# THE juilliard review

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# Editorial

*by Richard Franko Goldman*

The question of government support of the arts is one on which almost everyone has an opinion. In recent years, the question has assumed a somewhat more urgent aspect in the United States, but it can hardly be said that any fully-developed proposals have commanded either wide sympathy or energetic support. *The Juilliard Review* is therefore happy to present in this issue a statement by a distinguished Member of Congress who has given the problem much thought and who has translated that thought into a series of definite legislative proposals. Readers of *The Juilliard Review* will, we are sure, take varying views of Representative Thompson's ideas and aims, and it is possible that many readers will be as interested in what Mr. Thompson does not say as in what he does. We feel in any event that in presenting the statement of a legislator *who is in a position to act* we are performing a public service, and it is the hope of *The Juilliard Review* that its readers will make their own views known.

In the Fall 1955 issue of *The Juilliard Review,* S. Stephenson Smith concluded his article on "The Economic Status of the Performer" with the opinion that "music in its higher and more serious forms will require, as it always has in Europe, generous subsidies." Mr. Smith added: "How to provide this help and at the same time eliminate any possibility of political interference with the creation

or interpretation of music: this is the really crucial question that emerges from any candid and detailed study of musical economics in the United States." Mr. Smith's article sharply underlined the economic case for government support as applied to performers in the more serious branches of musical art. But there are in actual fact two levels at which support may be desirable or necessary: the economic, affecting the performer, and what may be called the level of art for art's sake, including the encouragement of creative activity and the advancement of the idea that music and art, while important for export and for propaganda, may also perhaps have some perceptible importance in themselves.

These levels are not in effect separate or separable, for action at any point will indirectly affect all other points. And it is for this reason that proposals for government support or intervention have often been met with suspicion and apprehension. The fear of uninformed political interference, or of pressure from interested special groups, is probably the most powerful factor (aside from an absolute indifference to the arts on both the highest and lowest levels) that causes continued opposition to any form of government program. Other factors include awareness of American heterogeneity, the lack of a real tradition, and the comparatively recent emergence of any vital native expression, especially in music. There is also the argument from the standpoint of "private enterprise." One of the results most feared by opponents of government support is the favoring of an "official art" of the most immovably conservative sort: at the worst, a District of Columbia architectural style applied to all the arts, or a conformity in safe mediocrity which is apt to be encouraged by the compromises inevitable in the decisions of commissions or central agencies. Opponents of subsidy have been known to refer also to the danger of indiscriminate support of "art" and artists (particularly Congressmen's cousins and constituents) or the evaluation of art by statistics and the "reliability" of its origins. The democratic method is one thing politically, and another artistically; but this is sometimes a hard truth to swallow.

None of these arguments or fears may be dismissed out of hand as completely groundless. But they must be weighed against possible advantages and against what may be the irreversible tendency of our times, as well as measured against the examples of other countries where government support of the arts has been tried.

In countries like France and Germany such support has long existed (it may be remembered that one of the first acts of the French Revolution was the creation of the Conservatoire Nationale de Musique) and indeed is now taken for granted. The British Arts Council, now ten years old, is an example which has received increasing attention lately in the American press. It has been emphasized that the British organization is not a government department, and that its policy is both discriminating and non-political. But perhaps most interesting for Americans is the example of another "new" country. Mr. Ernest Llewellyn, in the Fall 1956 issue of *The Juilliard Review*, gave American readers an authoritative account of the operation of government support in Australia. The extent to which music is subsidized in this country of nine million people, totally lacking in a national musical tradition, interested many of our readers, quite a few of whom had assumed that Australian cultural activity was more or less confined to tennis. The Australian Broadcasting Commission, which is the main operative agency in the musical field, does not seem to rule musical activities with a crushing hand; the variety of encouragement and support, on the other hand, is unbelievably great.

Perhaps what is most striking about Representative Thompson's proposals is their relative modesty, which seems to reflect the hesitancies generally felt in the United States about anything more serious than golf. It has never been seriously considered that the United States should do something for music or general culture comparable to the BBC's Third Programme or its admirable counterparts in Australia and Canada. Our broadcasting wave-lengths, belonging, as Stephenson Smith pointed out, to the people, have been given to operators who by and large pay as little attention as possible to the "public interest, convenience and necessity" clause of the Communications Act. A recent news item informs us that New York's excellent station WNYC is again in danger of being silenced during the evening hours in favor of a commercial broadcaster in Minneapolis. With art (and especially music) today being so inextricably involved with media of mass communication—radio, television, recording and film—one needs to pause in evaluating programs which do not take these media, and the pressures they engender, into account.

Not everyone, perhaps, agrees that non-commercial broadcasting is desirable. But it is obvious that any serious program involving live

musical performance must come to grips with this question. The reader of *The Juilliard Review* may be interested, in this regard, in Paul Turok's account of Station KPFA in this issue. Perhaps it is in small-scale operations of this sort that some solution may be found, to counterbalance the ownership of the air by advertisers.

A communication received from Representative Thompson after his article had gone to press makes somewhat more specific his proposals for a Federal Art Commission and recommends that such a Commission be composed of "eleven well-qualified judges of the fine arts (including the living arts of music, drama, dance and poetry, the graphic arts, motion pictures, radio, television, literature, and the crafts)." It seems evident that Mr. Thompson's approach continues to broaden as he develops his program, and that he has embraced a good deal beyond the original idea of the necessity of cultural competition with the Soviet Union. Yet, in all honesty, we must not overlook this competitive urge as an impetus to some internal accomplishment. Support, whatever the motive, may produce surprising achievements; and one may suggest that the aristocratic patrons of earlier centuries were also not unconscious of the propaganda value of their art and artists, or above using them for competitive display. The results of subsidy, in one form or another, compose a very large part of our cultural achievements and history.

# Toward A Federal Arts Program

*by Representative Frank Thompson, Jr. (D., New Jersey)*

We in America can be proud of our country for a great many reasons. It does seem to me, however, that there is a tendency on the part of our citizens to overlook one aspect of American life of which we have every right to be proud. I refer to our cultural attainments. In this area we sometimes tend to think that we are weak and must look to other countries for leadership. America is, of course, indebted to Western Europe for a great deal of its cultural heritage, and we should be thankful for this, but at the same time we should not forget that we too have made significant contributions to Western culture in the field of the arts and crafts.[1]

I have long felt that the intellectual and the artist have a great deal to contribute to American life and that we too often tend to overlook how important that contribution can be. I have often spoken of my interest in a program to develop great appreciation of the arts and I have also spoken out and written about measures designed to tell the American story in the cultural field to the rest of the world. The success of American artists abroad—including Louis Armstrong, the *Porgy and Bess* Company and the Boston Symphony Orchestra, all of whom have travelled under the auspices of the State Department—has been demonstrated many times.

[1] Portions of the foregoing appeared in the Congressional Record Appendix for August 13, 1956.

Gradually, people all over the world are coming to understand that America is not interested solely in automobiles and washing machines. This is highly important if we expect to "win friends and influence people" all over the world.

It is becoming increasingly clear, however, to those actively concerned with the arts here at home, that if the Federal Government is going to use the arts and crafts for good-will purposes, positive steps must be taken to help them grow or soon we will not have anything to export.

Contrary to the general impression held abroad, our Federal Government has been concerned with the cultural side of our lives from its very beginning. Section 8 of the Constitution specifically states that the Congress shall have Power to promote the progress of Science and useful Arts, by securing for Limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.

Washington and Jefferson, among others of our Founding Fathers, knew the purpose of the liberal and fine arts: to mould capable and cultivated human beings and, therefore, to help build better citizens and better communities. Jefferson, a truly renaissance man, considered the fine arts to be as necessary as the other disciplines to a knowledge of the State.

Art legislation has been introduced in the Congress from the very beginning and much of it has been adopted. The U.S. Marine Band and Orchestra was established by an Act of Congress, approved by President John Adams, in 1798. President Thomas Jefferson—musician, author and architect—was responsible in large part for the great design of the Capitol Building in Washington. His bill for a system of public education provided for a public art gallery and a Department of Fine Arts.

George Washington provided funds in his will for a national university where "the youth might be sent for the completion of their education in all the branches of polite literature, in arts and sciences, in acquiring knowledge in the principles of politics and good government . . . " Nothing is more important today than a program such as this.

In recent years, legislation has been enacted in Congress reaffirming the Government's interest in and concern for the arts. I would like to list briefly some of the steps now being taken by the Federal Government, prompted at least in part by the iron necessity

imposed on us by Russian trade and cultural programs during this Cold War period.

On July 27, 1954, President Eisenhower addressed a letter to the President of the Senate requesting the sum of $5 million to be expended at his discretion "to meet extraordinary or unusual circumstances arising in the international affairs of the Government." The President added: "In the cultural and artistic fields as well we need greater resources to assist and encourage private musical, dramatic and other cultural groups to go forth and demonstrate that America too can lay claim to high cultural and artistic accomplishments." The funds were immediately allocated, and the International Educational Exchange Service in the State Department, created by the Fulbright and Smith-Mundt Acts, took charge of the cultural exchange program. The Department of Commerce managed the trade fair programs. The State Department signed a contract with the American National Theater and Academy (granted a Federal Charter by Congress in 1935) and theatrical and musical groups and solo artists were sent all over the world to counteract Russian propaganda that America was culturally barbaric.

The President is to be congratulated for initiating the export of American culture and the Congress for giving this program bipartisan support. Legislation to make this program permanent was sponsored by Senator Hubert H. Humphrey (Dem. Minn.) and myself and became part of the basic law of the land when the President signed it last August. Known as the "International Cultural Exchange and Trade Fair Participation Act of 1956," it is now Public Law 860—84th Congress.

With Senator Herbert H. Lehman, I sponsored legislation to grant a Federal Charter to the National Music Council, thus officially recognizing music for the first time in our history. In signing this bill, which was co-sponsored by Senators Alexander Wiley and Joseph C. O'Mahoney, President Eisenhower said:

> The enjoyment of music—speaking for myself, at least—has a moral and spiritual value which is unique and powerful. It reaches easily across lingual, racial and national barriers. The development of American music, and the native development of any art, is therefore the development of a national treasure.

This legislation became Public Law 873—84th Congress last August.

The 84th Congress also adopted legislation raising the annual appropriation of the Federal Commission of Fine Arts, established in 1910 during Theodore Roosevelt's administration, from its original $10,000 to $35,000. During the past forty-four years, about sixty architects, landscape architects, sculptors, painters and lay members interested in the fine arts have served on this Commission.

The appropriations for the Exhibitions Division of the United States Information Agency were increased last year from half a million dollars to $2.7 million. Of this sum, at least twenty per cent will be spent on art, particularly the circulating art shows sent overseas. Another function of the USIA is to give publicity abroad to the theater and music programs sponsored by the State Department.

The Government formally established its sponsorship of the fine arts when the 75th Congress adopted and President Franklin Delano Roosevelt signed legislation accepting the National Gallery of Art from Andrew W. Mellon in a tax settlement. The Mellon gift has been a fabulous success as a world art center. Over twenty-four million persons have visited it in fifteen years.

Further recognition was given to the arts through the passage, in 1951, of a bill granting tax relief to non-profit symphony orchestras and opera companies and reducing from twenty to ten per cent the admission taxes on commercial cultural activities. The 84th Congress, in addition to the measures mentioned above, also adopted legislation creating the District of Columbia Auditorium Commission to plan for a civic and cultural center in the nation's capital.

However, there is still much unfinished business before the Congress if its program of encouragement and support of the arts is to become a vital and constructive one both here and abroad. Many cultural bills which are yet to be enacted into law were introduced into the 84th Congress.

It will be recalled that President Eisenhower in his 1955 Message to the Congress on the State of the Union said:

> In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education and Welfare, to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation.

While the 84th Congress enacted into law four cultural bills which I had developed, it failed to adopt this measure recommended by the President. Introduced in the House by Representatives Emanuel Celler, Stuyvesant Wainwright and myself, and in the Senate by Senator H. Alexander Smith and Senator Herbert H. Lehman for himself and Senators Irving Ives, James Murray and Paul Douglas, the bill passed Senate but failed in House.

If this measure, as well as many others which are still pending, is to become law, strong bi-partisan support and leadership will be necessary. Our entire legislative history proves that what is required to get cultural legislation, or any other kind of measure, enacted into law is hard work, plenty of it, and able leadership. Mere lip service and fine phrases about the importance of the arts and other cultural activities and how they "make our civilization endure and flourish" will not get cultural legislation through the Congress now or in the future.[2]

Although several measures designed to recognize and aid the arts succeeded in passing Congress in recent years, the defeat of the Administration's bill by the 84th Congress must be counted as a major set-back. To date, Government efforts in behalf of the arts have been of only token value. Far-reaching cultural legislation, designed to bring order and sanity into the Government's many art activities, is clearly necessary if the present disorder is to be corrected. Such a program will go a long way toward placing American arts and crafts in the position of honor they deserve. Art and intellectual activity must be given that place of honor and prestige in our society that all other countries give them and such as they once occupied during the early years of our government. The following nine-point program which I have worked out would be a major step in this direction. It is, in truth, a Jeffersonian art program.

*ONE*: Remove the burdensome and destructive Federal taxes from music and the theater arts. Toward the end of the First Session of the 84th Congress, I introduced a bill to exempt fine arts

[2] Portions of the foregoing two paragraphs appeared in a letter I wrote to the *New York Times* which appeared on September 2, 1956. Reprinted by permission.

programs, such as opera, symphony, ballet, concerts or musical performances, drama or theatrical presentations, and lectures from Federal admissions taxes. (H. R. 7609, introduced July 26, 1955). I sponsored this measure only when I became convinced, after lengthy study, that the repeal of this tax was essential to the very survival and growth of the living theater and concert stage in our country. This bill was referred to the Committee on Ways and Means and has subsequently been tabled. I also introduced a bill, during the Second Session of the 84th Congress, to repeal the cabaret tax. (H. R. 8403, introduced January 12, 1956). Many of the places where music is being played are finding it increasingly difficult to stay in business. Cabarets and night clubs, hotel dining salons, and so on, are all existing on the slimmest of profit margins or going out of business. All too frequently they are being forced by high taxes, among other things, to drop live entertainment and living musicians, substituting recorded entertainment, in order to stay in business.[3] Were they released from the obligations of the cabaret tax, they would be in a much better position to offer employment to live entertainers. This bill was also referred to the Committee on Ways and Means and has also been tabled. It must be pointed out in this connection that, while other countries subsidize their arts, we tax ours and stubbornly refuse to support them financially at the national or State levels.

*TWO*: Expand the present national Commission of Fine Arts by making it mandatory for all of the art fields, including the performing arts and crafts, to be represented on it, with nominations being made by leading national art organizations. At present, the Commission includes only representatives of the fine arts.

*THREE*: Make extensive use of the talents and skills of American artists and craftsmen, in the way Jefferson did in the Capitol Building in Washington, in the huge public building program authorized by the 84th Congress.

[3] Portions of the foregoing appeared in the Congressional Record Appendix for August 13, 1956.

*FOUR*: Promote the further development of the arts and crafts in the several States, thereby reversing the present disastrous trend toward centralization and control of the arts and artists by the Federal Government. Without a strong movement in the several States in support of the arts and crafts, the present trend toward centralization will lead inevitably to an increasing number of incidents such as the cancellation of art shows and the Symphony of the Air tour by the Government. To this end, I have drafted a measure for introduction into the 85th Congress, which convened in January 1957, "to promote the further development of the arts and crafts in the United States and its Territories and possessions, to encourage the international interchange of art and craft works, and for other purposes." This bill provides for arts programs at the State and local level, as well as an international cultural interchange program to be carried out by the Federal Government, which will have as one of its primary aims the development of "projects and programs designed to supply leadership, training and experience in the field of the arts and crafts." Funds to support this program would be provided by both the States and the Federal Government.

