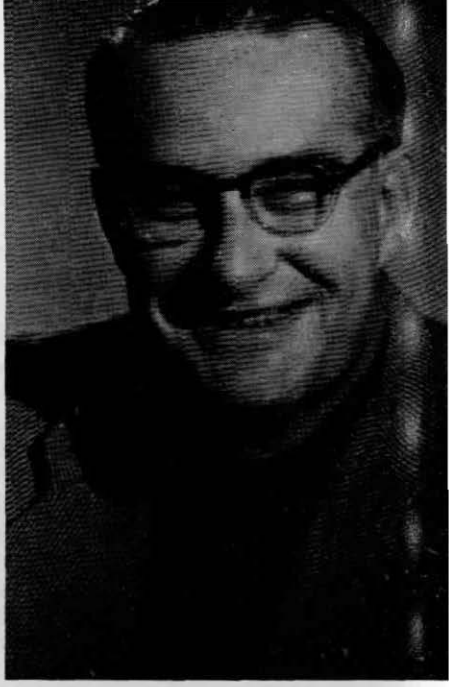
MR. SCHUMAN ADDRESSES MENC CONVENTION

Speaking before the delegates to the biennial meeting of the Music Educators National Conference in St. Louis last Spring, President Schuman made a strong case for "The Responsibility of Music Education to Music." While crediting the MENC for the enormous growth of musical activities and opportunities in the public schools, he made a plea for the development of qualitative gains to equal the quantitative. He stressed the need for well-qualified musicians in the public schools, well-trained teachers whose musical background and interest can help them serve the cause of music as well as the immediate needs of their students. The school music teacher, he said, should not only be well acquainted with the techniques of music, but should maintain a wide-ranging interest in music literature and contemporary developments in his field, should be active himself as a performing or composing musician and should, above all, dedicate himself to constant and continuing study.

Mr. Schuman's address has been reprinted in the June-July issue of the *Music Educators Journal* and in the September issue of *Etude* magazine.

FROM A VISITOR'S NOTEBOOK

by Ernest Llewellyn



Ernest Llewellyn, concertmaster of the Sydney (Australia) Symphony, who has recently completed an extended visit to the United States during which he has been a keen observer of the American musical scene.

As the first visitor from Australia to have the opportunity of being affiliated with Juilliard, as an observer, for a full academic year, and since I have been given every possible freedom to exercise my enquiries into the methodology and practices of a school so famed, I have been asked many times, from within and without, my impressions and conclusions. To have attempted any concrete assessment without the benefit of a reasonably long period of association would have been unwise, but by now I know that my first impressions were steadily confirmed as the year progressed.

I was first struck by the standard demanded, and achieved, by the orchestra with its eager vitality and concentration of mind and effort —not only in standard repertoire, but with diversified excursions into contemporary literature. The standards achieved here would be highly acceptable in many parts of the world, professionally.

Of equal importance, at least, is the standard of chamber music. My next visit was to the class of Hans Letz, whose name is justly revered throughout the musical world. In this class I witnessed standards of approach and dedication to idealisms rarely existing nowadays, and I observed the keen interest of students absorbed in discovery of the great wonders unfolded with such simplicity and humility. From discovery to performance, the same pattern of approach and the same high standards—for me, a unique revitalisation of enthusiasms.

The first Wednesday Midday Concert again confirmed my impressions of high achievement and whetted my appetite with anticipation of the months to come. I was not disappointed. There is a spirit of competition as well as a wholesome recognition of work well done. This has created an atmosphere of stimulation altogether the opposite of the tardy acceptance so frequently displayed by the usual concert audience, a condition existing in America just as much as it does elsewhere.

My introduction to L&M left me a little confused. I could not see the direction and possible application until I had visited some few classes. It really took some time to realise the value of its very diversity of approach and its complete integration with the whole activity of the School. I am convinced that its practice will stimulate intensive and constructive thought in greater numbers of students much earlier and much more completely than do more orthodox methods. I am sure, also, that this background of knowledge must become the platform of future development after the student has passed through Juilliard and entered the commercialised musical world outside.

Llewelyn, cont.

There are, however, these queries: "Will the very intensity of concentration upon L&M allow the full development of the student who has natural talent for performance? Is the proportion of time devoted to this department too much in relationship to the proportion of practical study? Does the L&M course tend to cloud the spontaneity of actual performance?" These are questions which concern not only those in the School but all interested observers of this new program. In my mind there is little doubt that L&M will eventually inspire a degree of creativeness in performance far in excess of standards familiar today. There is no doubt that L&M must have a significant influence upon, and give great impetus to, American contemporary composition.

Quite a reasonable proportion of my time has been absorbed in the discovery of contemporary literature and in this I have been aided by contact and discussion with various members of the Faculty who are already prominent in America but largely unknown in Australia. Here again, I am made aware of the enormous development and the intensely imaginative impact of Juilliard. The American Music Festival held at the School provided further indications of the standards already attained and, although strenuous and demanding of performer and audience alike, it allowed a comprehensive picture of the development in this branch of American culture.

