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Discipline

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THE Juilliard review

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Musical Theory As A Humanistic Discipline

by Edward T. Cone

By musical theory I mean nothing very profound and nothing at all new: I refer to the familiar disciplines of harmony, counterpoint, analysis, and orchestration, leading to strict and free composition in both traditional and contemporary idioms. In other words, my consideration of theory as a humanistic study includes all theory and implies no attempt to set up one particular system—such as Schenker's, or Hindemith's—as the only one worthy of so dignified a name. If at times I treat it as a subject of instruction and at times as a field for speculative thinking, I hope it will be easy to distinguish which is meant, and that the relation between the two will remain clear.

The word "humanistic," on the other hand, must be understood in a restricted sense: I use it here as referring to "the humanities," and not to "humanism." The broader implications of the term "humanities" I prefer not to deal with just yet; for the moment an extensive definition based on practical observation will suffice. All universities would, I believe, include the arts and letters under this category; most would add philosophy; and many would admit history, at least when it is not oriented exclusively toward the social sciences.

A comparison of this list with the medieval trivium and quadrivium reveals that music, alone among the four members of the quadrivium, is now classified among the humanities. Of the other three, astronomy has long been recognized as one of the natural sciences; and arithmetic and geometry are of course branches of mathematics—a discipline that, in one university at least, is given a unique place somewhere between philosophy and the physical sciences. It is clear that music formerly took its place among these subjects because it was investigated primarily in its theoretical mode; indeed, the practical performer hardly merited the name of musician. Like its allied disciplines it was a study of measurement, of proportion; and conversely the medieval scholars sought in mathematics and astronomy the harmonious relationships they found in music. If music is found today among the humanistic rather than the scientific disciplines, is it not properly only the study of its history and literature that belongs there? Were the schoolmen not right in placing theory, with its emphasis on number, among the mathematical sciences? And would they not today, observing to what extent theory now emphasizes technical routine, banish it from the liberal curriculum altogether?

It is true that the study of theory has its routine aspects, but drill is a prerequisite to the attainment of proficiency in any discipline. It is likewise true that the study of theory may have narrowly vocational ends: the improvement of instrumental performance, for example, or the ability to arrange popular tunes. At a higher level, it is obviously indispensable in the training of composers; and for many this is the real importance of the subject. From another point of view, however, none of these purposes would admit it into the present-day humanistic curriculum: it is there as a necessary phase in the training of students of musical history and literature, and as a tool for musical scholars. It furnishes a rigorous, technical, quasi-scientific background for further musical studies.

At this point musical theory finds analogues in many other fields commonly held to be humanistic. History, literature, the other arts—all require as background certain technical disciplines that because of the nature of their inquiries and the rigorousness of their methods should properly be referred to as sciences. Epigraphy, paleography, linguistics,—subjects like these suggest that there is no sharp division between the historical sciences on the one hand and the humanities proper on the other—that any distinction, to be

useful, must be made on a basis of general approach to subject-matter, rather than of subject-matter itself. Once such a definition has been accepted, it will then become possible to admit a humanistic approach to the natural sciences and mathematics—perhaps even to musical theory considered no longer as a tool for practical or scholarly studies, but for its own sake!

I suggest that the subject-matter of the humanities embraces all human activities and all records thereof—not merely those labeled as “literary” or “intellectual” or “historical”—and that the humanistic approach is concerned with the study of these activities and records as concrete expressions of human thought and embodiments of human values. Viewed in this light, a building, a geometrical theorem, and a scientific demonstration, could be as fruitful as a lyrical poem or a critical essay.

An example of the difference between the scientific and the humanistic approaches may be helpful here. When a physicist is confronted with the presentation of a new theory, together with the description of the experiments that tend to substantiate it, he naturally looks for accurate observations and measurements, logical deductions, and objective conclusions. He regards the theory as an attempt to describe the universe more accurately or to formulate its workings more precisely, and he judges accordingly. The humanist, on the other hand, facing the same mass of evidence and inference, asks rather, “What was this man trying to say and why was he trying to say it?” He is less concerned with so-called objective, scientific truth than with the truth of the concrete human situation. For him a fallacious theory is as useful as any other, provided only that it reveals the attitude that called it into being. The systems of Ptolemy, Copernicus, and Einstein are equally valuable as expressions of man’s views of his own position in the universe.