*FIVE*: Establish a Federal Arts and Crafts Service in the Department of Health, Education and Welfare, with a Special Assistant to the Secretary of that Department. Health and Medical Affairs has a Special Assistant in that Department, and there is a Public Health Service under the Surgeon General. The arts and crafts should have equal representation at the least. Although the President's measure advocating the establishment of a Federal Advisory Commission on the Arts in the Department of Health, Education and Welfare was defeated in the House during the 84th Congress, the need for an official body representing the arts, working through a recognized agency of the Government, is still pressing. I have prepared a draft measure for introduction in the 85th Congress recommending the establishment of a Federal Arts and Crafts Service in the Department of Health, Education and Welfare.

It would be the function of this Service to "furnish consultant services" to people and institutions engaged in the arts, "at the State and local levels; to assist and supplement activities undertaken under the International Cultural Exchange and Trade Fair Participation Act of 1956; to supervise any programs which are now in operation or may hereafter be initiated to provide . . . as-

sistance to States and localities in establishing international arts and crafts exchange programs" as well as in their local activities; "to conduct research and provide information to public and non-profit private agencies for the purpose of determining and meeting the expanding needs of the public for cultural services [and] to co-operate with other Federal agencies and with the States [and localities] in planning for the provision of cultural services for all the people of the United States." This program would be administered under the direction of the Special Assistant to the Secretary of Health, Education and Welfare recommended above, assisted by a board to be appointed by him, whose members "shall be selected from among leaders of national standing in the fields of American arts and crafts and in related fields, and shall be broadly representative of the cultural interests of the Nation."

This program as I have drafted it is more far-reaching than that originally advocated by the President and should, if passed, serve even more strongly to implement his purpose as presented in his 1955 State of the Union Message.

*SIX*: Establish the office of Assistant Secretary of State for International Cultural Relations in order to expand our cultural exchange programs with other nations in an orderly manner.

*SEVEN*: Preserve our great historic sites, buildings and objects as provided by the Historic Sites Act of August 21, 1953.

*EIGHT*: Establish a National Museum of American Arts and Crafts in the historic Patent Office in Washington to balance the Mellon Gallery of Art which is entirely devoted to the work of artists of other countries and earlier centuries. The music program carried on in the Gallery, while of the highest standards, is partly designed to disarm those critics of the Gallery who contend that the Mellon Gallery is a monument to dead art, since an artist must be dead twenty years before his work can be made part of the permanent collection.

*NINE*: Extend Federal recognition of the living arts of music, drama, poetry and dance by establishing an American National Theater and Music Center in the Nation's Capital, as important in these fields as the Library of Congress and the National Gallery of Art are in theirs.

* * *

The statement of policy which opens the measure proposing the establishment of a Federal Advisory Commission on the Arts quite clearly states the case for a vigorous Governmental arts program. I should like to recommend it to the consideration of all those who are interested in seeing that the arts are established in their rightful place of honor in our national life, and all those who are in any way in a position to take constructive action which will lead toward a more active Federal interest in and support of the arts:

*" . . . the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;*

*" . . . the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;*

*" . . . as work days shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and*

*" . . . the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government."*

Although the bill so bravely heralded did not succeed in becoming law, its purposes and policies remain valid. They can, and must, provide the incentive for renewed effort on the part of the Congress toward establishing a vigorous and constructive Federal Arts Program.

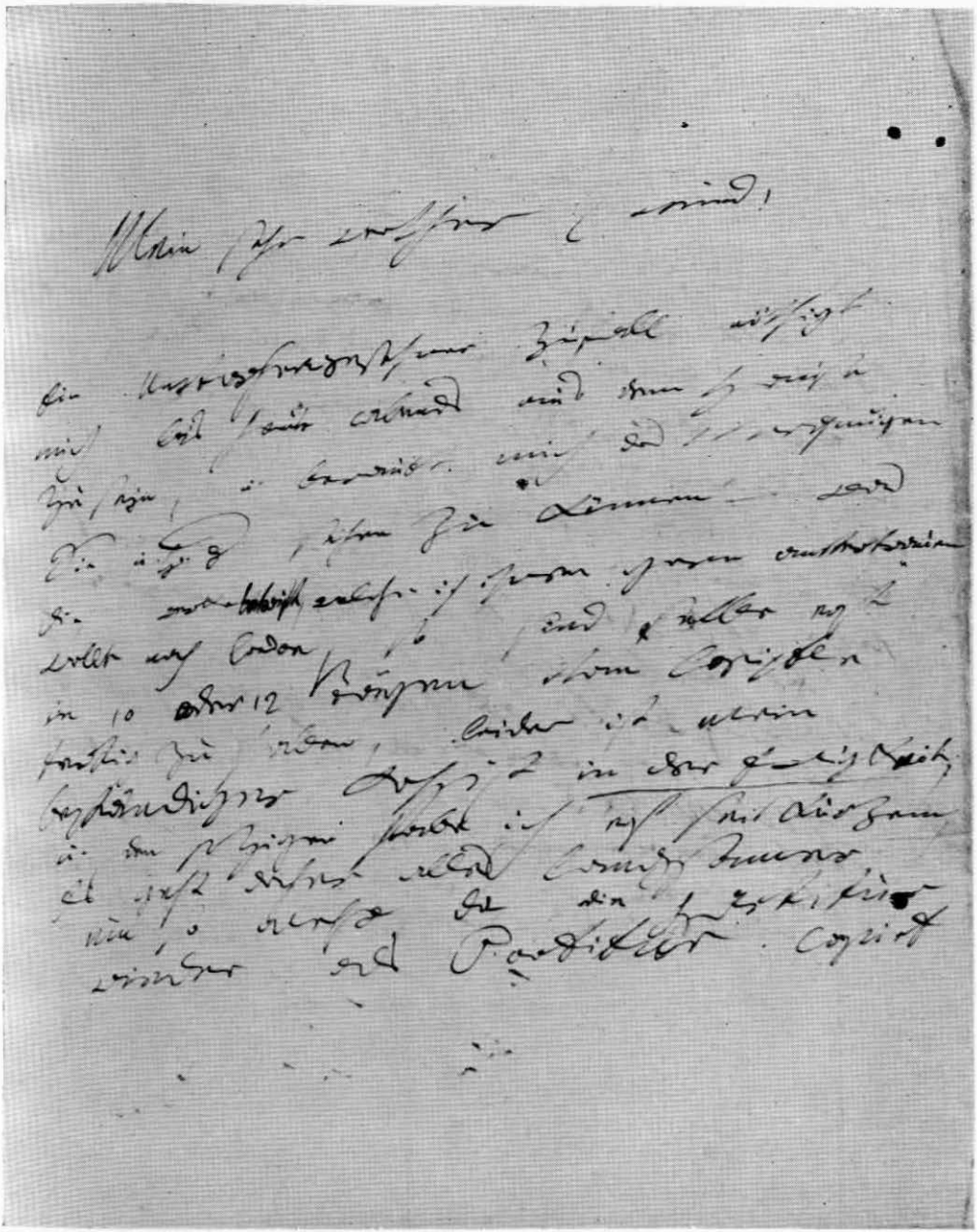
# An Unknown Letter by Beethoven

*by Nathan Broder*

Among the manuscripts and other musical memorabilia collected by the late Edwin Franko Goldman is a letter by Beethoven which has never been published and is apparently unknown even to Beethoven specialists. It is undated, and reads as follows (its author's erratic spelling, punctuation, and capitalization have been retained) :*

> Mein sehr werther Freund!
>
> Ein unvorhergesehner Zufall nöthigt mich bis heute Abends aus dem Hause zu sein, u. beraubt mich des Vergnügen Sie u. hr: D sehen zu können—Was die werke betrift, welche ich ihnen gern anvertrauen wollte nach london, so sind selbe erst in 10 oder 12 Tägen vom Copisten fertig zu haben, leider ist mein beständiger Copist *in der Ewigkeit*, u. den jetzigen habe ich erst seit kurzem, Es geht daher alles langsamer um so mehr, da die Partitur wieder als Partitur copirt werden muss, übersehen muss auch alles von mir werden, u. dabej

* I am indebted to Dr. Erich Hertzmann of Columbia University for his expert help in deciphering Beethoven's scrawl, and for valuable suggestions.



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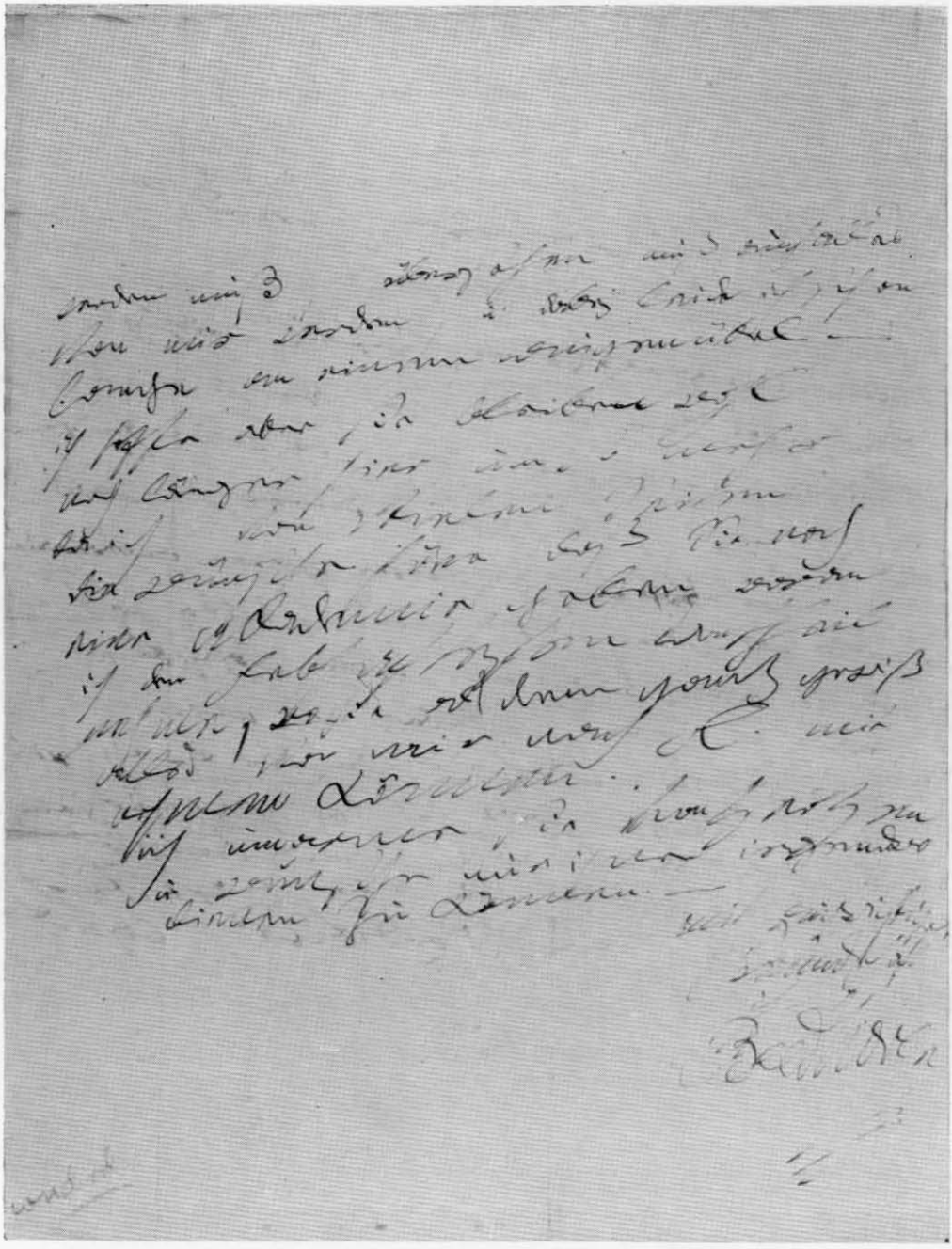

leide ich schon lange an einem Augenübel—ich hoffe aber sie bleiben wohl noch länger hier, um so mehr da ich von vielen Seiten die Wünsche höre, dass Sie noch eine Akademie geben, woran ich den Lebhaftesten Antheil nehme, wo sie alsdann ganz gewiss alles von mir nach L. mit nehmen können.

ich umarme sie von Herzen u. wünsche nur ihnen irgendwo dienen zu können.—

mit aufrichtiger
Freundschaft
ihr
Beethoven

Für Seine wohlgebohrn
Hr: v. Kalkbrenner

My very esteemed friend!

An unforeseen occurrence makes it necessary for me to be away from home until tonight and deprives me of the pleasure of being able to see you and Herr D. As regards the works that I would like to entrust to you for London, they will not be ready from the copyist for ten or twelve days. Unfortunately my regular copyist has passed *into eternity*, and I have only had the present one for a short time. Everything therefore goes more slowly, especially since the score must be copied again as a [full] score, everything must be looked over by me, and moreover I have long been suffering from an eye affliction. I hope, however, that you will remain here longer, especially since I hear from many quarters the wish that you would give another concert, a wish that I share in the liveliest fashion. You could then quite certainly take all of my things with you to London.

I embrace you heartily, and wish only that I could serve you in some way.

With sincere friendship,
Your
Beethoven

For his well-born
Herr von Kalkbrenner

In order to determine the date of this letter, it is necessary to glance at the career of the man to whom it was addressed. Friedrich Wilhelm Kalkbrenner was born in 1788 while his parents were traveling from Kassel to Berlin. He became one of the celebrated pianists of his time, as well as a teacher and composer. From all accounts he seems to have been a pompous fellow, thoroughly convinced of his own genius. He condescendingly offered to teach Chopin how to become a good artist, after the latter had already composed the Etudes, Op. 10, and other masterworks. There is an anecdote in *Grove* about how Kalkbrenner one day extemporized very impressively for Professor Marx in Berlin, to show that the art of improvisation was not yet lost. The next day Marx received some new publications from Paris, including pieces by Kalkbrenner, one of which turned out to be note for note what he had "improvised" the day before! Kalkbrenner lived mostly in Paris from 1806 to 1814, in London from 1814 to 1824, and in Paris again from 1824 to his death in 1849. The reader may wonder about Beethoven's addition of "von" to Kalkbrenner's name. The pianist was not entitled to the nobiliary particle, but Beethoven, in his sweeping way, thought nothing of ennobling a correspondent with a stroke of the pen, especially when that correspondent was about to do him a favor.

Kalkbrenner was in Vienna three times after the turn of the century. He studied there from 1803 to 1806, he played there on a tour in 1813, and came again on a tour at the end of 1823 or beginning of 1824. It is this last visit that concerns us. For the handwriting in Beethoven's letter is far closer in appearance to the handwriting of dated letters from the last years of his life than it is to those from 1813 or earlier. There are many traits that support this view, but we shall mention only one. Beethoven did not acquire the habit of signing his name in Latin script (instead of German script) until about 1819. Another bit of evidence for 1823-24 is Beethoven's reference to copyists. His favorite copyist, a man by the name of Schlemmer, who began working for him regularly about 1811, "passed into eternity" in June 1823.