It has indeed been an exciting year for me. My impression of Juilliard is that it will thrive on criticism and question, internal and external, and will prove its idealistic aims. I could but wish for the opportunity to revisit Juilliard five years from now and renew the valuable friendships and the stimulation of thought which has been my lot for the past nine months. If I carry back to Australia a small portion of the goodness of Juilliard, its Faculty, staff and students, I will have achieved the main objectives of the Scholarship which brought me to this country for such a happy and rich experience.

AWARDS AND HONORS WON BY STUDENTS

JOHN BROWNING (pianist), student of Rosina Lhevinne, won second prize in the Queen Elizabeth Competition held in Brussels last Spring. Approximately sixty pianists, representing twenty-one countries, competed.

SOPHIE GINN (soprano), student of Edith Piper, was one of the winners of the 1956 Young Artists Auditions Contest of the New York City Y.M.H.A. She will be presented in a joint recital with Tana Bawden (pianist), also a winner, at the Y's Kaufmann Auditorium this season.

ARABELLA HONG (soprano), student of Sergius Kagen, is one of five young musicians who have been awarded Opportunity Fellowships for 1956 by the John Hay Whitney Foundation.

GEORGE KATZ (pianist), student of Josef Raieff, was one of the winners of the 1956 Naumburg Awards. He appeared in his New York debut recital at Town Hall on October 3.

DANIEL POLLACK (pianist), student of Rosina Lhevinne, was the winner of the Concert Artists Guild Award. The Guild will present him in a Town Hall debut recital this season.

Tranquil Music for Organ, by ANTHONY STRILKO, student of Vincent Persichetti, has been accepted for publication by Mercury Music, Inc. His Sonata for Piano was performed at the June concert of the Philadelphia Composer's Forum by JEROME LOWENTHAL, student of Edward Steuermann.

JUILLIARD RECEIVES ACCREDITATION

President Schuman announced to the faculty and staff at the end of the 1955-1956 academic year that Juilliard School of Music has been given full accreditation by the Middle States Association of Colleges and Secondary Schools. The accreditation covers every phase of the School's instructional program, as well as its administration. It followed an exhaustive self-survey by the School, and an examination last December of Juilliard by the Middle States Association in collaboration with the National Association of Schools of Music. Juilliard is among the first independent music schools to receive such accreditation.

HANS LETZ

At the Commencement exercises on May 25, the following citation was read and presented to Hans Letz:

In recognition of more than four decades of outstanding service to the art of music, his colleagues, on the occasion of his retirement, wish to record herewith their affectionate esteem. His distinguished achievements in teaching the fine art of performing chamber music are to be measured in even larger terms than their contribution to the development of this institution. In significant measure, he is personally responsible for the increasing understanding and devotion of Americans to the great literature of chamber music.

In witness whereof, we have caused this citation to be signed by the President of Juilliard School of Music, and our corporate seal to be herewith affixed and attested by the secretary in the City of New York, on the twenty-fifth day of May, in the year of our Lord one thousand nine hundred and fifty-six.

(signed) *William Schuman, President*
Mark Schubart, Dean
Franklin B. Benkard, Secretary

There is probably no one at Juilliard, including Hans Letz himself, who can accept completely the fact of his official retirement from the Faculty. His familiar figure and gentle voice have become too well beloved to be relinquished easily. For Hans Letz has been associated with chamber music and string performance at Juilliard for over forty years, teaching violin as well as chamber music during his early years, and conducting his classes in cooperation with such well-known Juilliard figures as Georges Enesco and Felix Salmond.

His performing career has been long and distinguished. As he says, "I was always in good musical company." Prior to joining the Kneisel Quartet and the Faculty of the Institute of Musical Art in 1912, he was concertmaster of the Chicago Symphony under Frederick Stock. In 1917, when the Kneisel Quartet disbanded, he formed the Letz Quartet (with Sandor Harmati, violin; Edward Kreiner, viola; and Gerald Maas, 'cello) which played throughout the United States and Canada until 1925. In 1918 he became associated with a second quartet in which Fritz Kreisler played first violin, Louis Svencnsky, viola, and Willem Willeke, 'cello.

As a chamber player, he enjoyed the opportunities of performing with many of the leading solo musicians of our time, including Pablo Casals, Ernest Hutcheson, Artur Schnabel, Josef Hofmann, Harold Bauer and Ossip Gabrilowitsch. It is Gabrilowitsch whom he remembers with special pleasure, because of his gift of a singing tone, the ability to blend the piano into the ensemble sound as though he were playing another stringed instrument.

Letz's kindly interest and his deep understanding of performers as well as their performance augment the assurance and conviction with which he guides his student chamber groups. For him, the string quartet represents the one truly perfect musical instrument, the only ensemble group which is able to play perfectly in tune. And, he feels, there is nothing which sounds as beautiful as a perfectly tuned string quartet. Thus, the first problem and the one most difficult of solution in quartet performance is that of intonation. Each player must hear the music, and each small portion of the music, if only a single harmony, in the same way.