The subject of mathematics might be an instructive one to investigate for a moment by way of further clarification, since it is often considered to be, of all the intellectual disciplines, the one least amenable to humanistic blandishments. Because mathematics points in one direction toward physics, engineering, and technology, and in the other, through logic, toward philosophy, it is all too seldom considered as a vehicle of expression or as a medium for the transmission of values. But a comparison of the geometrical notions and methods of Euclid, Descartes, Poncelet, and Lobatschewsky, to name

only a few obvious figures, reveals that their contributions to mathematical thought, far from being cold and precise abstractions, are as various and individual as the personal characteristics of the men themselves, and that the newly emerging values of every age demand new formulations, which in turn may influence the very values that called them forth. With reference to Descartes, for example, one might well ponder the fact that his coordinate geometry made possible for the first time a complete investigation of the ellipse, during the century that saw Kepler's description of the planetary orbits and the completion of the Piazza of St. Peter's.

The same point could be made with reference to the aids to scholarship grouped together as historical sciences. Linguistics, for example, can be a precise, sharp tool for research; but with a different approach, as Edmund Wilson's recent essay on Hebrew¹ has shown in a non-technical way, it can be made to reveal the essentially normative function of language-structure.

It is fallacious, then, to assume in advance that any subject is barren of humanistic fruit. But before proceeding further I wish to point out the opposite danger of over-enthusiasm for what I have called the technical tools, to the point of assuming that they are sources of artistic value. The relation of geometry to architecture, already cited, is a case in point: the symmetry of the Cartesian formula for the ellipse, beautiful in its own way as it may be, must never be called upon to explain the magnificence of Bernini's piazza. And as we all know, Bach and Reger were equally adept at canon. This, I believe, is also why some of us feel vaguely disquieted at analyses of Mozart's Requiem purporting to show, by distinctions of handwriting, inks, and watermarks, which sections are by the master and which by the pupil. Graphology should not be allowed to usurp the prerogative of critical evaluation.

What happens all too often is a confusion between two ways of looking at works of art, each valid so long as kept distinct from the other. For a work of art is both an esthetic and a historical document. It can never be regarded purely as either; but so long as one considers it esthetically, historical study must be used only as a means—and conversely, esthetic judgment becomes only a means when one's aim is primarily historical. Both ways of approach are humanistic, but whereas the one uses history to clarify the meaning

1 "On First Reading Genesis," in *Red, Black, Blond, Olive*, New York, Oxford University Press 1956.

of the individual work, the other uses the work to enlarge our view of history.

It is clear, then, that any humanistic discipline can be used as a tool, but that no such discipline is exclusively a tool; and now at least we must return to musical theory. In precisely what way should theory serve as an aid to the more immediately humanistic branches of musical literature and history, and to what extent can it be admitted to the curriculum of the humanities as a subject to be studied for its own sake? The latter question is the more difficult and the more crucial; but the former must not be dismissed too easily. It is obvious that a knowledge of the systematic principles governing musical composition during any historical period is necessary for a complete understanding of the music of that period—or at least, of what the musicians of the period thought of their music. Knowledge of this kind, however, can never lead to understanding unless the ear itself is directly involved. All too current nowadays is the unfortunate notion that a listener or student with a completely ignorant ear can nevertheless not only fully enjoy a composition, but also adequately comprehend it—even to the extent of writing about it for publication! I am not among those who consider it necessary to label every chord or derive every theme in order to grasp the essential flow of a piece of music; but I do not see how one so unaware of elementary harmonic language that he cannot tell tonic from dominant can fail to miss the purport of a tonal composition. He need not know their names, but his ear must know the difference; and the scattered applause that invariably accompanies the general pause following the huge half-cadence near the end of Tschaiikowsky's Fifth Symphony indicates that there are many ears at our concerts that cannot make this distinction. One of the prime functions of theoretical instruction is to educate the ear; and no potential critic or scholar, whether professional or amateur, can afford to risk insufficient or inadequate training of this kind. Of our professionals, naturally, we expect more. They should, indeed, be able to listen for us or before us, and lead us toward hearing, if we can, what they have heard.