If we assume, then, that the letter was written during Kalkbrenner's visit to Vienna in 1823-24, some references in it become clear and enable us to pinpoint the date a little more closely. Kalkbrenner gave a concert on January 25, 1824. Sharing the program was a harpist by the name of Dizi. Perhaps this is the "Herr D."

who was to have accompanied Kalkbrenner when they called on Beethoven. The concert is mentioned in the Beethoven conversation-books. Anton Schindler, the composer's friend and general factotum, asks: "Was Herr Kalkbrenner gracious enough to honor you with a ticket for the concert? He did not give one to anyone else." And then Schindler remarks: "In yesterday's *Beobachter* Kalkbrenner was given the title of first and greatest of pianists. Truly a rare distinction." Beethoven's statement in the letter that many were hoping for another concert by Kalkbrenner is corroborated by a report in the *Wiener Allgemeine Musikalische Zeitung* for March 6, 1824. The report is a retrospective article on the Viennese appearances by Moscheles and Kalkbrenner. It states that Kalkbrenner obtained a "prodigious" success as a pianist, but left without giving a second concert. The reason for his "swift" departure, according to the *Zeitung*, was that both Moscheles and Kalkbrenner had been engaged to play in London, Moscheles could not appear there because of illness, and "so Vienna with regret had to see the great virtuoso leave at the very moment when his playing had aroused the greatest interest." Beethoven's letter, consequently, must have been written after January 25, the date of the concert, and before March 6, the date of the *Zeitung* article.

What was the score that was not yet ready and that Kalkbrenner was to carry to London? It can only have been the Ninth Symphony. Sketches for this work began to appear in Beethoven's notebooks as far back as 1817. Then he dropped it and concentrated his attention on other things. He did not take it up again until 1822, when the *Missa Solemnis* was completed. In November of that year the Philharmonic Society of London commissioned him to write a new symphony, for £50. He accepted the commission gladly and worked on the symphony throughout 1823. On September 5, 1823, he wrote to his friend Ferdinand Ries in London that the copyist had finished the score and that he was only awaiting a good opportunity to send it off. But Beethoven was given to such optimistic and premature statements. The score was not finished in September, nor was it ready, as we learn from the letter to Kalkbrenner, at the end of the following January or the beginning of February. It must have been completed soon after that, however, because the first performance took place in Vienna on May 7. A copy of the score finally reached London in December; in a letter dated December 20, Charles Neate wrote to Beethoven that the

score had been received and that the first rehearsal was scheduled for January 17. The performance, by the Philharmonic Society of London under Sir George Smart, took place on March 21, 1825.

As regards the other works that Beethoven planned to send to England along with the symphony, we are in the dark. The only Beethoven compositions new to London that were performed by the Philharmonic Society in 1824, 1825, and 1826 were the Third and Fourth Piano Concertos and the Eighth Symphony respectively, and the scores of all three had been available in published form for some years.

Finally, it may be of interest to mention two other occasions on which the names of Beethoven and Kalkbrenner were connected. Like Beethoven, Kalkbrenner was one of the group of composers asked by Diabelli to write variations on his waltz. Kalkbrenner's variation is dated Vienna 1824. (Possibly, then, it was Diabelli rather than Dizi who was the "Herr D.") And about 1838 Kalkbrenner published a two-hand arrangement of the Ninth Symphony.

# A Listener-Supported Radio Station

*by Paul Turok*

On April 15, 1949, with a 1000-watt transmitter effective mainly within the confines of Berkeley, California, KPFA-FM began a novel experiment in radio broadcasting, designed to test whether the listening audience was willing to donate the funds necessary for the operation of an independently owned, non-commercial, educational station presenting a varied cultural fare with a consistent dignity not found in commercial radio. Fifteen months later KPFA ceased operations, a victim of the financial pressures which constantly seem to afflict idealistic ventures in direct proportion to their value. Lack of funds, however, is not synonymous with lack of interest; and in its short period of broadcasting the station gained many friends, willing not only to subscribe to the station, but also to volunteer their time and efforts toward reviving the suspended operation. This devoted segment of the community, working in cooperation with Pacifica Foundation (the non-profit corporation owning and operating KPFA), conducted so successful a fund-raising campaign that by May, 1951, broadcasting was resumed with a signal strength of 16,100 watts, allowing for reception throughout the Bay Area from Santa Rosa to San Jose. Since then, at moments of serious financial distress, it has always been this constantly growing circle of subscribers donating generously of their time, money and efforts that has kept the station functioning without interruption.

In 1952, Pacifica received a limited grant from the Ford Foundation's Fund for Adult Education which gave the station an opportunity to reach a wider audience in order to test the feasibility of the listener-subscription plan. Thus, KPFA was able to secure a 54,000-watt transmitter with a radial range of 100 miles. (Due to its geographical location, this transmitter is not effective in a small area of Berkeley proper. This area is serviced by KPFB, a 150-watt transmitter located near the station's offices.) The station's fidelity of sound, incidentally, is high. The frequency response is from 20 to 18,000 cps within 1 db of the standard FCC pre-emphasis curve, and at all frequencies between 30 and 15,000 cps at 100% modulation, the total harmonic distortion is less than 1.5%. The station currently services an estimated 30,000 listeners, 4,113 of whom (as of October 29, 1956) are voluntary subscribers at rates ranging from $10 to $100 annually. All contributions above the $10 minimium subscription fee are tax deductible. Income from subscriptions provides approximately half the operating expenses of the station, the remainder being raised through the large donations ceaselessly sought out by Pacifica Foundation.

Commercial radio stations invariably attempt to reach the widest possible audience by giving their listeners programs that they wish to hear. KPFA directs its programs to that segment of the public whose wishes coincide with what the station offers. Being non-commercial, KPFA attempts to sell nothing but itself. Commercial blurbs are non-existent.

Neither the staff of nearly twenty (most of whom are on a part-time basis) nor the subscribers (whose only tangible return is the receipt of a bi-weekly program folio) have any illusions as to the immediate state of station finances. The reasons for their unswerving support of KPFA must be sought in the programs it offers, which are truly the determining factor of its value, and the fact that their sensibilities are at no time jarred by commercial pitchmen.

While the number of broadcast hours is subject to fluctuation in accordance with the financial situation, the normal schedule for the past few years has been a sixty-eight hour broadcast week, of which approximately forty hours are devoted to musical programs. KPFA is currently operating on a ninety-eight hour week, the additional thirty hours being devoted to recorded music. One hour a day is set aside for children's programs which include story-

readings, folk and nature-lore, science readings, a children's concert (of adult music) and occasionally studio programs presented by the children themselves. Public Affairs programs include "live" studio discussions of local, national and international matters. with panelists culled from the many universities and public agencies in the area. Whenever possible, important public figures are interviewed, and entire lectures and conferences are broadcast directly or recorded for future broadcast. Newscasts are prepared by members of the staff, and a regular series of "Commentaries" is offered by volunteers representing every shade of political opinion who give free expression to their ideas.

The station initiates cultural programs, drawing on the resources of the staff and local residents. Artists, poets and writers of local and national repute are invited to read and discuss their works. Such classics as *Tom Sawyer, Kidnapped* and *The Turn of the Screw* have been adapted for radio and serialized in as many as sixteen half-hour programs. In addition, the station draws generously on the fine programs made available to educational stations by the BBC, the National Association of Educational Broadcasters, and the various foreign information agencies which offer suitable material.

"Miscellany" is a unique program listed several times daily in the program folio. This word is as helpful to the station's programming as the words "ad libitum" are to a musician, and it carries approximately the same meaning. KPFA's programs are not subject to exact timings, and seldom, if ever, is a program cut off before it has been completed. It is felt that the satisfaction derived from hearing a complete program outweighs the frequent inconvenience caused by deviations from the printed program guide. In order to keep the schedule as close to the folio listings as possible, ten or fifteen-minute "miscellanies" are scheduled after programs that experience has shown are not likely to stay within their assigned limits. On such occasions, the program content is purely miscellaneous, wholly dependent upon the length of time to be filled. It may consist of recorded music, poetry, a "live" and very often spontaneous reading of a short article or story, and sometimes merely silence until the final minutes of the preceding program have elapsed.

Due to the very nature of KPFA's attitude towards broadcasting, it is possible to provide frequent performances of larger musical

works in their entirety, as well as of pre-Bach, contemporary and chamber music, all of which are notoriously "unsaleable" on commercial radio. The recorded concerts are carefully planned in terms of the unity and contrast necessary in a single program, as well as the over-all weekly and monthly balance. In a week chosen at random (March 4-10, 1956), the following music was presented in twenty-three recorded concerts averaging one and one-half hours each:

*CHAMBER MUSIC*
by Debussy, Surinach, Hindemith and Bartók.
Mozart, Haydn and Beethoven.
Mozart, Brahms and Schubert.
Mendelssohn, Debussy and Schubert.

*ORCHESTRAL MUSIC*
by Handel, Bach and Haydn.
Rosza, Debussy and Mendelssohn.
Elgar, Mozart and Dvořák.
Ibert, Hovhaness and Walton.
Mozart and Vaughan-Williams.
Bach, Beethoven and Janacek.
Berlioz and Bruckner.
Dvořák, Honegger, Britten and Haydn.

*LIEDER*
by Schubert.
Sibelius and Kilpinen.

*CHORAL MUSIC*
by Dufay and Villa-Lobos.

*MUSIC FOR WINDS AND STRINGS*
by Haydn, Mozart and Spohr.

*MUSIC FOR CHAMBER ENSEMBLE*
by Mozart and Kreutzer.

*PIANO WORKS*
by Chopin.

*CONTEMPORARY MUSIC*
by Bartók.
Poulenc, Schoenberg and Berg.

as well as complete performances of
*Requiem Mass*, by Berlioz.
*Christ Lag in Todesbanden*, by Bach (preceded by an analysis).
*The Coronation of Poppea*, by Monteverdi.

Composers and genres slighted in the programs listed above will inevitably appear in the weeks following. Among the additional regularly scheduled programs (also averaging about one hour) are "Jazz Review," "Contemporary Jazz," "Ethnic Music" and "Classical

Record Review." These programs offer commentary as well as recorded music. "Symphony Critique" and "Opera Critique" are radio reviews of the regular concerts of the San Francisco Symphony and Opera, and "Concert Preview" informs the audience of musical events taking place in the area and, when possible, discusses and illustrates the works to be performed.

Special series of programs have been offered on the Blues, Flamenco music, Japanese music, the Negro spiritual, Latin-American music, and a special program entitled "The Shape of Music" has provided an intelligent and comprehensible introduction to musical theory for the layman. These series have been preserved in the station's "tape archives" and are re-broadcast from time to time.

Besides this full schedule of recorded concerts and musical commentaries, there is a unique and highly developed project devoted to "live" music. It is at this point, where the activities of the station relate directly to the musical activities of the Bay Area, that the full possibilities inherent in its broadcasting attitudes become evident.. These activities fall into three general categories: interviews with local and visiting musicians; "remote" broadcasts of local concert performances; and recitals originating in the KPFA studios.

From its earliest days of broadcasting, KPFA has recognized the value of contemporary music and the men and women who create and perform it. "Meet the Composer" and "Meet the Performer," presented whenever the appropriate occasion arises, are built around a composer or performer who is interviewed by a member of the music staff, all of whom are trained musicians. The interview is usually preceded and followed by "live" or recorded performances relating to the musical activities of the visitor. A partial list of participants includes Aaron Copland, Alan Hovhaness, Louis Kaufman, John De Lancie, Darius Milhaud, Rey de la Torre, Roger Sessions, Ina Suez, Jennie Tourel and Vladimir Ussachevsky. But just as important as these nationally known figures are the many local composers and performers who have reached a large audience for the first time by means of these programs, and who know that any time they wish to air their views or present their works to the public, they will be welcomed. It is this give and take between local artists and a sympathetic means of communication that makes KPFA so stimulating an enterprise for all concerned.

During the semester, the University of California presents a free weekly "noon concert," generally featuring carefully prepared student performances. These are recorded by KPFA and broadcast the same evening. Less frequently, this has also been done with student performances given at Mills College. The five local performances of the Berkeley Little Symphony are broadcast directly from the concert hall.

As many as three "live" concerts per week have originated in KPFA's studios. These concerts are arranged well in advance, and are given adequate publicity. Young performers who have reached an advanced level of competence are very often given their first opportunity to perform for a wide audience on these programs. In order to relieve some of the pressure on the performer, as well as to inform the listeners of what to expect, these concerts are called "Young Artist Recitals." It has been the policy to allow and even solicit second and third performances, a valuable aid to young performers that is all too often neglected.

The regular "Studio Concert," lasting forty-five minutes to an hour (with a five-minute intermission, *silent* except for station breaks), provides an outlet for many performers of professional calibre in the Bay Area. These persons ask or are asked to present recitals, the content of which is always the result of a discussion between the artist and the music department, to the mutual satisfaction of both. Many performers like to try out portions of a coming recital program on a "Studio Concert" and the music department will often request the broadcast of a performance already given elsewhere. Of prime importance, though, is the desire of musicians to perform, coupled with the active interest of the station in presenting them. Entire series of studio concerts have been devoted to the complete sonatas of Beethoven, Mozart four-hand piano music, Bach keyboard music, Mozart violin and piano sonatas and Haydn piano sonatas. In addition, single concerts have presented vocal and chamber music of every conceivable form and combination.

This mutually beneficial state of affairs between the station and local performers also has an effect on a very interested third party, the contemporary composer. Since the station's attitude has always been favorable to new music, seldom is a program discussed without a request being made for the inclusion of at least one contemporary work. It is pleasant to report that the majority of per-

formers in the Bay Area are not only amenable to such requests, but actively desire to perform new music. Seldom has a year passed when the station has not devoted at least one broadcast to works first performed at the "Composers' Forum" in San Francisco.

The "Studio Concerts" are paid for by the station and presented in accordance with the terms of an agreement between KPFA and Local 6 of the American Federation of Musicians. In the midst of the worst financial difficulties, money has somehow been found to keep the "live" music programs on the air.

Indeed, in the midst of the worst financial difficulties, money has somehow been found to keep KPFA on the air. By consistently offering a high quality of programming, the station is slowly moving towards its goal of *full financial support through voluntary listener subscriptions.* In the process, it has managed to preserve its dignity as well as its intellectual and artistic independence. The existence of KPFA proves that this kind of radio station fulfills a definite need, and can be supported, within the community. The San Francisco-Bay area is not the only section of the United States where many people have a real interest in cultural affairs, and KPFA might well serve as a beacon light for similar enterprises elsewhere.

# The Teaching of Carl Friedberg

*by Sergius Kagen*

*EDITOR'S NOTE:* Carl Friedberg (1872-1955) was one of the distinguished pianists of his generation. For twenty-three years, from 1923 through 1945, he was a member of the faculty of Juilliard School of Music where, as in every other part of the musical world, the influence of his teaching and his playing was deeply felt. A number of Mr. Friedberg's former students are now collaborating on a book about Mr. Friedberg. The following article by Sergius Kagen is a chapter from this book, which is entitled *Carl Friedberg*, and which will be published in the near future. Material is used by permission of Mrs. Carl Friedberg.

Teaching certain aspects of music, especially teaching the performance of music, does not lend itself too well to a description in writing, beyond the barest essentials of elementary techniques. The impact upon the student of the teacher's personality, culture, talent, taste and, consequently, of his approach to the music and the instrument, is immeasurably more potent than any words he may use in his teaching. What he says may even become nearly unintelligible, if separated from the interplay of the two personalities and of the music which has brought them together. It is, perhaps, because of this vast gulf between the verbal means at the teacher's disposal and his total artistic and musical personality, that so very few books and articles dealing with musical performance and interpretation ever succeed in conveying the real significance of his artistic aims and of the means he employs to attain them.

I would, therefore, prefer not to try to put down Carl Friedberg's words about music and pianism that I still remember and that

may mean so much to me personally. I would much rather write of him as of a great artist whose influence contributed so much to my own development as a musician and as a pianist.