It is also necessary for the players to agree on a mental conception of a work and all its details before attempting performance. The players must study the work from score, determining tempo, character, construction, tonal colors — the many musical values inherent in any work — in advance of the actual playing. The second requirement for a convincing performance is the technical skill in matters of fingerings, bowings and control of the instrument necessary to realize the conception formed from the score. And it should be the aim of any performance to present the score so clearly that the listener can hear it in its entirety and at the same time follow with ease every individual voice.

It is of the utmost importance, he says, for every string student to study quartets. Only in the intricate and subtle technique of quartet performance does the player learn to blend himself into an essence of sound, think as one part of a unified group, while accepting total individual responsibility for his own performance. And especially in quartet playing will he learn to maintain an ever-alert mind and an active, discerning ear to guide him in the making of a perfect ensemble performance.

Letz estimates that, during any school year, he teaches at least ninety different works. For, while one group may be coping with the stylistic problems of a Haydn, Mozart or early Beethoven quartet, other groups are unraveling the intricacies of Bartók, considering the problem of timbre in Debussy or approaching a deeper understanding of the Brahms and late Beethoven quartets. Through the study of many scores of varying difficulty and dissimilar style, the student is enabled to put his L&M training into practice, to realize in performance the theoretical study he has undertaken.

Although his retirement has been announced and, with regret, accepted, Letz feels he still belongs at Juilliard. He is considering a lecture tour for this season, but he says with his characteristic smile, "Perhaps I'll spend some time visiting Juilliard. I'd like to sit in on classes — and see what I can learn."

COMMENCEMENT CONCERT

May 24, 1956

THE JUILLIARD ORCHESTRA

Jean Morel, conductor

Symphony No. 4 in E Minor, Op. 98 (1884-5) . . . . . *Johannes Brahms*

Concerto No. 1 in E-flat Major, for Piano and Orchestra (1857) . *Franz Liszt*

Richard Syracuse, *piano*

"The Rite of Spring" (1913) . . . . . *Igor Stravinsky*

COMMENCEMENT — MAY 25, 1956

MR. SCHUMAN ANNOUNCES FACULTY RETIREMENTS

LILIAN CARPENTER, a member of the Organ Faculty since 1920, studied at the Institute of Musical Art under Gaston Dethier, graduating with honors. A Fellow of the American Guild of Organists, she has given numerous recitals in the United States and Canada and has for many years been active as a church organist and choir director.

LUCIA DUNHAM has long been associated with the School, having entered the Institute of Musical Art as a student in 1906. She numbers among her teachers Georg Henschel and Lilli Lehmann, under whom she studied in Salzburg. She became a member of the Faculty in 1921, teaching English Diction and Voice. She has been active professionally in recital, opera and oratorio, and is the author of several monographs on singing and lyric diction.

SIMON KOVAR, who joined the Faculty in 1929, has achieved a reputation as an outstanding basoonist and teacher. Since his retirement from the New York Philharmonic-Symphony Orchestra he has devoted himself entirely to teaching, and can include among his former pupils many of the first-chair bassoonists in leading orchestras throughout the country.

HANS LETZ (see page 6), a student of Joseph Joachim, has long been active as a chamber music performer and teacher. A member of the Faculty since 1912, he has been the holder of the Loeb Chair of Chamber Music.

PAULA and RENE VAILLANT, both members of the Academic Faculty, have taught French Language and Diction for many years at Juilliard. In addition to their teaching activities, each has written extensively for scholarly publications.

AWARDS AND SCHOLARSHIPS PRESENTED

Morris Loeb Memorial Prizes: MARTIN CANIN, pianist; GEORGE KATZ, pianist. George A. Wedge Prize: ROBERT LISTOKIN, clarinetist. Metropolitan Association Prize: SYLVIA PALMORE, organist; LYNN R. RASMUSSEN, soprano. Elizabeth A. Coolidge Prize: TOSSI ICHIYANAGI, composer. Carl M. Roeder Memorial Award: DANIEL POLLACK, pianist. Marion Freschl Prizes: JAMES KURTZ, composer; ANTHONY STRILKO, composer. Academic Faculty Prize: JOSEPH ROLLINO, pianist. Frank Damrosch Scholarship: RICHARD SYRACUSE, pianist. Margaret McGill Scholarship: ROSEMARIE RADMAN, soprano. Max Dreyfus Scholarship: REGINA SARFATY, mezzo-soprano. Josef Lhevinne Scholarship: JOHN BROWNING, pianist. Ernest Hutcheson Scholarship: JEROME LOWENTHAL, pianist. Richard Rodgers Scholarship: MAURICE MONHARDT, composer. Benjamin Award: JACK BEHRENS, composer.

TEACHING APPRENTICES FOR 1956-1957

Teaching Apprenticeships in the L&M Department were awarded to Alfred Bahret, John De Witt, John Koch, William Kroeger, Glenn Mack, Maurice Monhardt, Niels Ostbye and Clarendon Van Norman. Alayne Buechner, Betty Hirschberg, Clifton Matthews and Richard Roberts were appointed Teaching Apprentices in the Piano Minor program to work under the supervision of Miss Frances Goldstein. Abraham Kaplan was the recipient of the Choral Conducting Apprenticeship and George Mester of that in Orchestral Conducting.