I first decided that I had to study with Carl Friedberg when I heard him play the Beethoven C minor Concerto with the New York Philharmonic. I believe, though I am not certain, that the conductor was Willem Mengelberg. I have no recollection whatsover of the rest of the program. The only thing I remember in detail, even now, some thirty years later, is Carl Friedberg's playing. It was utterly extraordinary in one particular detail: the instrument seemed to speak. The rhythm, inflexion and articulation of every phrase were so remarkably natural, free of any effort and so utterly unselfconscious that his playing seemed somehow to create an illusion of transcending the limitations of a percussion instrument, which even a modern pianforte still is basically. I have heard many pianists play more brilliantly, more dazzlingly, play louder or softer or faster or more learnedly. I have never before or since heard any pianist match completely the extraordinary ability that Carl Friedberg possessed to shape a musical phrase into something so naturally rhythmical, effortless, unostentatious, and therefore so eloquent, that the playing reminded one more of human speech, with its inexhaustible variety of inflexion, than of any musical instrument, or even of singing.

As I studied with him I gradually became more and more aware that this magic quality in his playing was not so much the result of any deliberate and detailed pianistic planning on his part, as of a completely spontaneous, almost improvisatory approach to the keyboard. However, this spontaneity was combined with the most uncanny knowledge of the score, a knowledge that was almost pedantic in the accuracy of every detail of notation and, at the same time, immensely imaginative in the realization of the implications of every such detail. The keyboard and its mechanical mastery were taken for granted. Yet the most exhaustive and precise knowledge of the score was never accepted as complete. This knowledge was continually being renewed, even in the music he must have performed and heard performed by others for half a century.

The performance itself was simply an act of translating what he heard so vividly, accurately and intensely with his mind's ear into a series of sounds audible to others. Naturally, if a finger slipped, the sound image would be marred, but it would never become distorted or destroyed. The enormous intensity and accuracy of his conception of the musical design always protected both the

music and the performer. This supreme concentration on the "what" of music instead of the "how" of it was to me perhaps the most characteristic feature of his playing.

As a teacher he would sometimes seem to distrust it. As if prompted by scruples of conscience he would suddenly suggest or even insist upon a regimen of technical exercises, thinking, I imagine: "After all, I am supposed to teach this boy how to handle the instrument; I really ought to do something about it." However, his heart seldom seemed to be in it and his "duty" done he would return to the music with renewed relish. Sometimes he would insist that the sound he imagined could be achieved only by some special pianistic device, by placing a finger upon the key in a certain specified manner. But often, in illustrating, he would do the exact opposite with his own fingers. It mattered little: the sound was invariably there when he played, no matter what was done to produce it.

A typical lesson, as I remember it, would proceed somewhat as follows: First, all the inaccuracies of the student's reading would be corrected. If one misread an accent, a dynamic marking, a tempo change, Mr. Friedberg would correct it. This was a sort of preliminary procedure. The real lesson began when he examined the implied logical consequences of the printed instructions in the score. The student soon learned that for every printed marking in the score there were thousands of implied ones, the execution of which the composer takes for granted since he has a hard time imagining an unmusical performance. Otherwise, the composer would be forced to write a dissertation instead of a piece of music.

Is this *crescendo* meant to be executed only for its printed duration or does it imply a carry-over into the next phrase? The harmonic and rhythmic patterns would be examined for a possible clue, other similar instances in the works of the same composer cited and played by Mr. Friedberg as examples, instances in chamber music, songs, orchestral works or operas, as well as other pianoforte works. What about a *ritard?* How much and how long? The same procedure would follow with more examples out of his seemingly inexhaustible memory.

Yet all this search for accuracy never degenerated into pedantry, as it so easily could, because Carl Friedberg not only valued but cherished an instinctive musical reaction and would always rely on it as the final arbiter. Everything had to "sound." Everything had

to be rhythmically pliable. Only when the music "sounded" and moved to satisfy his innate, instinctive sense of fitness was the pedagogic argument of any consequence.

The immense musical erudition, the equally immense pianistic experience, the thorough knowledge of the minutiae of the musical workshop were used only as a guide for the intuitive reaction, a guide that would at all times prevent the instinct from going contrary to the composer's written instructions and their logical, though unwritten, consequences.

Thus his musical scholarship never seemed to interfere with his emotional re-experiencing of a piece of music. A piece heard, played, taught for perhaps fifty years seemed to keep for him the freshness of its emotional impact, often much more so than for a student who spent a few weeks studying it.

His tastes in music were all-embracing. Any type and style of music would arouse his enthusiasm so long as it was well written, sincere and above mediocrity. His knowledge of the literature was encyclopaedic. Besides pianoforte music he seemed to know everything else equally well: operas, songs, oratorios, chamber music, symphonies, popular music, jazz, operettas, string and even wind soli. How he managed to know so much contemporary music always puzzled me, since, athough I knew his enormous interest in all contemporary arts, I also knew that his eyesight was never too good. But he would delight in suggesting that I learn a piece that was just published by some composer of whom I had never heard, and would immediately sit down and play by memory some passages from it that had pleased him.

His general culture seemed fully to match his musical knowledge. A phrase would often suggest to him a painting or a poem or a passage in a drama or a novel. He would always be able to identify them with utmost precision, even to the room in the museum where the painting could be seen, or the publisher of the volume in which the poem was contained.

He was a sharp and witty critic with an excellent sense of humor and was extremely generous in his praise, whenever it was possible for him to praise anyone. He was equally generous with his time and would often spend many extra hours trying to help a student over some difficulties. The number of free lessons he gave must have been enormous, for he never asked for a fee from a student who interested him, if this student could ill afford to pay him.

As a man he seemed to be interested in everything about him and encouraged his students to do likewise. As a pianist and a teacher of pianists he served as a living and unselfconscious example of the two truths which form the cornerstone of all musical performance.

One is, that unless one learns to hear the piece of music mentally it is of little use to try to execute it with one's fingers. The other is that if one wishes to communicate the contents of the music one performs, the instinct must be allowed to guide the performer, but only after one's intellect absorbs and considers all there is to know about this piece of music.

*Photo: Leonard Hungerford*

CARL FRIEDBERG (1872-1955)

# American Music on LP Records

## An Index — Supplement I (concluded)

*prepared by Sheila Keats*

*EDITOR'S NOTE:* In this issue, we conclude the first Supplement to our *Index of American Music on LP Records.* In the past two years, since the publication of the first section of the *Index* in our Winter 1955 issue, the list of American works in record catalogs has grown enormously, and continues to grow. While the entries for American composers do not yet rival those for Bach, Beethoven and Mozart, they are nonetheless numerous enough to constitute a respectable portion of the total number of recordings commercially available.

It is our hope that our *Index* has proved useful to our readers, and will maintain its usefulness as subsequent Supplements are published. Readers desiring to obtain the issues of *The Juilliard Review* containing earlier sections of the *Index* may do so by writing to *The Juilliard Review,* 120 Claremont Avenue, New York 27, New York. These are contained in the Winter, Spring and Fall 1955 issues, available at 50c each, and the Fall 1956 issue, available at 75c.

We wish again to thank all those who have helped us to assemble and maintain this *Index* and those recording companies who have so generously supplied us with advance information on their new releases.

ANTHEIL, GEORGE

*Serenade No. 1 for Strings.* M-G-M String Orch., Izler Solomon, cond. w. BLOCH, *Concerto Grosso No. 2;* RICHTER, *Lament for String Orchestra.* M-G-M E3422. 12".

BARBER, SAMUEL

*Adagio for Strings.* Stuttgart Chamber Orch., Karl Muenchinger, cond. w. Berkeley, *Serenade for Strings;* Hindemith, *Five Pieces for String Orchestra;* Martin, *Passacaille for String Orchestra.* London LL-1395. 12".

BERNSTEIN, LEONARD

*Fancy Free.* Columbia Sym., Leonard Bernstein, cond. w. COPLAND, *El Salón México;* Milhaud, *Création du Monde.* Columbia CL-920. 12".

*Serenade for Violin solo, Strings and Percussion.* Isaac Stern, violin; Symphony of the Air, Leonard Bernstein, cond. Columbia ML-5144 12".

BLOCH, ERNEST

*Concerto Grosso No. 2 for Quartet and Orchestra.* Guilet Quartet; M-G-M String Orch., Izler Solomon, cond. w. ANTHEIL, *Serenade No. 1 for Strings;* RICHTER, *Lament for String Orchestra.* M-G-M E-3422. 12".

*Enfantines. see* THE PIANO MUSIC OF ERNEST BLOCH.

*Meditation.* William Primrose, viola; David Stimer, piano. w. BLOCH, *Processional; Suite Hébraïque; Suite for Viola and Piano.* Capitol P-8355. 12".

THE PIANO MUSIC OF ERNEST BLOCH. Includes *Enfantines, Poems of the Sea, Sketches in Sepia.* Maro Ajemian, piano. M-G-M E3445. 12".

*Poems of the Sea.* see THE PIANO MUSIC OF ERNEST BLOCH.

*Processional.* see *Meditation.*

*Quartet No. 1.* Roth String Quartet. Mercury MG-50110. 12".

*Sketches in Sepia.* see THE PIANO MUSIC OF ERNEST BLOCH.

*Suite Hébraïque.* see *Meditation.*

*Suite for Viola and Piano.* see *Meditation.*

BRANT, HENRY

*Angels and Devils—Concerto for Flute and Flute Orchestra.* Frederick Wilkins, flute; flute orchestra cond. by Henry Brant. w. FINE, *Music for Piano; Mutability.* Composers Recordings, Inc. CRI-106. 12".

CLAFLIN, AVERY

*Fishhouse Punch.* Vienna Orch., F. Charles Adler, cond. w. MCBRIDE, *Punch and the Judy;* MOORE, *Cotillion Suite.* Composers Recordings, Inc. CRI-107. 12".

COPLAND, AARON

*Appalachian Spring.* National Sym., Howard Mitchell, cond. w. COPLAND, *Billy the Kid; El Salón México; Fanfare for the Common Man.* Westminster 18284. 12".

*Billy the Kid.* see *Appalachian Spring.*

*El Salón México.* Columbia Sym., Leonard Bernstein, cond. w. BERNSTEIN, *Fancy Free;* Milhaud, *Création du Monde.* Columbia CL-920. 12".

same. see *Appalachian Spring.*

*Fanfare for the Common Man.* see *Appalachian Spring.*

FINE, IRVING

*Music for Piano* (excerpts). Irving Fine, piano. w. BRANT, *Angels and Devils;* FINE, *Mutability.* Composers Recordings, Inc. CRI-106. 12".

*Mutability* (Song Cycle). Eunice Alberts, contralto; Irving Fine, piano. w. BRANT, *Angels and Devils;* FINE, *Music for Piano.* Composers Recordings, Inc. CRI-106. 12".

FOSS, LUKAS

*Piano Concerto No. 2.* Lukas Foss, piano; Los Angeles Festival Orch., Franz Waxman, cond. w. Waxman, *Sinfonietta for Strings and Timpani.* Decca DL-9889. 12".

GRIFFES, CHARLES

*Bacchanale.*

*Clouds.*

*Pleasure Dome of Kubla Khan.*

*White Peacock.* — *all Eastman*-Rochester Sym. Orch., Howard Hanson, cond. w. LOEFFLER, *Memories of My Childhood; Poem for Orchestra.* Mercury MG-40012. 12".

*Fantasy Pieces.*

*Roman Sketches.*

*Tone Pictures.* — all Lenore Engdahl, piano. M-G-M E-3225. 12".

see also A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

GRUENBERG, LOUIS

*Concerto for Violin and Orchestra.* Jascha Heifetz, violin; San Francisco Sym., Pierre Monteux, cond. w. Dohnanyi, *Serenade in C.* Victor LCT-1160. 12".

HAIEFF, ALEXEI

*Four Juke Box Pieces.* Leo Smit, piano.

*Piano Concerto.* Sondra Bianca, piano; Philharmonia Orch. of Hamburg, Hans-Jurgen Walther, cond. both on M-G-M E-3243. 12".

HANSON, HOWARD

*Cherubic Hymn.* Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. BARBER, *Symphony No. 1;* HANSON, *Sinfonia Sacra.* Mercury MG-40014. 12".

*Concerto for Organ, Strings and Harp.* Richard Ellsasser, organ; Philharmonia Orch. of Hamburg, Arthur Winograd, cond. w. Poulenc, *Concerto for Organ, Strings and Tympani.* M-G-M E-3361. 12".

*Fantasy Variations on a Theme of Youth.* Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. ROGERS, *Leaves from "The Tale of Pinocchio";* TRIGGS, *The Bright Land.* Mercury MG-50114. 12".

*Sinfonia Sacra (Symphony No. 5).* Eastman-Rochester Sym. Orch., How-

ard Hanson, cond. w. BARBER, *Symphony No. 1;* HANSON, *Cherubic Hymn.* Mercury MG-40014. 12".

*Symphony No. 3.* Boston Sym. Orch., Serge Koussevitzky, cond. w. HARRIS, *Symphony No. 3.* Victor LVT-1016. 12".

HARMAN, CARTER

see CLAFLIN, *Lament for April 15.*

HARRIS, ROY

*Abraham Lincoln Walks at Midnight.* Nell Tangeman, mezzo-sop.; Johana Harris, piano; Samuel Thaviu, violin; Theo Salzman, 'cello. w. HARRIS, *Fantasy for Piano and Orchestra.* M-G-M E-3210. 12".

*Fantasy for Piano and Orchestra.* Johana Harris, piano; M-G-M Sym. Orch., Izler Solomon, cond. w. HARRIS, *Abraham Lincoln Walks at Midnight.* M-G-M E-3210. 12".

*Symphony 1933.* Boston Sym., Serge Koussevitzky, cond. w. HARRIS, Symphony No. 7. Columbia ML-5095. 12".

*Symphony No. 3.* Boston Sym. Orch., Serge Koussevitzky, cond. w. HANSON, *Symphony No. 3.* Victor LVT-1016. 12".

*Symphony No. 7.* Philadelphia Orch., Eugene Ormandy, cond. w. HARRIS, *Symphony 1933.* Columbia ML-5095. 12".

see also A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

HARRISON, LOU

*Mass.* N.Y. Concert Choir and Orch., Margaret Hillis, cond. w. Killmayer, *Missa Brevis.* Epic LC-3307. 12".

HIVELY, WELLS

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

HOVHANESS, ALAN

*Mountain Idylls,* Marga Richter, piano. Record entitled "Piano Music for Children by Modern Composers." M-G-M E-3181. 12".

Suite from *The Flowering Peach. Is There Survival.*

*Orbit No. 1.* — all, Chamber Ensemble cond. by Alan Hovhaness. M-G-M E-3164. 12".

*Prelude and Quadruple Fugue.* Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. LO PRESTI, *The Masks;* SESSIONS, Suite from *The Black Maskers.* Mercury MG-50106. 12".

HOWE, MARY

*Stars; Sand.* Vienna Orch., William Strickland, cond. w. ANTHEIL, *Serenade No. 1 for Strings;* LUENING, *Kentucky Rondo; Symphonic Fantasia.* Composers Recordings, Inc. CRI-103. 12".

IVES, CHARLES

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

*The Unanswered Question.* Zimbler Sinfonietta, Lukas Foss, cond. w. Bartók, *Divertimento for String Orchestra;* Milhaud, *Symphony No. 4 for Strings;* Skalkottas, *Little Suite for Strings.* Unicorn UNLP-1037. 12".

*Violin Sonata No. 1.* Rafael Druian, violin; John Simms, piano. w. PORTER, *Violin Sonata No. 2.* Mercury MG-50096. 12".

*Violin Sonata No. 2.*

*Violin Sonata No. 3.*

*Violin Sonata No. 4.* — all, Rafael Druian, violin; John Simms, piano. Mercury MG-50097. 12".

KAY, ULYSSES

see MODERN AMERICAN COMPOSERS, VOL. I.

see also CLAFLIN, *Lament for April 15.*

KERR, HARRISON

*Sonata for Violoncello and Piano.* Eberhard Finke, 'cello; Claus Billing, piano w.. LUENING, *Sonata No. 3 for Violin and Piano.* Remington R-199-211. 12".

KIRCHNER, LEON

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LIST, KURT

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McPHEE, COLIN

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see MODERN AMERICAN COMPOSERS, VOL. I.

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PISTON, WALTER

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PORTER, QUINCY

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READ, GARDNER

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*Leaves from "The Tale of Pinocchio."* Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HANSON, *Fantasy Variations on a Theme of Youth;* TRIGGS, *The Bright Land.* Mercury MG-50014. 12".

SANDERS, ROBERT

see THE MODERN AGE OF BRASS.

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SESSIONS, ROGER

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SOWERBY, LEO

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ings, *The Louisville Symphony;* WEBER, *Prelude and Passacaglia.* Louisville Lou. 56-6. 12".

SPELMAN, TIMOTHY MATHER

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STEVENS, HALSEY

see CLAFLIN, *Lament for April 15.*

STRINGFIELD, LAMAR

see A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

TAYLOR, DEEMS

see A PANORAMA OF AMERICAN ORCHESTRAL MUSIC.

THOMPSON, RANDALL

see MODERNISTS.

TRIGGS, HAROLD

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USSACHEVSKY, VLADIMIR

see LUENING, OTTO and USSACHEVSKY, VLADIMIR.

VERRALL, JOHN

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WEBER, BEN

*Prelude and Passacaglia.* Louisville Orch., Rob't Whitney, cond. w. Badings, *The Louisville Symphony;* SOWERBY, *All on a Summer's Day.* Louisville Lou. 56-6. 12".

WEISGALL, HUGO

*The Stronger* (opera). Adelaide Bishop, sop.; Columbia Chamber Orch.. Alfredo Antonini, cond. w. COPLAND, *Twelve Poems of Emily Dickinson.* Columbia ML-5106. 12".

WOLPE, STEPHAN

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*Quartet for Trumpet, Tenor Saxophone, Percussion and Piano.* Bob Nagel, trumpet; Al Cohen, saxophone; Al Howard, percussion; Jack Maxin, piano; Samuel Baron, cond.

*Sonata for Violin and Piano.* Frances Magnes, violin; David Tudor, piano.—all on Esoteric ES-530. 12".

*Supplement II will be published in a forthcoming issue.*

# Contributors to this Issue

NATHAN BRODER is the Associate Editor of *The Musical Quarterly*. He is currently doing research on orchestral music under a Guggenheim Fellowship grant.

SERGIUS KAGEN, who studied under Carl Friedberg in the Juilliard Graduate School, is a member of the voice faculty of Juilliard School of Music and the faculty of the School of Sacred Music of the Union Theological Seminary. His *Three Satires*, for voice and piano, and collection of songs by Richard Strauss have recently been published.

FRANK THOMPSON, JR. represents the Fourth Congressional District of New Jersey. He has recently been re-elected for his second term in Congress. During the 84th Congress, he was instrumental in drafting and introducing several measures in support of the Arts.

PAUL TUROK, composer and former Associate Music Director of KPFA, is currently studying with Roger Sessions on a Hertz Travelling Scholarship of the University of California.

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# THE juilliard review

## Alumni Supplement

### Winter 1956-57

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## Alumni Supplement

### Winter 1956-57

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ON THE COVER: *Mr. Schuman (l.) discusses the Convocation program with Miss Humphrey and Mr. Raieff.* (For excerpts from the Convocation Addresses, see pages 4 and 5.)

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.

# *ALUMNI ASSOCIATION ELECTS OFFICERS*

On Thursday evening, December 6, installation ceremonies were held at the School for new officers of the Juilliard Alumni Association. The new officers, elected by the membership at large, include JAMES DE LA FUENTE, President; ROBERT WARD, Secretary; LOUISE BEHREND, Treasurer; ALTON JONES, First Vice-President; and CHRISTINE DETHIER, Second Vice-President. Belle Julie Soudant, retiring Secretary, has also announced the election of new members to the Council of the Association: EDISON McDANIEL and CLIFTON MATTHEWS, representing the class of 1956; CLIFFORD SNYDER and THERESA MASCIARELLI, representing the class of 1954; JOHN RYAN and JOAN BASS, representing the class of 1952. Miss Soudant, Karl Kraeuter, retiring President, and Gerald Tracy, retiring Treasurer, were on hand to intoduce and install the new officers.

Other members serving on the Council this year include Katherine Newstead, Jane Carlson, Phyllis Kraeuter, Gladys Mayo, Charles Krane, Lucy Ishkanian, Richard Eikenberry, Edna Hill Natkin, Peter Flanders, Mary MacKenzie, Howard Murphy, Frances Mann, Ruth Van Doren Swanton and Wesley Sontag.

The *Alumni Supplement* is pleased to publish the following statement submitted by Mr. de la Fuente on behalf of the new officers.

*TO MEMBERS OF THE JUILLIARD ALUMNI ASSOCIATION:*

*As the newly elected President of the Juilliard Alumni Association, it will not be an easy task to follow the splendid leadership of our distinguished past President, Mr. Karl Kraeuter, and his very able staff of officers. The Juilliard Alumni Association has reached a new high as to its membership, its financial status, and its significance as a vital part in the musical ideology of this country. Unquestionably, this is the direct result of the capable, unselfish, and untiring efforts of its administration.*

*On behalf of the newly elected officers may I thank all of you who voted us into this honored office. It is our sincere hope that we may continue to grow and to be heard as a constructive force in the future of music and musicians throughout the world. We shall give our best efforts to continue to reflect the principles and ideals set forward by the Juilliard Musical Foundation.*

## *NEWS NOTES FROM MR. SCHUMAN*

Mr. Schuman has been named one of the recipients of the newly-established Brandeis University Creative Arts Awards. The University presented him with a gold medal. On February 11, he spoke at the Centennial celebration of the Peabody Institute of the City of Baltimore in a Symposium on "The Future of American Music." Two days later, on February 13, he delivered the principal address at a Testimonial Dinner in honor of Rudolph Ganz' eightieth birthday. His speech on "The Responsibility of Music Education to Music," delivered at the MENC convention last spring and reprinted in both the *Music Educators Journal* and *Etude* magazine, has aroused a great deal of interest and controversy. Both magazines are currently publishing a series of articles discussing the speech.

*Credendum* has received several performances this season, including the New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos conducting, on November 8 and 9, and the Concertgebouw Orchestra in Amsterdam, Holland, on January 9, under the direction of Eugene Ormandy. Mr. Ormandy will conduct it again with the Boston Symphony on March 1 and 2.

Premiere performances of *New England Triptych* were given October 29 and 30, by the Miami University Orchestra followed by the New York Philharmonic-Symphony performance on November 13, under the direction of André Kostelanetz.

A new band work, *Chester*, based on William Billings' Revolutionary War marching song, had its world premiere on January 11, in Louisville, Kentucky, by the University of Louisville Band.

# *MUSIC AND DANCE: THEIR RELATIONSHIP*

*from Convocation Address by Doris Humphrey*

It is always a great pleasure for me to begin a new season. I come to this one after something over forty years of experience as a dancer and a choreographer, and I am still fascinated by the whole subject. I still see endless horizons spreading out before me, possibilities unreached as yet. And I am doubly fortunate in that I have two arts to be excited and thrilled about: both music and dance.

Now, I come to the dance and music from the theater. I have a theatrical point of view about both of them, and this is a very special point of view. I like music which supports the aims of the theater; that is, I like music which seeks to arouse emotion. The dance, like the theater, seeks to arouse feeling, and the kind of music which is appropriate to the theater has to be this kind of music.

Music of this sort is very special, and it follows different rules from the other forms of music. Its development has been going on for a very long, long time. I think of this music as being of two kinds: rhythmic and melodic, or vocal, and both spring from the urge to express feeling. It seems to me that rhythm and vocal sound are born right in us, that they come to us from untold ages past. In fact, even before there were human beings, there was singing and dancing in the animal and insect worlds, and there still is.

From the very beginning, music and movement have been linked. They were handmaidens; one accompanied the other. There are many evidences of magnificent collaboration through the years, and for two or three thousand years this wedding of the two arts, music and dance, has certainly existed and produced tremendous works.

But then there was a change. During the Middle Ages the two arts seemed to pull apart, and I think that they have been pulling apart more and more. Each is concerned with its own techniques, with its own theory, with its own procedures. These arts—movement and music—tend not only to drift away from each other, but also to forget their origins, to forget their heritage.

I would like to explain what I mean by lost origins. Take rhythm as an example. Rhythm, it seems to me, can be defined as measured energy grouped into patterns. How do we perceive this measuring, this energy, these patterns? Through the body. Rhythmic perception is gained from sensation through the tensions of the muscles and activity of the body. The body's ability to measure energy is a special, an added sense: the kinesthetic sense. But musicians have forgotten this origin, and depend on more artificial means.

This kind of rhythmic sense does not come from the mathematics of music. The mathematics comes from it. Rhythm is not 3/4 time and 4/4 time on paper. These are merely code symbols which help the eye remember rhythmic sensations. Nor does rhythm come from words: *accelerando, ritardando, andante, allegro.* These too are codes. I feel that out of the rhythmic structure of movement has grown the rhythmic structure of music.

And I think that our idea of beat, of regularly accented rhythm, has its origin in the fact that we are bipeds. From the time that Man first walked there has been this binary accent, this 2/4 time which comes from walking, running, marching and dancing on two feet.

*continued on page 12, column 2*

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*Doris Humphrey, who studied under Ruth St. Denis and Ted Shawn, was for many years active with the Humphrey-Weidman Dance Company and studio which she helped form. A member of the Juilliard Dance faculty since 1951, she is Director of the Juilliard Dance Theater as well as artistic director and choreographer of the José Limón Company.*

# *SELF-EDUCATION THROUGH READING*

*from Convocation Address by Josef Raieff*

I feel honored in having been chosen to speak to you today, and doubly so in that Mr. Schuman has asked me to speak on the subject of Reading. The choice of subject surprises me as I have never considered myself an authority in this field. Fundamentally I am a dilettante reader who has always read for pleasure and knowledge, in contrast to the professional reader who frequently reads under pressure and sometimes becomes a victim of print. In this age of commercialized ambition and regimented thinking, one can feel proud to be a dilettante, at least where books are concerned.

All education in the final analysis is self-education and the easiest, least expensive and most pleasurable way to accomplish this is through reading. All important information Man has gained for himself since the beginning of history is contained in books. It is from the great minds of the past and present that one can learn and gain culture. Everyone knows, I am sure, that education is only begun and not completed in school or college. This is not the fault of our schools but rather the fault of a system which emphasizes specialization.

There is little time these days for the study of the Humanities. The student is kept busy learning how to make a living, but in so doing he doesn't necessarily learn how to live. So most of us have the problem of getting the education which we do not get in school. This education is open to every one of us, but only if we know how to read.

In my youth I read solely for pleasure and entertainment. Like many of the boys in my generation, I read and enjoyed the Horatio Alger series, the Frank Merriwell books and the Tarzan books. This was anything but great literature, nor was it the kind of writing to elevate the mind, but it served its purpose in that it developed in me a passion for books and paved the way for other kinds of reading.

It wasn't until I came to New York at the age of eighteen on a Juilliard Fellowship that I started to mature in my reading tastes and stumbled onto the better novels of Galsworthy, Conrad, Maugham and Romain Rolland. I will never forget the impact *Jean Christophe* had on me. I lived through all the periods of storm and strife, poverty and hunger, love and pain, and entered fully into the violent and absorbing arguments and discussions on Wagner and Brahms. This was Rolland's great masterpiece and a book no young musician should miss reading.

About this same time I discovered the Modern Library and waded in up to my eyes. I read on the subway, on the buses and in restaurants. I was never without a book. Some of the great novels I read then still stand out in my mind: *The Foryste Saga* of Galsworthy; *The Way of All Flesh*, by Samuel Butler; *The Last Puritan*, by Santayana; *Crime and Punishment*, by Dostoievsky; *Of Human Bondage*, by Somerset Maugham; and all the great novels of Thomas Hardy and Anatole France. About this time I also read a good deal of poetry, and though I preferred the more facile medium of prose, I learned to appreciate the works of many of the great poets. Of them all, Shelley and Heine moved me the most.

This led me into another important and wonderful field of literature: the biography and autobiography. Life is often stranger than fiction and, if you don't believe it, I invite you to read the lives of Shelley, Balzac, Paganini, George Sand, Dostoievsky, Paul

*continued on page 13, column 1*

*Josef Raieff was born in Russia and received his education in the United States and, later, in Germany. He studied piano with Alexander Siloti, Artur Schnabel and Josef Lhevinne, and has concertized extensively in America and Europe. He has been a member of the faculties of Juilliard School of Music and Mannes College of Music since 1945.*

# *A CHAT WITH MARTHA FLOWERS*

Martha Flowers

Petite and vivacious, Martha Flowers approaches music with both enthusiasm and modesty. She has just returned to New York after completing her first major professional assignment, the taxing role of Bess with the touring company of *Porgy and Bess*. However, two years on the road—a road that included twenty-nine countries—have not diminished her enthusiasm or her eagerness for a singing career which has started so auspiciously.

*Porgy and Bess* proved to be a very exciting experience. It is not often that a young singer is given the chance to star in her first show; nor does the young artist often have the chance to "join the company and see the world"—and all at the beginning of her career. But Martha Flowers is not unaware of her good fortune.

She joined the company two years ago, replacing Leontyne Price, an old friend and fellow-student in the class of Florence Page Kimball at Juilliard. During the first year she was with the company, they took an extended tour through South America, singing in almost all the major cities, and including performances in Panama and Mexico. They were pleased to meet many fellow-Americans throughout South America, but it was not only the Americans who led the enthusiastic reception the company received. Although *Porgy and Bess* was presented in English wherever it played, a plot synoposis provided in the programs, excellent pantomime in the dramatic action, and above all the appeal of the music, made the work easily intelligible to its audiences, whatever the language of the country. Without exception, the company was welcomed with enthusiasm and played to sold-out houses.

The tour was sponsored in part by the State Department and ANTA, and in each city the company visited, the American Embassy staff was on hand to provide interpreters, secure theater and concert tickets, arrange sight-seeing itineraries and organize formal social functions in the company's honor. Before the first performance in each city, members of the press were customarily invited to meet the cast. Following the first performance, the American Embassy usually gave a large party for the company to which were invited representatives from other Embassies as well as local dignitaries and fellow-musicians.

However, it was not only through the official parties that the cast was able to meet people. Miss Flowers says, "The audiences were so friendly. Especially in Europe, they would always come backstage after the performance to talk with us. And so many of them invited us to their homes. We had many delightful parties, and at almost every one the hostess would say, 'I am going to make a real American dish for you.' People everywhere were very kind to us." Many valuable friendships were formed by members of the company who continue a brisk correspondence which covers half the globe.

The high point of the tour, however, was the visit to Russia, undertaken independently and not included in the ANTA-sponsored itinerary. After extensive negotiations, the Russian government invited *Porgy and Bess* to play in Leningrad and Moscow. This was the first time that an American theatrical troupe had been invited to appear in Russia, and the excitement of the cast was equalled, if not exceeded, by the anticipation of the Russian audiences. From the moment of its arrival in Russia, the company drew crowds of curious onlookers wherever it appeared: on the street, in the hotel dining room, at the theatre or, of course, on stage. Their visit was carefully planned down to the last detail, and in addition to the usual press and Embassy receptions, sight-seeing and shopping excursions and theater parties were organized. An evening at the ballet, to see Ulanova dance, is one of Miss Flowers' outstanding memories of Russia. She also took a sight-seeing trip in Moscow which included Lenin's tomb, as well as stops in several of the government-owned department stores. The company were disappointed to find that there was little for a souvenir hunter to buy, with the exception of the Russian fur hats, so practical for the cold climate there, but unfortunately extremely expensive.