COMMENCEMENT ADDRESS

by Edward Johnson

Edward Johnson, former General Manager of the Metropolitan Opera Association, Chairman of the Board of Directors of the Royal Conservatory of Music at Toronto and a member of the Board of Directors of Juilliard School of Music, delivered the principal address at the Commencement exercises last Spring. The following paragraphs, taken from that address, are reprinted here with his kind permission.

A musical career is a great gamble, but it is also a great adventure. Each generation has its own great. Today you have your great, and among them a bevy of American artists, who are able to compete with the foreign singers and performers even in their own territory. And there is a reason.

In this country, music education has reached a very high level, and more and more music schools are being staffed by skilled performers and enlightened musicians who have been trained and disciplined, especially for teaching.

In Europe music was sponsored from the top: subsidized by the Court, protected by the Aristocracy and encouraged by the Church. In America there are no subsidies. Music had to come from the people themselves — from the ground up, so to speak. And by our own efforts we have achieved in half a century what took Europe 250 years to accomplish.

The tremendous growth and development of musical interest in this country has not been accidental. It has been the outcome of constant crusading and patient pioneering by those who know the real value of music and are willing to do battle for it.

Once upon a time we thought our job was done when we had trained a man to think "straight." This belief rested on the assumption that men thought their way into their living — but now we know that men live their way into their thinking.

Because this is true, education for the future must include those disciplines that sensitize and enrich man's capacity for emotional and aesthetic response to the needs of modern life.

The liberal arts course which gives the student a complete education in music and at the same time an academic degree is one of the great achievements of Juilliard School of Music. This course prepares the future teachers and leaders for that crusade which will make music a *must* in all elementary education.

No school is better than its teaching staff — and dedicated teachers are imperative. They will teach the student, not just the subject. They are like candles, consuming themselves while lighting others.

Music's mission is to give expression to such inspirations and passions as are too mighty to be imprisoned within the meaning of words. *You* are the missionaries; *you*, who are dedicated, must carry the torch.

Whether performing artist or teacher, most of you no doubt have already made some plan for the future. Some, on the other hand may be trusting to chance, and chance often plays a deciding role. Be that as it may — remember one thing: when opportunity knocks, be ready.

Blackstone Studios

PEOPLE AND PLACES

Robert Ward (left) and Mack Harrell, whose resignations have been announced. Mr. Ward, a member of the L&M Faculty and for the past two years Assistant to the President, held Fellowships in the Juilliard Graduate School in conducting and composition, studying under Albert Stoessel and Frederick Jacobi. He has accepted the post of Executive Vice-President and Managing Editor of Galaxy Music Corporation. Mr. Harrell, who studied under Anna Schoen-René in the Juilliard Graduate School, has been a member of the Voice Faculty for ten years. He has been named artist-in-residence at Southern Methodist University. H. Vose Greenough, Jr. (not pictured), Supervisor of the Acoustics Department, is returning to his native Boston. He has been replaced by Henry P. Friend, Jr., Assistant in the Acoustics Department for the past two years.

NEW FACULTY MEMBERS

New members of the Faculty include HANS JOACHIM HEINZ in Voice; BERNARD PORTNOY and ROBERT E. McGINNIS in Clarinet; HAROLD GOLTZER and STEPHEN MAXYM in Bassoon; MELVIN KAPLAN in Oboe; JOSEPH ALLARD in Saxophone; FRITZ RIKKO, guest instructor in Baroque music; AUDREY KEANE and GAIL VALENTINE in Dance; and MAURICE COHEN, DR. GUIDO GUARINO and WALTER B. SIMON who have joined the Academic Faculty.

SEVERAL TO STUDY ABROAD

Several students, alumni and 1956 graduates have received awards for study abroad during the 1956-1957 season. Fulbright Awards have been granted to JILL BENGLESDORF (harp, Paris), JOAN BROWN (piano, Freiburg, Germany), MICHAEL CHARRY (orchestral conducting, Hamburg, Germany), RICHARD COLLINS (piano, Florence, Italy), EUGENE CUSUMANO (piano, Rome), ENID V. DALE (piano, Paris), ROBERT DENNIS (composition, Paris), VIANNA FINCH (piano, Florence), IRWIN GELBER (applied music, Vienna), GEORGE KATZ (piano, France), JEROME LOWENTHAL (piano, Paris), MARGARET MOUL (opera, Vienna), DONALD PAYNE (piano, London), WILLIAM SPARKS (song literature and operatic repertoire, Stuttgart, Germany), GLADYS STEIN (piano, Vienna) and CARL WHITE (voice, Stuttgart). Federal Republic of Germany Fellowships for research and study in that country have been awarded to NELL ALLEN and ROBERT J. PRICE.