Their opening night reception was at first a little puzzling to the company. "There was no applause after any of the big numbers in the opening scenes, no laughter—the audience simply sat. Near the end of the first act, however, they began to relax and get into the spirit of the show, and when the first-act curtain came down they went wild. After that, everything was fine!" The company were pleased to find in Russia, as in the other countries they visited, many people who spoke English. "English is really becoming the international language," says Miss Flowers.

Despite a heavy schedule of travelling and performances, the members of the company were able to manage to hear concerts and attend the theater wherever they were. Miss Flowers was particularly impressed by a performance of *The Marriage of Figaro* given in Berlin. "Their artists are, on the whole, older than ours," she says. "The performance was beautifully done. It was highly stylized, and was a really outstanding production." Besides attending concerts, the company contacted resident musicians in each city where they played, sometimes arranging to take a lesson while there, more often visiting with teachers for whom they sang at informal gatherings. Throughout the tour the members of the company tried to maintain practice schedules, finding time between *Porgy* performances to study *Lieder* or learn operatic roles for the future.

Now that she has returned home, Miss Flowers is planning several recital appearances this season. She is interested in exploring the numerous opportunities open to a young singing artist. "I don't feel I am ready to specialize yet," she says. "I want to try all kinds of singing—recitals, oratorio, opera, Broadway—whatever comes along. Who knows where it will lead?"

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*Martha Flowers, a native of Winston-Salem, North Carolina, was a scholarship student in voice at Juilliard. She has also been the recipient of the Marion Anderson Scholarship and a John Hay Whitney Fellowship. While at Juilliard, she appeared on Broadway in the revival of the Gertrude Stein-Virgil Thomson* Four Saints in Three Acts.

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*GIFTS PRESENTED TO SCHOOL BY MRS. SAMUEL GRIMSON*

A violin made in Cremona by Peter Guarnerius of Venice in the year 1721, and considered to be a celebrated example of this maker's work, has been donated to the School's instrument collection by Mrs. Samuel Grimson. The instrument belonged to the late Samuel Grimson and will be used by students and faculty artists of the School on special occasions. Mrs. Grimson has also donated to the School seven bows belonging to her late husband. In addition to her generous donations to the instrument collection, Mrs. Grimson has made a large gift to the Library, consisting of violin and chamber scores and books. These books and scores are being incorporated into the Library's collection and are available for use by students and faculty.

John Parella, a student in the Opera Theater, discusses part-time employment opportunities with Mrs. Van Ess.

*photo by Jerome Mann*

# *Report from the Placement Bureau*

*by Mary Van Ess*
*Director, Juilliard Placement Bureau*

Juilliard alumni have undoubtedly read with interest a number of articles which have appeared recently in newspapers and magazines discussing the general economic picture and employment outlook for professional musicians. A great deal of attention has been given by the national press to reports that there are increasingly few opportunities in music and that, for the most part, these opportunities do not constitute full-time employment for musicians.

Spurred at least in part by these reports, the Placement Bureau has started, but not yet completed, research designed to provide accurate, detailed information concerning the whereabouts of our graduates and what they are doing to make a living. Having a general knowledge of their work, we are optimistic, and we are happy to report that the employment picture for our graduates is, in many respects, more encouraging than the national one for professional musicians would seem to be. Our records indicate an increasing number of openings in almost every branch of the profession. In some fields the demand is greater than the supply, and the salary levels are steadily rising. There are also many scholarships and fellowships available for graduate study here and abroad.

Although its first goal is, naturally, the thorough education of its students, Juilliard does not overlook the problems of the student's vocational direction and his plans for achieving his professional goals. For this reason, the Placement Bureau was reorganized and enlarged in 1946 to provide more adequate employment and advisory service for students and alumni. Information concerning opportunities and employment trends in the music and dance professions is available, and an effort is made to assist all students and alumni who are registered with the Bureau in finding positions suited to their aptitudes and interests. The Bureau is in constant touch with conductors; school, college and university officials; representatives of churches, synagogues; concert bureaus, community organizations and other persons who are in need of musicians. Employers frequently visit the School to discuss positions and interview and audition candidates.

Students are encouraged to consult the Placement Bureau shortly after they enter the School and frequently thereafter. Collaborating with members of the faculty, we of the Placement Bureau staff try to guide the student toward the most effective use of his talent and training. Forty per cent of all

*Van Ess, cont.*

students currently enrolled in the regular division of the School have filed applications with us for part-time work. Every effort is made to relate part-time and summer work to the student's career so that, after graduation, he may continue the work schedule he started while a student and be able to maintain himself while exploring opportunities in the music field.

An important function of the Placement Bureau is the preparation of applicants' credentials, including personal data, faculty and employer recommendations, educational and professional experience. These papers are kept up-to-date and are sent to prospective employers who request them. In recent years the Bureau has given more attention to the preparation of publicity folders for young artists whose primary aim is to enter the concert field. Those who are ready for recital appearances are assisted in the preparation of a promotional folder containing a biographical sketch, a list of important public concerts, copies of reviews, a professional photograph and representative programs. These brochures are available upon request through the Bureau, and the young artist is encouraged to use his folder to interest persons who engage musicians for public concerts. His performance record, arranged in an effective, attractive manner, serves a useful purpose until he is able to afford a personal representative, or reaches the stage in his career when a manager becomes interested in promoting him.

Although much time is required of the Placement staff to handle the immediate employment problems of students currently enrolled, as well as each year's graduating class, we are most anxious to help alumni advance in the profession. Former students and graduates are welcome to use the service of the Bureau to secure information and assistance in finding professional work. A large number of students and alumni, including seventy-five per cent of all graduates during the past ten years, have registered with the Bureau, and we hope others will feel free to do so. The Bureau is interested in receiving information regularly from registrants concerning their professional activities, programs, reviews, etc., which will be added to their applications. We also welcome suggestions from registrants, for we feel that they are indispensable to the progress and effectiveness of future placement activities.

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*Mary Van Ess has had wide experience as a performing musician, a college voice teacher and a guidance counsellor for music students. She was appointed placement counsellor at Juilliard in 1948 and, in 1953, succeeded Mary A. Davis as Director of the Placement Bureau.*

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## *NEWS FROM THE PREPARATORY DIVISION*

The Preparatory Division's annual Christmas Concert was given December 21. The program included a scene from Humperdinck's *Hansel and Gretel* as well as works for instrumental solo and chamber music ensembles. All soloists for the concert were chosen by competitive audition.

Arthur Judson, former manager of the New York Philharmonic-Symphony Orchestra, was the guest speaker at the Parents Association meeting November 10. He discussed the opportunities for performance, especially in symphony orchestras, in large and small communities throughout the country. The Parents Association is now making plans for its benefit concert on April 5 in which students of the Division will participate.

PAUL ZUKOFSKY, 13 year-old violin student in the class of Ivan Galamian, made his Carnegie Hall debut on November 29. His accompanist was Mitchell Andrews, a member of the Preparatory Division faculty.

LORIN HOLLANDER, 12 year-old piano student of Edward Steuermann, appeared as soloist with the Little Orchestra Society under Thomas Scherman on November 21, in Town Hall.

The December 8 Preparatory Division Assembly featured a performance of the complete *Ludus Tonalis* of Hindemith by WALTER HILSE, 15 year-old piano student in the class of Edgar Roberts.

# *Foreign Correspondence*

**EDITOR'S NOTE: The editors of the Alumni Supplement have received several interesting letters from Juilliard alumni now studying abroad under Fulbright grants. We are very pleased to publish herewith some excerpts from these letters so that our readers may share with us the experiences and reactions of Juilliard's student ambassadors.**

*GLADYS STEIN, a 1956 graduate in piano from the class of Mme. Rosina Lhevinne, writes from Vienna:*

After the trials and many adjustments to be made for living in any city, I find that I am getting to love Vienna more and more. The general city scene is a very peaceful one. When I speak to many of the Austrians they can of course, immediately tell that I am an American, due to my *etwas furchtbare Deutsch!* They try to persuade all Americans to remain permanently in their country, and convince me with every other sentence how very beautiful Vienna really is! I must say that I agree in many ways. The buildings are very old, and the architecture is very simple. One does not see slums of any kind. The houses, although badly in need of repairs, are still immaculate, and this is truly a spotless nation. The streets are beautifully kept, and the Austrians are very proud of their city and want everyone to enjoy and respect the hard work they have done to make and keep it beautiful.


Gladys Stein with some young Viennese friends.

Musically speaking, the Viennese really have it! No wonder, with so many great musicians who were born and bred here. The Austrians feel that they have first claim to the word "music." The general love of music is shared by everyone. For instance, there was the taxi driver who not only took me where I wanted to go one day, but also told me just whom he thought I should work with at the Academy. And, he was right!

The one big difference between the Viennese concert halls and those in America is that here there are several halls in one building, so that several concerts can be going on in the same building at the same time. The attendance at concerts is very large indeed. The audiences are most attentive, and are tremendously receptive. When they are impressed, they certainly let you know it — and their acceptance includes stamping their feet and recalling an artist as many times as he is willing to return to the stage.

I haven't said anything yet about the Academy, mainly because I have not been studying there long enough to give a really good picture of it. All the lessons there are given as open master classes, although each person is allotted his full time and sometimes much more than that. The teaching rooms are small but well-equipped, generally with two huge Boesendorfers. I am studying with Professor Richard Hauser, one of the kindest, most lovable people one would care to meet. He is a very devoted musician who insists, "The composer is always first."

The people here are very friendly, charming and helpful. If you ask an Austrian where to locate a certain building, he not only tells you, but walks with you to your destination and only then tips his hat and extends a courteous "good-bye." The children are beautiful — perfectly mannered, and with the voices of angels.

Vienna is certainly *the* city where a musician feels at home. As you walk down the center of the city, you see the opening of a little park, and inside it a stunning memorial to Mozart. There are gorgeous statues of Brahms, Beethoven, Schubert, Strauss and many others, as well as ones of of the great German poets Goethe and Schiller. It has been a great thrill for me to see these, and to visit the birthplaces and homes of so many of the great masters.

Living here is a wonderful experience, and I am enjoying it more and more as I become acquainted and more familiar with the customs and people of Vienna.

*DONALD PAYNE, writes from London where he and his wife, the former RHODA WASSERMAN, are now living. Both Donald and Rhoda are recent graduates in piano, Donald (1956) having studied in the class of Katherine Bacon and Rhoda (1955) in the classes of Frances Mann and Beveridge Webster.*

We are now happily settled in our London flat. Since we've conquered our fear of lighting gas heaters (upon ignition they explode ever so close to the fingers) we are managing to keep quite warm.

The British, we have found, try to be helpful and friendly whenever they can. It is impossible to look lost for long in London. Someone is bound to ask you whether he may give you directions. He usually takes his leave with the familiar, "You can't miss it." Actually, you can.

The Royal College of Music, where I am studying, is in many ways different from Juilliard. There are several lecture courses at the College, but no classes in which students take part in discussion. All theory, after the first year of General Training, is taught privately. At theory lessons the literature of music is mentioned only in passing.

Here at the College, no student may study conducting until he has demonstrated his ability to perform and his knowledge of theory. Anyone, student of the College or not, may take examinations for the College diploma.

Before we got our own piano, we practised on little uprights in veritable echo chambers at the College. Last month, while practicing in a room which, for all I know may still be reverberating with the sounds I was producing, I had the uneasy feeling that I wasn't always achieving a *legato* where I wished to. At the end of an exasperating hour I suddenly realized that the damper pedal hadn't been working at all!

Although the standards of teaching and performance at the College differ rather widely from those at Juilliard, I am finding it a stimulating experience to study here.

*RICHARD COLLINS, a 1956 graduate in piano from the class of Gordon Stanley, is studying in Florence, ,where he and his wife are now living. He writes:*

Florence is a rather fantastic city! Our first days were spent trying to track down an apartment and we are now settled in a huge apartment where I have installed a marvelous rented Boesendorfer piano in the room that was once the grand ballroom of this Renaissance villa. The room is ideal for concerts, and we have started a series of informal gatherings at which the Fulbright performers and composers here in Florence can give recitals for their friends. We also plan to arrange some exhibits here of the work of the fine arts students who have come to Florence on Fulbrights. Our first gathering was very successful, and we hope to get together this way at least once a month.

*continued on page following*

Richard Collins performing at a jazz concert.

There is a fairly good symphony orchestra here which gives two concerts a week, and the price of a ticket is about the same as a pack of cigarettes, which is the way it should be. There is also an opera season of two months, and a weekly recital series, including most of the biggest names, so our ears are kept constantly stimulated.

But the most stimulating thing for my ears has been the piano lessons with Pietro Scarpini. He is a remarkably warm and exciting teacher. I am working on major works from the standard repertoire, and even on these pieces which I know quite well, his ideas are fresh and provocative.

I have found, here in Italy, a great interest in modern jazz. While in Perugia during the October orientation program, I played in a jazz concert with Italian musicians and was also asked to participate in a Jazz Festival in Rome. Recently I played again in Perugia and I will also be playing in Bologna. There is talk now of a two-week tour, including all the important cities in Italy, for my trio and also an Italian quintet. All of this has helped me no end in learning to speak Italian, for I have been working with young, eager musicians who refuse to speak slowly. One simply *has* to learn. I have also been asked by the United States Information Service here to present a series of lectures in Ravenna on jazz — in Italian. So, I've started reviewing my irregular verbs in preparation.

Living in Italy has been really exciting for us. Every Sunday we become real American tourists, and are trying to see as many museums and places of interest as we can manage in only one day a week. All of the people we've met have been warm and outgoing, and there seems to be a universal desire here in Italy to help strangers out of a predicament. The Italians are naturally a very musical people, and the audiences here are appreciative and perceptive.

I certainly think that this year in Italy will be an extremely valuable experience for me. In fact, I have enjoyed it so much already that I heartily recommend that everyone who can, immediately apply for a Fulbright grant.

**A WORD OF THANKS — to all of you who have written to the *Alumni Supplement* sending news of your activities. We *like* hearing from you and hope you will keep us up-to-date on where you are and what you are doing.**

*Music and Dance*
*continued from page 4*

And this makes me think of another example. How do you think we have gained our conception of slow and fast? What is slower? Slower than what? What is fast? Faster than what? It seems to me that our ideas of tempo stem from the walk. Everybody has a common denominator, a point of reference in the body itself, and this is the walk. When we measure tempo, I think we are unconsciously thinking: "faster than the normal walk," or "slower than the normal walk." And, if the beat becomes so slow that we being to lose its continuity, then we cannot feel the rhythm at all. We feel only accent and then a pause, but we have lost the connection for grouping with other beats since the tempo is so slow, so far away from the normal walk of a human being that it doesn't seem to be a rhythm at all.

Now if it is true (and I believe it is) that rhythm is perceived in the body, then dancing is the best training for encouraging and improving this sense of rhythm, far better than any sports or athletics. For dancing is the only activity of the human being which utilizes not only all the physical, but also the mental and emotional equipment which also has bodily manifestations. Now, please do not misunderstand me: I do not say that a musician would be without rhythm if he did not dance. I do say, however, that a musician who does not cultivate the body is overlooking the source and regulator by which rhythm is perceived. The conductor, especially, needs such training, for he must use body rhythms to make his musical conceptions and instructions clear to his orchestra. It seems to me that he is the only man among the musicians who is completely free and completely able to use the body. He isn't tied to an instrument and he can make a dance, tapping the original sources of rhythm.

I should like to speak of one more part of music which as its origin in the body, and this is the phrase. I think the phrase is born of what originally was said, or sung, or spoken on a single breath. We instinctively like this kind of phrase; the phrase that is in a breath-length, a normal breath-length or even one slightly elongated as the singers are able to make, is satisfying. That is a comfortable phrase. The phrase that is longer is apt to make us feel slightly tired. The phrase that is too short is also unsatisfying. It doesn't seem to be complete. We are not

borne along with it. We have some breath left which hasn't been used. The very short phrase seems to be too sudden, too accented, too broken off. And in this connection, I should like to make a very radical suggestion. Just as the musicians should learn to dance, for the sake of cultivating their sense of rhythm, I think that dancers should be taught to sing, to use the voice freely and improvisationally, in order to improve their sense of the phrase.

Now there is much more that I could tell you, but I should like to close by referring back to my opening remarks. I wish to say again how grateful and happy I am to be in an art at all, and I am sure you share this feeling with me. I think that to meet together like this at the beginning of the year represents for all of us a celebration of our faith in our art and of our joy and satisfaction in it.

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*Self-Education through Reading*
*continued from page 5*

Gauguin or Benvenuto Cellini. The biography is one of the best and surest ways of learning the lives and times of the great men in history. Many biographies have been written in recent years. Among the best that you would enjoy reading are those by Stefan Zweig, André Maurois, Catherine Drinker Bowen, Emil Ludwig and Hesketh Pearson. Not the least of the wonders derived from reading biographies is that you are stimulated and inspired to see, hear and read the works of the masters. Thus, after reading the life of Balzac, I read many of his great novels, such as *Père Goriot, Eugénie Grandet* and *Cousin Betty;* or, after reading the *Life of Chopin,* by Wierzynski and *The Life of George Sand,* by André Maurois, I read some of George Sand's books such as *Mauprat* and *Consuelo* and was astonished by her literary talents. The biographies of the great painters stirred an interest in me to know something of their work, and for years afterward I beat a track to all the great galleries of America and Europe. I bought prints and cut reproductions out of magazines to frame and hang on my walls. I came to know the different styles of Marsh, Benton, Bellows, Speicher, Wood and Albright and could recognize their works at sight. When I went to Germany to study, I became acquainted with the work of Paul Klee, Otto Dix, Max Pechman, Lovis Corinth and Kandinsky, all of them leaders of the German Expressionist movement.

You may wonder what all this has to do with the performance of a Mozart Concerto or learning a new opera role, but I can definitely tell you that the arts are inseparable in their fundamental values and differ only in kind and not in nature or degree. I feel that the arts are interwoven and the more you learn of all, the more you understand one; whereas, it is not conversely true that the more you understand one the more you know them all. The more you educate your sensibilities and feed your curiosity, the deeper you will go as an artist and the more you will have to give your public and your friends in a personal way.

I don't want to end my talk without saying a few words about a new phase of reading which has engrossed me deeply in the last few years and which has, I believe, helped me to understand myself much better as a person, teacher and pianist. This is not literature in the usual sense of the novel; these are books dealing with human beings and their problems, all of them based on the writings of Sigmund Freud and his legion of succesors. We are all of us as performers anxious to realize our potential to the fullest degree, and it is in the hour of performance that we reflect ourselves completely and are incredibly vulnerable. In my own repertoire classes, in examinations and in recitals one sees constantly the measure of a man's inner security and confidence in performance, and it is this measure of emotional and intellectual control by which a performance stands or falls. There are many books which have been written in the past several decades which can give you a deeper insight into yourselves. Among them are the works of Karen Horney, Sigmund Freud, Rollo May, Joshua Liebman, Karl Menninger and others.

I think I have said enough, and I am mindful of the quip that the more you say the less people remember. I submit this brief summary of my reading experience, not because it is admirable, but because it has given me so much pleasure that I would not want others to miss a similar but better experience.

# Juilliard School of Music

# Public Concerts, November 1956–January 1957

**November 2: THE JUILLIARD ORCHESTRA**
**Jean Morel, conductor**

Symphony No. 2 in D Major, Op. 36
*Ludwig van Beethoven*

Concerto Grosso for String Orchestra, Op. 57
*Raffaele d'Alessandro*
*(First New York Performance)*

Suite in F, Op. 33 *Albert Roussel*

**December 7: THE JUILLIARD ORCHESTRA AND CHORUS**
**Frederick Prausnitz, conductor**

Overture to "Genoveva," Op. 81
*Robert Schumann*

Concerto in A Major, K. 219
*Wolfgang Amadeus Mozart*
*John Pintavale, violin*

"Credendum" ("Article of Faith")
*William Schuman*

"Stabat Mater"
*Gioacchino Rossini*
*Margaret Kalil, soprano I*
*Sophia Steffan, soprano II*
*Enrico Di Giuseppe, tenor*
*Richard Kuelling, baritone*

**December 14: A CONCERT OF CHAMBER MUSIC**

Piano Quartet in E-flat Major, K. 493
*Wolfgang Amadeus Mozart*
*Dorothy Pixley, violin*
*Natalie Gudkov, viola*
*Raymond Davis, 'cello*
*Ronith Amir, piano*

Three Pieces for String Quartet
*Igor Stravinsky*
*Uri Pianka; Giora Bernstein, violins*
*Raymond Marsh, viola*
*Charles Wendt, 'cello*

"Die junge Magd" (Georg Trakl)
*Paul Hindemith*
*Wilfred Biel; Allan Schiller, violins*
*George Mester, viola*
*Leonard Feldman, 'cello*
*Harold Jones, flute*
*Susan Cogan, clarinet*
*Nancy Hall, soprano*
*Albert Fine, conductor*

*December* 14, *cont.*

Piano Trio in B Major, Op. 8
*Johannes Brahms*
*Mary Freeman, violin*
*Bruce Rogers, 'cello*
*Richard Syracuse, piano*

**January 11, 12:**
**THE JUILLIARD DANCE THEATER**
**Doris Humphrey, Artistic Director**

Dawn in New York
*Concerto for Piano and Chamber Orchestra*
*music by Hunter Johnson*
*choreography by Doris Humphrey*
*piano soloist: Joseph Bloch*

Descent into the Dream
*Recréation Concertante*
*music by Goffredo Petrassi*
*(First United States Performance)*
*choreography by Doris Humphrey*
*(First Performances Anywhere)*

Life of the Bee
*Kammermusik No. 1, Op. 24, No. 1*
*music by Paul Hindemith*
*choreography by Doris Humphrey*
**The Juilliard Orchestra**
**Frederick Prausnitz, conductor**

**January 18: BETTY LOEB MEMORIAL CONCERT**
**JUILLIARD STRING QUARTET**

String Quartet in G Major, K. 378
*Wolfgang Amadeus Mozart*

String Quartet No. 2
*Peter Mennin*

String Quartet in C-sharp Minor, Op. 131
*Ludwig van Beethoven*

**January 25: THE JUILLIARD ORCHESTRA**
**Jean Morel, conductor**

Symphony for Strings, Op. 61
*Vincent Persichetti*

Concerto in A Minor, Op. 54
*Robert Schumann*
*Armenta Adams, piano*

Third Symphony in C Minor, Op. 78
*Camille Saint-Saens*

# *ALUMNI NEWS*

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

*1907:* WALLINGFORD RIEGGER has recently completed his Fourth Symphony, commissioned by the University of Illinois, and *Symphonic Dance*, which the Hartford Symphony Orchestra commissioned for recording.
*1915:* HOWARD HANSON is one of eight composers who have received commissions for orchestral scores from the Cleveland Orchestra, which will celebrate its fortieth anniversary season next year. The commissions have been made possible by the Friends of the Cleveland Orchestra and a gift from RICHARD RODGERS (1924) and Oscar Hammerstein II. RCA Victor has recently released Hanson's Symphony No. 3, performed by the Boston Symphony Orchestra under Serge Koussevitzky on LVT-1016. On Mercury disc MG 50106, he conducts the Eastman-Rochester Symphony Orchestra in Hovhaness' *Prelude and Quadruple Fugue*, Sessions' *The Black Maskers* and Lo Presti's *The Masks.*
*1918:* HARRY ANIK provided both original music and arrangements for the Carnegie Hall program "I Hear Israel Singing" presented September 25, under the auspices of the Greater New York Hadassah. PEARL LANG (faculty) and her Dance Company participated in the program.
*1926:* ABRAM CHASINS' article, "The Art of Paderewski" appeared in the November 24 issue of the *Saturday Review.*
*1928:* CHARLES KULLMAN has been named Resident Tenor at the Indiana University School of Music for this year.
*1929:* EUSEBIA SIMPSON HUNKINS' folk-opera, *Smoky Mountain*, is reviewed in the January issue of *Journal of American Folk-Lore.* Her American Indian opera, *The Spirit Owl*, based on authentic Ojibwa material, was recently presented in Pilgrim, Mich.
*1934:* HENRY BRANT'S *Angels and Devils — Concerto for Flute*, has been recorded by FREDERICK WILKINS (faculty) with a flute orchestra conducted by the composer, on Composers Recordings, Inc. disc CRI-106. *The Soldier*, a new opera by LEHMAN ENGEL, was premiered in concert form on November 25, in Carnegie Hall. The production was conducted by the composer.
*1935:* JOSEPH KNITZER, who is a member of the violin faculty of Eastman School of Music, is first violinist of the recently-formed Eastman String Quartet.
*1937:* HENRY HARRIS, a member of the Michigan State University Music Department faculty, is presenting a series of "Piano Profiles" which are broadcast weekly over radio station WKAR. This is the fifth year of the series. ALVIN H. KAUFER is presently Assistant Corporation Counsel of the City of New York. He was recently re-elected Treasurer of the Federal Bar Association of New York, New Jersey and Connecticut.
*1938:* ALEXEI HAIEFF's Piano Sonata received its first New York City performance on October 25, by STANLEY LOCKE (1945). SOL SCHOENBACH, first bassoonist of the Philadelphia Orchestra, has been named Executive Director of the Settlement Music School in Philadelphia.
*1939:* JOHN CAMPBELL has been named Associate Professor of Voice at the University of Houston (Texas). VIRGINIA HOVER has been appointed to the voice faculty of the New York State Teachers College in Fredonia. MILTON ROSENSTOCK is musical director of the Judy Holliday musical currently playing on Broadway, *Bells Are Ringing.* Concertmaster of the orchestra for the show is BERNARD OCKO (1924). JULIA SMITH, whose study of the works of Aaron Copland was published last year, is presenting several recitals this season devoted to Copland's piano works. Her *Trio — Cornwall, 1955*, was premiered by the Clio Concert Trio (EUGENIE LIMBERG DENGEL, 1938, violinist) in Carnegie Recital Hall on October 29. This was the debut performance of the recently-formed Clio Concert Trio.
*1940:* GEORGE KLEINSINGER's *Tune and*

*Workout for Youthful Orchestra* is being published this season by Chappell and Co.

*1941:* A series of eight Mozart Bicentennial concerts were presented last fall at the National Gallery of Art under the direction of RICHARD BALES, conductor of the National Gallery Orchestra. The Peoria String Quartet, of which LAURA MacMASTERS WICKERHAM is violinist, played the premiere performance of Dean S. Howard's String Quartet on November 4, in Peoria, Ill.

*1942:* MARIO AJEMIAN's recording of "The Piano Music of Ernest Bloch," including *Enfantines, Poems of the Sea* and *Sketches in Sepia,* has recently been released on M-G-M E3445. NORMAN DELLO JOIO has been appointed to the composition faculty of the Mannes College of Music. He has completed a series of twenty-two scores for CBS Television which are being broadcast on a film series entitled *Air Power,* at 6:30 P.M. every Sunday. Carl Fischer, Inc., has announced publication of his *Epigram,* for orchestra, his *Ricercari* and *Lamentation of Saul,* for baritone and orchestra. "Those Strange Sounds," by ARTHUR FERRANTE and LOUIS TEICHER (1944) appears in the November-December issue of *Hi-Fi Music at Home.* Their experiments in the possibilities of piano sound, as produced by unorthodox but highly imaginative means, are demonstrated in their recent Westminster release, WN 6014, entitled *Soundproof.* EDDY MANSON is currently composing and conducting the background scores for the new TV film commercials of the Campbell Soup and Scott Paper companies. His *Fugue for Woodwinds* has been accepted for publication by Associated Music Publishers.. WILLIAM MASSELOS and MARGA RICHTER (1951) perform piano works of Carlos Surinach on M-G-M release E3419.

*1945:* JESSIE FITZGERALD is teaching piano and theory in the Preparatory Division of Howard University (Washington, D.C.). "Problems and Possibilities of Chamber Music," by EDITH SAGUL, appears in the October issue of the *Music Journal.*

*1946:* LILY MIKI, pianist, made her Town Hall debut on October 17. ROBERT WARD'S *Adagio and Allegro* and *Jubilation Overture* have been recorded by the Vienna Symphony under William Strickland on M-G-M E3084.

*1947:* LEONARD HUNGERFORD, who has recently returned to his native Australia for a six-month concert tour, has been admitted to membership in the American Society of Vertebrate Paleontologists. On her Town Hall recital, October 31, CLAUDETTE SOREL included the first New York performance of PAUL NORDOFF's (1933) *Suite for Piano.* She is playing this season with the London Philharmonic and with orchestra in Zurich and will tour extensively in Europe and the United States.

*1948:* DANIEL FERRO has been appointed Associate Professor of Voice at Butler University in Indianapolis. JULIAN MENKEN has recently completed preparation of an *Anthology of Symphonic and Operatic Excerpts* for bass trombone, Book I, which will be published by Carl Fischer, Inc., this season. BERL SENOFSKY's recording of the Brahms Violin Concerto, with the Vienna Symphony Orchestra conducted by Rudolf Moralt, has been released on Epic LC-3291. An interview with ZVI ZEITLIN, by Robert Sabin, was featured in the October issue of *Musical America.*

*1949:* EDITH ADAMS is appearing as Daisy Mae in the Broadway musical *Li'l Abner.* A recording of the show has been released on Columbia disc OL 5150. JOSEPH BELLISSIMO, a member of the horn section of the Indianapolis Symphony Orchestra for the past four years, has recently been appointed to the first chair. Several works of HOWARD BRUCKER were performed at the third Annual Louisiana Symposium of Contemporary Music held November 15-16, at Southwestern Louisiana Institute in Lafayette. He is assistant professor of music at Hampton Institute (Hampton, Va.). The American Concert Choir, under the direction of MARGARET HILLIS, is being heard in a series of four Town Hall concerts this season, on December 10, 1956; January 14, February 15 and April 26, 1957. Included on the programs are premiere performances of Luigi Dallapiccola's *Cori Di Michelangelo Buonarroti Il Giovane,* Ludwig Greenbaum's *Seven Prayers* and Ned Rorem's *The Poet's Requiem.* She conducts the New York Concert Choir and Orchestra in Wilhelm Killmayer's *Missa Brevis* and Lou Harrison's *Mass* on Epic disc LC 3307. LORENZO MALFATTI, a member of the music faculty of Chatham College (Pittsburgh, Pa.), is presenting a series of broadcasts on radio station WQED entitled *Seven Centuries of Song.* The program is broadcast on Wednesday evenings. MORTON SIEGEL has been named Stage Director for Opera in the music department of Boston University. He is also director of the Drama Club there. J. CLYDE WILLIAMS

has been named principal clarinetist of the Minneapolis Symphony Orchestra.

*1950:* *A Music Dictionary*, by MARILYN KORNREICH DAVIS and Arnold Broido, has recently been published by Doubleday and Co. ROBERT NAGEL, who is completing his tenth season as first trumpet with the Little Orchestra Society, has been appointed an Instructor of Wind Instruments at Yale University. His recording of Vagn Holmboe's Concerto for Trumpet and Strings, with the M-G-M Chamber Orchestra conducted by Carlos Surinach, has been released on M-G-M E3357. He is the director of the New York Brass Quintet.