ALUMNI IN NEW POSITIONS

The Placement Bureau has announced that the following Alumni have accepted new positions in orchestras, schools and churches: Alard String Quartet (SEYMOUR WAKSCHAL, ARNOLD MAGNES, violins; DONALD HOPKINS, viola; GEORGE SICRE, 'cello): Quartet in residence, Wilmington (Ohio) College. WAYNE BALMER: string bass, Chicago (Ill.) Symphony Orchestra. HUGO BORNN: Assistant Professor of Theory, Hampton (Va.) Institute. GILBERT BREINES: percussion, Chicago (Ill.) Symphony Orchestra. DONALD BRYANT: Musical Director, Columbus Boychoir School, Princeton, N.J. LESTER CANTOR: bassoon, Dallas (Texas) Symphony Orchestra. CHARLES CATIN: music teacher, public schools of Quincy, Mass. MITCHELL CHETEL: music teacher, junior and senior high schools of Massapequa, L.I., N.Y. ELAINE CRAY: piano teacher, Monmouth (Ill.) College.

RAMONA DAHLBORG: flute teacher, Stephens College (Columbia, Mo.). CALVIN DASH: Assistant Professor of Voice, Dillard University (New Orleans La.). PETER FLANDERS: Assistant Professor of Music, Hood College (Frederick, Md.). AUBREY FACENDA: French Horn, Indianapolis (Ind.) Symphony Orchestra. DAVID FREED: principal 'cellist, Utah Symphony Orchestra (Salt Lake City). JAMES FUDGE: Assistant Professor of Vocal Music, University of North Dakota (Grand Forks). HENRY FUSNER: Organist-Choirmaster, Church of the Covenant, Cleveland, Ohio.

ANDREW GALOS: Associate Professor of Music and Orchestra Conductor, Utah State Agricultural College (Logan). LESLIE GARRISON: General Music Teacher in high schools of Yonkers, N.Y. DAVID GARVIN: teacher of stringed instruments in public schools of South Salem, N.Y. SOL GOLDMAN: instrumental teacher and orchestral conductor, Seward Park High School (N.Y.C.). NATHAN GOTTSCHALK: Assistant to the Director, Julius Hartt Musical Foundation (Hartford, Conn.).

RICHARD HOWE: Assistant Professor of Piano, Grinnell (Iowa) College. COY HUGGINS: voice teacher, Judson College (Marion, Ala.). CARSTEN JANTZEN: Teaching Fellowship, University of Arizona (Tucson). SHELDON KURLAND: Instructor of Violin, Cornell University (Ithaca, N.Y.). FRANK RICHARD LaMAR: piano teacher, Texas Technological College (Lubbock). LEON LISHNER: Artist-Teacher of Voice, University of Nebraska (Lincoln). INGE MARK: violin, Houston (Texas) Symphony Orchestra. WILLIAM MATZ: flute and piccolo, Halifax (Nova Scotia) Symphonette.

RICHARD NELSON: Instructor of Organ, Dillard University (New Orleans, La.). ARTHUR PRESS: timpanist, Boston (Mass.) Symphony Orchestra. ALAN PRICHARD: violin, Portland (Ore.) Symphony Orchestra. RAMY SHEVELOV: Visiting Assistant Professor of Violin, State University of Iowa (Iowa City). JEROME SIEGEL: vocal music teacher in public schools of Paterson, N.J. JOHANNES SMIT: Teacher of Theory and Music History, St. Louis (Mo.) Institute of Music.

PAUL VERMEL: Instructor in Music and conductor of Student Orchestra, Brooklyn (N.Y.) College, and conductor Student Orchestra, Henry Street Settlement Music School (N.Y.C.). DOROTHY WESTRA: Assistant Professor of Music, University of California (Santa Barbara). VICTOR WOLFRAM: Instructor of Piano, Colorado Woman's College (Denver). RUTH YUSBA: piano teacher, Radford School, El Paso, Texas.

NEWS OF PREPARATORY DIVISION STUDENTS

Doris Allen, John Calabrese, Charles Haupt and Peter Mark, all students in the Juilliard Preparatory Division, performed as members of the New York Philharmonic-Symphony Orchestra in the April 28 Young People's Concert, under Wilfred Pelletier. Tong Il Han, also a student in the Preparatory Division, appeared as piano soloist. Paul Rosenthal, Robert Gross, Alexander Szilagyi and Stephen Clapp performed the Vivaldi Concerto in D for Four Violins and String Orchestra at the annual Young People's Concert of the Suburban Symphony held at the Clarkstown (N.Y.) Central School on May 20. The concert featured young soloists from the area.

FACULTY ACTIVITIES

"The Music of Jacob Avshalamov" by WILLIAM BERGSMA was featured as the cover article of the Spring issue (Vol. V, No. 3) of the American Composers Alliance *Bulletin.*

PATRICIA BIRSH, a member of the dance company of the New York City Center Opera Company during the 1955-1956 season, was assistant choreographer and dancer for the Center's Light Opera Company spring production of *Kiss Me Kate.*

An article on "The Piano Cycles of Robert Schumann" by JOSEPH BLOCH appeared in the July-August issue of *Etude* magazine.

ROONEY COFFER is serving as Young Artist Chairman for the New York Federation of Music Clubs. He is also a lecturer in music at Douglas College of Rutgers University.