*1951:* MARION BARNUM played the first Canadian performance of WILLIAM SCHUMAN's *Voyage* on July 22, over the Canadian Broadcasting Corporation, from Vancouver. On November 15, she presented a recital for the English Speaking Union in New York City, including the first American performance of Raffaele D'Allessandro's *Introduction and Toccata.* EDWARD HAUSMAN, pianist, made his New York debut at Carnegie Recital Hall on October 4, presenting the last of this season's Interval Concerts. NORMAN MASONSON is conducting the orchestra and chorus of the Clifton, N. J., high school. RUSSELL OBERLIN, counter-tenor, is featured on Columbia record ML 5051: *An Evening of Elizabethan Verse and Its Music.* He has also recorded *Troubadour and Trouvère Songs* on Expériences Anonymes disc EA 0012. On December 27, 28 and 30, he was heard as one of the soloists with the New York Philharmonic-Symphony Orchestra and the Westminster Choir, under Leonard Bernstein, in Handel's *Messiah.* The first performance of HALL OVERTON's Sonatina for Violin and Harpsichord was given by SONYA MONOSOFF (1948), violinist, and Paul Maynard, harpsichordist, at Carnegie Recital Hall on September 25. David Broekman conducted the world premiere of his *Symphony for Strings*, commissioned by the Koussevitzky Foundation, on October 19, at Cooper Union (N. Y. C.). LEONTYNE PRICE appeared as Cleopatra in the American Opera Society's concert presentation of Handel's *Julius Caesar*, given October 9, in Town Hall. RUSSELL OBERLIN, counter-tenor, and STODDARD LINCOLN, harpsichord, also participated in the performance which was directed by ARNOLD U. GAMSON (1952). MICHAEL RABIN's recordings of the Tchaikovsky Violin Concerto and Saint-Saëns' *Introduction and Rondo Capricioso*, with the Philharmonia Orchestra conducted by Alceo Galliera, have been released on Angel 35388. MARGA RICHTER's *Lament for String Orchestra* has been recorded under the direction of Izler Solomon on M-G-M disc E3422. M-G-M has also released her Sonata for Piano, written for and performed by Menachem Pressler, on E3244. PAUL VERMEL has recently been appointed conductor of the Doctor's Orchestral Society of New York. He is also associate conductor of the City Symphony Orchestra of New York.

*1952:* PAUL HARELSON, pianist, played the first New York performance of Luigi Dallapiccola's *Quaderno Musicale di Annalibera* on his Carnegie Recital Hall program October 28.

*1953:* GLORIA DAVY is currently fulfilling a series of concert engagements which are taking her to South America, the San Sebastian Festival in Spain, Germany, Switzerland and Italy. She will also be singing *Aida* in Bologna, Bari and Nice and in Yugoslavia. MARY NAN HUDGINS has joined the piano faculty of the Preparatory Division of Eastman School of Music. JOSEPH LIEBLING conducted The Master Singers in a program of contemporary choral works, including *On the Beach at Night*, by WILLIAM BERGSMA (faculty) for the National Association for American Composers and Conductors at Town Hall, November 17. TEO MACERO is featured as both arranger and performer in Columbia release CL 842, entitled *What's New?* DON SHAPIRO, pianist, recently returned from Israel where he performed new American works under a special grant awarded him for that purpose. JOHN WALLER was awarded the 1956-1957 Rodgers and Hammerstein Award for continued professional study at the American Theater Wing. JACKSON WILEY is conducting the Clinton Hill Symphony in Brooklyn, N. Y.

*1954:* The ALARD QUARTET (SEYMOUR WAKSCHAL and DONALD HOPKINS, violins; ARNOLD MAGNES, viola; GEORGE SICRE, 'cello) have recently organized a program designed to interest young people in playing stringed instruments. This program includes private instruction at Wilmington College, where the Quartet is in residence, as well as public concerts and workshops by the Quartet at public schools in the southwestern Ohio area. In addition to their teaching responsibilities at the College, the Quartet have formed the Wilmington Symphony Orchestra, conducted by Wakschal, for musi-

cians of the area. The Quartet made its Town Hall debut on December 13, as a result of winning a National Federation of Music Clubs Young Artists Award. HARRY BERNSTEIN, who has been head of dance and assistant professor at Elmira College for the past two years, has been appointed to the faculty of Adelphi College. BETTY JEAN HAGEN, a 1955 winner of the Leventritt Award, made her debut with the New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos conducting, on November 4, as the solist in Lalo's *Symphonie Espagnole.* JAMES MATHIS was one of the prize winners at the International Pianist Contest held in Bolzano, Italy, last September.

*1955:* The New York Chamber Trio, of which MARTHA BLACKMAN is viola de gamba player, made its debut on September 25, at Carnegie Recital Hall. SARAH DUBIN, who has received a renewal of her Fulbright grant, appeared as a guest artist at the Landestheater in Salzburg. She was engaged for several performances as Susanna in *The Marriage of Figaro* and Norina in *Don Pasquale.* SARAH FLEMING made her debut with the New York City Opera Company on October 20, singing Mimi in *La Bohème.* SYLVIA FOODIM has been appointed to the piano faculty of the New England Conservatory of Music in Boston. She recently returned from study at the Royal Academy of Music in London. KAREN KANNER has become a member of the Merce Cunningham Dance Company. She is preparing a new work for the Choreographer's Night of the Ballet Club of New York City. *Elegy for String Orchestra,* by JOHN KOCH, has been published by The Valley Music Press. SHELDON KURLAND, violin instructor at Cornell University and concertmaster of the University Orchestra, recently presented a recital there which included the Violin Sonata of VITTORIO GIANNINI (1931, now faculty). EUGENE ORCUTT has started his first season as a trombonist with the Orquesta Filarmonica in Havana, Cuba. RICHARD SCHANTZ has been appointed Assistant Professor and Director of Music at Moravian College (Bethlehem, Pa.) JULIA ZAUSTINSKY, a member of the Creative Arts Staff at San Francisco State College where she holds an instructorship in music theory and literature, has just completed her first season with the San Francisco Ballet Orchestra.

*1956:* LAWRENCE LEVY has received an assistantship in piano at the University of Illinois. ANGELICA LOZADA, soprano, is currently touring in this country under the auspices of New Artists of America, Inc. BRUCE MARKS has joined the Metropolitan Opera Ballet Company. ADA PINCHUK, pianist, was one of the performers presented by the Concert Artists Guild on their first concert of this season in Carnegie Recital Hall, October 20. DANIEL POLLACK made his Town Hall debut on December 4, as the winner of the 1956 Concert Artists Guild Award. ANTHONY STRILKO's *Six Madrigals,* on Elizabethan texts, for *a cappella* chorus, will be performed by the Pacific University Choir on its 1957 Spring tour. Two songs, *From Autumn's Thrilling Tomb* and *Pandora,* were given their first public performance on January 27, by Adele Addison, in Town Hall.

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## *Opera Theater Plans*

On March 22, the Juilliard Opera Theater will present the first of several performances of its major public production of the year, a double bill including Puccini's *Gianni Schicchi* and Ravel's *L'enfant et les Sortileges.* Both operas will be performed in an English translation.

Presented jointly by the American Symphony Orchestra League and the Juilliard Opera Theater, an Opera Institute for Conductors will be held at the School during April 10-24. The Seminar will be under the general supervision of Frederic Cohen. Supervising conductors taking part in the Institute will be Carl Bamberger, Jean Morel, Max Rudolf and Frederic Waldman. In addition to the workshop sessions, in which members of the Juilliard Orchestra and Opera Theater will participate, a seminar on English lyric diction will be presented by Madeleine Marshall of the Juilliard faculty. A Symposium of composers and conductors is also planned, to which Roger Sessions, Luigi Dallapiccola, Ernst Křenék, Edgard Varèse, Aaron Copland and others have been invited. The Institute is being limited to twelve participating conductors.

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## *Sight-Singing Faculty*

GERTRUD BAMBERGER has been appointed this year to supervise the program in Sight-Singing which is given in conjunction with L&M studies at Juilliard. She is being assisted in her work by LESLIE BENNETT, JACOB DRUCKMAN, ALBERT FINE and JANICE RUETZ.

# *FACULTY ACTIVITIES*

HUGH AITKEN recently completed a *Suite for Piano* which will receive its first performance this spring at Wesleyan University. He contributed reviews of contemporary piano music to the September issue of *Notes* magazine.

Guest composers during the Contemporary American Music Symposium to be held May 14-15 at Illinois Wesleyan University will be WILLIAM BERGSMA and Ernst Křenék. Works of both composers, including Bergsma's choral set, *Riddle Me This*, which was commissioned by the University, will be featured on the programs. Mr. Bergsma wrote and conducted the musical score for *A Desk for Billie*, a documentary film produced by the National Education Association and shown nationally on TV the week of September 16. His String Quartet No. 3 and *Tangents* (for piano) are being published this season by Carl Fischer, Inc. Composers Recordings, Inc., have already released excerpts from his opera, *The Wife of Martin Guerre*, with members of the Juilliard Orchestra and Opera Theater under the direction of FREDERIC WALDMAN, on CRI-105X.

JOSEPH BLOCH will play the first United States performances of Benjamin Lees' Piano Concerto on February 23 and 24, with the Indianapolis Symphony, Izler Solomon conducting. During his spring tour, which will include recitals and orchestral appearances in Scandinavia and Germany during March and April, he will give the first performances of NORMAN LLOYD's Piano Sonata. His article, "Some American Piano Sonatas" appeared in the Fall 1956 issue of *The Juilliard Review*.

EVALINA COLORNI has prepared a brief course of "Lessons in Italian Lyric Diction" which has been issued in mimeographed form. The course, which systematically outlines the characteristics and problems of the language, may be obtained, for the nominal fee of $1.00, upon application to Room 014, Juilliard School of Music.

VERNON de TAR conducted a conference for clergy and church musicians for the Episcopal Diocese of Western New York in Buffalo on October 16. He is a judge for the organ compositions contests sponsored by the American Guild of Organists.

Leeds Music Corporation has announced the publication of the complete Piano Sonatas of Serge Prokofiev, with an extended preface by IRWIN FREUNDLICH. His discussion of "Maurice Ravel's *Gaspard de la Nuit*" appeared in the December issue of *Etude* magazine.

JAMES FRISKIN's recording of the Bach *Goldberg Variations* has recently been released on Vanguard—Bach Guild LP 558.

VITTORIO GIANNINI's *Prelude and Fugue for String Orchestra*, heard last year at Juilliard's Festival of American Music, is being published by Chappell and Co.

MARTHA GRAHAM presented her company on October 16, 17 and 18, in her studio, in a demonstration of technical studies and dances which were recently filmed. Participating in the program, which included *Diversion of Angels*, to music by NORMAN DELLO JOIO (1942), were YURIKO, ETHEL WINTER and HELEN McGEHEE.

MARCEL GRANDJANY has been named head of the newly-formed Harp Department at the Manhattan School of Music. He is being assisted there by CHRISTINE STAVRACHE (1953).

The Beaux-Arts Trio, of which BERNARD GREENHOUSE is 'cellist, has recently recorded the Ravel Trio and the Fauré Trio on M-G-M E3455.

ANNE HULL presented a lecture course on "Piano Ensemble" during November and December at the Griffith Music Foundation in Newark, N. J.

The JUILLIARD STRING QUARTET played the world premiere of Henry Cowell's Quartet No. 5 at the Music Critics' Workshop in Cleveland on October 5. They repeated the work on October 19, at the Twelfth Festival of Chamber Music given in the Library of Congress under the auspices of the Elizabeth Sprague Coolidge Foundation.

*A Musical Notebook* and the *Little Treasury of Recital Pieces*, Books 1 and 2, assembled by CECILY LAMBERT, are scheduled for early publication by Heritage Music Editions.

*Rites*, a dance-drama by PEARL LANG, was presented on the CBS-TV program *Look Up and Live* on November 25.

As a result of her lecture before the national convention of the American Guild of Organists last spring, which has been reprinted in the November 1 issue of *The Diapason*, MADELEINE MARSHALL has been invited to address several chapters of the AGO on "English Diction and Its Relation to Choral Singing." She recently appeared as pianist for "The Theater of Agna Enters" at the Brooklyn Academy of Music, playing accompaniments for the several pantomime characterizations as well as entr'acte music.

JOHN MEHEGAN was recently appointed jazz critic for the New York *Herald Tribune*. He has been commissioned to assemble the music for a new Tennessee Williams play. On October 27, he appeared with Ron Cochran on the CBS-TV program *Right Now* discussing "Rock and Roll." His article, "The ABC of the New Jazz" appeared in the November 10 issue of the *Saturday Review*.

PETER MENNIN has been appointed a member of the Executive Committee of the International Music Council in Paris to represent the United States for 1956-1957. His *Sonata Concertante*, commissioned by the Elizabeth Sprague Coolidge Foundation for the Twelfth Festival of Chamber Music held in the Library of Congress, was performed there on October 19, by Ruggiero Ricci, violin, and Leon Pommers, piano. His *Concertato* ("Moby Dick") for orchestra, and String Quartet No. 2 have been published by Carl Fischer, Inc.

JEAN MOREL conducted the Metropolitan Opera's new production of Offenbach's *La Perichole*, presented for the first time on December 21. During September he conducted an all-American cast in the City Center Opera's revival of Thomas' *Mignon*. He recently conducted a recording of Offenbach's *Tales of Hoffman*, with the Metropolitan Opera Orchestra and a cast from the Metropolitan company, for the Book-of-the-Month Club.

FREDERICK PRAUSNITZ was invited to conduct two programs of the Vancouver Symphony, including one program of contemporary music, on August 8 and 26. He was also invited, by the Canadian Broadcasting Corporation, to conduct a concert of the Vancouver Chamber Orchestra, over the CBC, on August 23.

WILLIAM PRIMROSE has recorded Ernest Bloch's *Meditation, Processional, Suite Hébraïque* and *Suite for Viola and Piano*, with David Stimer, piano, on Capitol P-8355.

MYOR ROSEN composed and performed original harp music used as background for a symposium held at the U.N. General Assembly building and broadcast over CBS-TV on October 21 program, *Camera Three*. He also composed and performed harp background for the CBS-TV program *Bandwagon '56*, broadcast on the same day.

STUART SANKEY has been invited to participate in the Casals Festival being given this spring in San Juan, Puerto Rico.

MARK SCHUBART has been re-elected Regional Vice-President of the National Association of Schools of Music.

OSCAR SHUMSKY appeared as soloist in the Beethoven Violin Concerto with the New York Philharmonic-Symphony, Leonard Bernstein conducting, on December 15.

ROBERT STARER has recently completed a *Serenade*, commissioned by the quartet newly formed by members of the 'cello section of the New York Philharmonic-Symphony Orchestra. His *Prelude and Rondo Giocoso* received its first performance on October 27, by the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos. The Punch Opera presented the premiere of his short opera, *The Intruder*, during a two-week run which opened December 4, at New York's Cherry Lane Theatre.

LUISA STOJOWSKI, pianist, appeared on the Paderewski Birthday Memorial Concert at the Kosciuszko Foundation House in New York on November 9.

"Musical Memory Analyzed," by FREDERICK WILKINS, appeared in the November 1956 issue of the *Music Journal*.

A series of three concerts entitled "Music Forgotten and Remembered" have been scheduled at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art for January 3, February 16 and April 12. Participants in the programs include JULIUS BAKER, flute; JOSEPH FUCHS, violin; HELEN KWALWASSER (1949), violin; FREDERIC WALDMAN, conductor.

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*A correction:* It was erroneously stated in the Fall issue of the *Alumni Supplement* that Mme. Marion Freschl had donated a scholarship to be used by a New England resident for voice study in Boston. The scholarship was donated by a former student of Mme. Freschl's and has been established in her name at the New England Conservatory of Music.