VERNON de TAR appeared as organist during the Bethlehem (Pa.) Bach Festival held in May. During the National Convention of the American Guild of Organists held in New York City in June, he served as a member of the Panel on Teaching Techniques and was Chairman of the Panel on Choral Techniques. He was the organist for the AGO Lewissohn Stadium performance of Bach's *Magnificat.* During the summer he spoke at several Episcopal Church Music Conferences.

GERALDINE DOUGLASS has been appointed head of the piano department of the Junior Division of the Julius Hartt Musical Foundation (Hartford, Conn.). On July 15 she gave the first performance of Thomas R. Putsche, Jr.'s Sonata for Piano for the Composers Chamber Music Series at Tanglewood, Mass.

On August 11, LONNY EPSTEIN played the Max Reger *Bach Variations* on the Radio Basle (Switzerland). She presented a chamber and solo recital, playing on Mozart's own grand piano, at the August 16th Soirée of the Mozarteum in Salzburg in the newly-restored music hall of the Mozart house at the Makartplatz.

MARION FRESCHL has donated a $1,000 scholarship, to be awarded to a woman singer from New England on the basis of competitive auditions, for a year's private voice study in Boston.

IRWIN FREUNDLICH has prepared an extended Preface to the Leeds Music Corporation's Complete Edition of the Piano Sonatas of Prokofieff. His article on Ravel's *Gaspard de la Nuit* is scheduled for early publication by *Etude* magazine.

JOSEPH FUCHS has been invited, with Arthur Balsam, pianist, to repeat the cycle of Beethoven Violin Sonatas in Wigmore Hall, London, next May. He has recently recorded the Debussy and Ravel Violin Sonatas for Decca records (DL-9836).

A recent release by Angel Records (35269), *Bell, Drum and Cymbal,* features a demonstration of percussion instruments by SAUL GOODMAN.

GRACE HARRINGTON has recently returned from a coast-to-coast tour with the Eger Players during which she performed in over forty concerts as well as presenting several recitals.

The JUILLIARD STRING QUARTET is listed among the performers participating in a film series entitled "Music for Young People," produced by Arts and Audiences, Inc. and distributed by the National Educational Television Center in Ann Arbor, Mich.

The Kraeuter Duo, PHYLLIS KRAEUTER, 'cellist, and KARL KRAEUTER (1921), violinist, with assisting artists, will present a series of chamber music concerts in the Kaufmann Auditorium of the New York Y.M.H.A. this season.

A *Cycle of Songs on Poems of A. E. Housman,* by CECILY LAMBERT, was premiered on April 14 at Carnegie Recital Hall by Frances Lehnerts, mezzo-soprano, and the Kohon String Quartet.

JOSE LIMON took time off from his duties at the American Dance Festival and Summer School of the Dance at Connecticut College (New London) to present two concerts on July 6 and 7 for the Castle Hill Concerts (Ipswich, Mass.) and to prepare the premiere production of his *Emperor Jones* (to a score by Villa-Lobos) given July 12 and 14 at the Empire State Festival (Ellenville, N.Y.).

The Summer 1956 issue of the Piano Quarterly Newsletter carried an article by FRANCES MANN entitled "An Introduction to 'New and Old' by Wallingford Riegger." To augment her detailed discussion of the

set of piano pieces, two of them are reprinted in the issue.

MADELEINE MARSHALL addressed the American Guild of Organists at their National Convention in New York City in June on "English Diction and its Relation to Choral Singing."

PETER MENNIN, one of the judges for the eleventh George Gershwin Memorial Contest, has been commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress to write a Violin Sonata. He has also received a commission for an orchestral work from the National Federation of Music Clubs. His Symphony No. 3 was one of the works included by the Los Angeles Symphony in the programs of their Far Eastern tour during May and June. Carl Fischer, Inc., has recently published his String Quartet No. 2 and his *Concertato* (*"Moby Dick"*).

VINCENT PERSICHETTI was Guest Composer at the Regional Composers' Forum held April 20-22 at the University of Alabama. The University Orchestra under Roland Johnson performed his Third Symphony. Columbia Records has recently released his Symphony No. 4, performed by Eugene Ormandy and the Philadelphia Orchestra (ML 5108) as part of their Modern American Music series.

DARRELL PETER, a judge for the piano auditions of the National Guild of Piano Teachers held in Washington, D.C., June 6-16, lectured before the Newark, N.J., Music Club on "Contemporaries of Mozart" on April 4. He conducted the Shell Oil Chorus of Rockefeller Plaza in its Annual Spring Concert at the Waldorf-Astoria Hotel on May 16.

DOROTHY PRIESING has recently completed several new works including her String Quartet No. 1; *Invocation for Brass; Wonder of the Darksome Night* and *Now is the Carolling Season*, for chorus; *Three in Dance Rhythm*, for piano; and Three Songs for Contralto. The Three Songs were performed by Peg Watt at the New Jersey Festival of Contemporary Music and repeated by Elaine Bonazzi on a Composers Group of New York program which also included the first performance of *Three in Dance Rhythm*. The Shawnee Press has undertaken publication of the two new choral works.

During his European tour in June, which included recitals in Amsterdam, The Hague and London, JOSEF RAIEFF introduced two American piano works to European audiences: WILLIAM SCHUMAN's *Voyage* and VINCENT PERSICHETTI's Tenth Sonata.

WILLIAM SCHUMAN's new composition, *New England Tripytch* — Three Pieces for Orchestra after William Billings, is being published by Theodore Presser Company, as is *Credendum* and his String Quartet No. III. The new work is already scheduled for performance by the New York Philharmonic-Symphony Orchestra, the Miami Symphony, the Denver Symphony, the Houston Symphony Society and the San Francisco Symphony. Other performances are pending. Performances of *Credendum* are being scheduled for Europe, including one in Amsterdam by the Concertgebouw Orchestra under Eugene Ormandy.

The Southern Music Publishing Company, Inc. has recently published DAVIS SHUMAN's arrangements of a series of six works by Andrea, Domenico and Giovanni Gabrieli for various instrumental ensembles. These arrangements have been recorded on Period Record 526.

WESLEY SONTAG conducted the Sontag Sinfonietta in the first performance of Douglas Townsend's *Adagio for Strings* at Carnegie Recital Hall on March 31, on the Twilight Concerts series. MELVIN KAPLAN appeared on the same program as soloist in the Cimarosa-Benjamin Concerto for Oboe and Strings.

Bugle, Drum and Fife and *The Telegraph*, easy piano pieces by ROBERT STARER, have recently been published by Theodore Presser Company. His *a cappella* chorus, *I wish I were*, has been issued by Mercury Music Corporation.

PAUL UKENA, who sang the title role in the Columbia Opera Associates' premiere performances (held in the Juilliard Concert Hall) of ROBERT WARD's (1946) *Pantaloon* (to a libretto by BERNARD STAMBLER), appeared in summer touring productions of *Kismet* and *Kiss Me Kate*.

LEO VAN WITSEN returned to the Berkshire Music Center last summer for his tenth season, serving on the faculty as head of the costume division of the Opera Department and giving classes in theatrical make-up. He has recently joined the staff of the New York City Center Opera Company for the Fall 1956 season as costume designer and supervisor of operatic productions for the season.

FREDERICK ZIMMERMAN has completed several volumes of transcriptions, revisions and compilations of the works of Vivaldi, Mozart, Telemann, Bach, Fauré and others for publication by the International Music Company.

ALUMNI NEWS

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

1907: A short tribute to WALLINGFORD RIEGGER by Herbert Elwell, reprinted from the Cleveland *Plain Dealer* of April 1, 1956, appeared in the Spring issue (Vol. V, No. 3) of the American Composers Alliance *Bulletin*. His Quartet No. 2 was performed by the Fine Arts Quartet on the first concert of the newly-formed Contemporary Concerts, Inc. in Chicago, last Spring. He has received a commission from the Fromm Foundation for a work to be performed at the 1957 Festival of the University of Illinois.

1924: RICHARD RODGERS and Oscar Hammerstein II received the Alexander Hamilton Medal, the highest alumni award bestowed by Columbia College, at a special dinner held on April 4. The medal is awarded annually to an alumnus or faculty member "for distinguished service and accomplishment in any field of human endeavor."

1936: WILLIAM BLANCHARD has been named assistant Professor of French Horn at the University of Miami.

1937: JOSEPH HAWTHORNE, conductor of the Toledo (Ohio) Symphony and JULIUS HEGYI (1943), conductor of the Chattanooga (Tenn.) Symphony, were among the guest conductors who participated in the University of Alabama's Composers' Forum, April 20-22.

1938: ALEXEI HAIEFF's Piano Concerto was selected for performance at the final concert of the I.S.C.M. World Music Festival, June 10, in Stockholm. Farrar, Straus & Cudahy have recently announced publication of *Orchestral Accents* by RICHARD KORN. The Hartt Opera Theater (Hartford, Conn.) presented the world premiere of *Miranda and the Dark Man* by ELIE SIEGMEISTER, to a text by Edward Eager, on May 9.

It is with deep sorrow that we report the death, on April 29, of HARRY ROSOFF, an alumnus of the Juilliard Graduate School.

1939: EUGENE LIST was a member of the Eastman School of Music summer school faculty this year.

1940: GEORGE KLEINSINGER's *archy and mehitable*, starring Eddie Bracken and Carol Channing and narrated by David Wayne, has been released on a Columbia LP (OL 4963).

1941: The Thirteenth American Music Festival, presented by the A. W. Mellon Concerts at the National Gallery of Art (Washington, D.C.) on six successive Sundays (May 13—June 10) under the direction of RICHARD BALES, presented several works by Juilliard Alumni and Faculty. Included on the programs were VITTORIO GIANNINI's (1931, presently Faculty) Piano Quintet, VINCENT PERSICHETTI's (Faculty) Piano Sonata No. 5, and the premiere of BALES' *The Union*, A Cantata on the Music of the North during the years 1861-1865.

1942: M-G-M Records has recently released several recordings made by MARO and ANAHID (1946) AJEMIAN. Included among them are: Krenek, Concerto for Violin, Piano and Small Orchestra; RIEGGER (1907), Sonatina for Violin and Piano; Sessions, *From My Diary*, all on record E3218. Record E3180 includes Surinach, *Doppio Concertino* for Violin, Piano and Chamber Orchestra; Chavez, Sonatina for Violin and Piano; and Revueltas, Three Pieces for Violin and Piano. ROSLYN DOBIE has been appointed organist and choirmaster of St. Mark's Epis-

copal Church in Newark, N.J. ARTHUR FERRANTE and LOUIS TEICHER (1944) played the first American performance of Shostakovitch's *Concertina* at their two-piano recital in Carnegie Recital Hall, March 18. Their recordings of Brahms' *Haydn Variations*, Saint-Saens' *Variations on a Theme of Beethoven* and Schumann's *Andante and Variations* have been released on Westminster LP (WXN-18169). Their performances of Debussy's *Nocturnes* and Ravel's *Bolero, Mother Goose Suite* and *La Valse* appear on Westminster LP 18219.

1943: Works of ESTHER WILLIAMSON BALLOU, WALLINGFORD RIEGGER (1907), ALEXEI HAIEFF (1938) and ROBERT STARER (1949, presently Faculty) were performed at the Thirteenth Festival of Contemporary Music held last Spring at Louisiana State University. CONSTANTINE CALLINICOS was recently appointed conductor of the Pacific Opera Company. HELENA SUNDGREN has been active in Southern California, presenting her "Scandinavian Songbird" and "Jenny Lind" programs, in which she accompanies herself at the piano, for over 100 Women's Clubs.

1946: ADA MARGRET KOMMEL has been appointed instructor in voice at Wittenberg College School of Music (Springfield, Ohio). A *Progressive Method for Accordion from the Pianist's Point of View,* by ALFRED MAYER, has recently been published by Theodore Presser Company.

1948: FRANCIS BARNARD appeared with the After Dinner Opera at the Edinburgh Festival last summer.

1949: MARGARET HILLIS was a member of the University of Wisconsin music clinic last summer. She conducts Bartók's *Four Slovak Folk Songs* and *Eight Songs* from Twenty-seven Choruses on a Bartók LP (BR312). DORIS OKERSON recently completed two major recital tours, one of the Near East, Greece and the Balkans, the second including major European and Scandinavian cities. MARVIN A. ULLER has been appointed instrumental instructor at the Morristown (N.J.) High School.

1950: JAMES OWENS has been invited to Nigeria to complete and orchestrate background music for the film *Freedom,* sponsored and produced by Moral Re-Armament, a non-profit international organization which works to foster peace and brotherhood among nations. Mr. Owens wrote the incidental music for the play of the same name which was produced in Europe last season. MORTY STEVENS (Morty Suckno) has been seen on Broadway during the past season as the conductor of the revue, *Mr. Wonderful.*

1951: JACQUES LOUIS MONOD received a grant from the National Institute of Arts and Letters on May 23, "in recognition of distinguished achievement." Under his direction, the new concert series, *Camera Concerts,* achieved nation-wide recognition for imaginative programming and excellence of performance as well as frank partisanship of contemporary works. Conductor Monod was the subject of a feature story in the May 21 issue of *Time* magazine. LEONTYNE PRICE recently completed a tour of seven concerts in four major cities of India, arranged in cooperation with ANTA's International Exchange Program. MICHAEL RABIN's recordings of the Bach Sonata No. 3 for solo violin and the Ysaye Solo Violin Sonatas Nos. 3 and 4 have been released on Angel LP 35315.

1952: YOSHIKO NIIYA included the American premieres of piano compositions by two of Japan's leading contemporary composers, Saburo Takata and Yasuji Kiyose, on her recent Los Angeles recital.

1953: The Claremont String Quartet (MARC GOTTLIEB, first violin) played the first U.S. performance of Shostakovich's Quartet No. 5 at the Museum of Modern Art (N.Y.C. on March 5. ROBERT MANDELL has begun his first season as conductor of the York (Pa.) Symphony, having been elected by the members of the orchestra after participating in the conducting auditions arranged by the orchestra. JAMES SUTCLIFFE has completed his first season as conductor of the Myers Park Symphonette, a summer orchestra in Charlotte, N.C. and his fifth season as director of summer opera. His *Tryptych,* a set of three contemporary Christmas Carols for *a cappella* chorus, was recently premiered by the Riverside Church Choir.

1955: FRANZ BIBO conducted the City Symphony of New York in a series of weekly concerts on the Central Park Mall last summer. SARAH JANE FLEMING appeared in the Stratford (Conn.) Festival Theater Music Association presentation of Mozart's *The Abduction from the Seraglio* on May 30 and June 2. She and MARY MacKENZIE, who is touring with the NBC Opera Theatre this season, both appeared as featured soloists with the Goldman Band last summer at the Central Park (N.Y.C.) Mall. RAYMOND PAGE and WILLEM MULLER have both been appointed to the staff of the Ohio State University School of Music.