Theory, then, should guide the ear; and this is perhaps its greatest service to the musical historian or esthetician. But in return it must be guided by the ear, for the most beautiful system is musically meaningless if it is not aurally perceptible. Composers and critics alike remember this. When proponents of advanced

twelve-tone methods point by way of historical justification to the isorhythmic complications of the late fourteenth century, they often fail to ask how successful these earlier compositions really were, and whether both the earlier system and the later, if carried too far, are not in danger of outstripping human hearing. Similarly Heinrich Schenker, a penetrating and illuminating critic so long as his analysis depended on what must have been a truly remarkable ear, went astray when he tried to erect his system as a rigid abstract construction.

Theory's claim to be admitted to the humanistic curriculum would seem, then, to be fair enough even if only on the auxiliary grounds outlined above. But what of the possibility previously mentioned of a humanistic approach to the subject itself? Is it possible for the student to derive from his exercise in harmony, counterpoint, and the rest, values analogous to those gained from classics, history, and philosophy?

The easiest answer to this question would point out that most instruction in theory is at the same time instruction in some specific historical style, such as Palestrina counterpoint or Bach chorale-harmonization. The student thus gains an intimate knowledge of the methods of the past at the same time that he is perfecting his own technique. Unfortunately, it is all too often the case that he finds the technique thus learned irrelevant to his own needs, and his knowledge of the past no deeper than a few convenient rules of thumb. What is wrong, I think, is the frequent failure of instruction to distinguish between the general principles of musical thought and its historical-stylistic aspect. For inculcating the general laws of melodic construction and voice-leading, the music of Palestrina is no more and no less useful as a model than that of twenty other composers. It becomes less useful, however, when Palestrina's individual mannerisms are so admired that they seem to have become in some mystical way normative for all succeeding generations. The mannerisms have their value, it is true, but only insofar as they can be made to indicate how all details of a successful artistic style work together toward a unified effect. It is important to distinguish basic laws such as those governing the general shape of a melody, the placing of its climax, and the approach to the cadence, from rules that are relevant only within the restricted context of the Palestrina style, such as the so-called law of melodic gravity, which insists that larger intervals precede smaller when ascending and the reverse

when descending. And while it is correct to justify the prohibition of parallel fifths and octaves so long as independence of voices is a desideratum, it is hard to explain the ban on all melodic sixths save the ascending minor one except by saying, "That is the way Palestrina did it."

A better case can be made for the pedagogical functions of Bach's chorale style, for the problem with which Bach struggled is one which is bound to arise in the experience of every musician: how to achieve, in four-part vocal idiom, the richest tonal harmonization of a simple periodic melody. If it can be demonstrated, as I believe, that in almost all cases Bach arrived at optimum solutions, it follows that the principles governing this specific historical style can, with little essential alteration, be applied as generally valid whenever a similar problem arises. Bach's chordal vocabulary is limited from the point of view of nineteenth-century standards, it is true. There is no *a priori* reason why chords of the augmented sixth should not be used in such settings; and if students are forbidden to use them they should realize that the reasons for the prohibition are historical rather than inherent. But once we accept Bach's basic harmonic lexicon, we find that almost all his stylistic principles can be deduced therefrom. The idiosyncratic element is at a minimum; indeed, I find it hard to adduce a single mannerism analogous to those of Palestrina.

Here, I think, we are at the heart of the matter, for the more one examines the Bach harmonizations the more conscious he becomes of the fact that here he is dealing, not with a style, but with style itself—style not as a congeries of easily catalogued individual characteristics, but as an organic unity to which every detail, no matter how apparently unimportant, contributes. The awareness of style is neither more nor less than the ability to think in music, whether in one's own terms or in the language established by one of the great composers of the past. Here is ground upon which composer and musicologist can meet, for this fundamental sense of style is indispensable to each.

Let me give one obvious example of what I mean by this sense of style. In the late works of Beethoven we find, embedded in an essentially traditional idiom, details of voice-leading that violate all orthodox procedure. In the Quartet, Opus 131, for example, there are parallel fifths that resist every simple attempt at explanation, and in the Piano Sonata, Opus 106, there are flagrant parallel octaves. Such passages can by no means be termed mannered or manneristic:

they call no attention to themselves nor are they repeated for their own sake at every opportunity. They arise only rarely, and only in response to the needs of the situation. But Beethoven, consciously or unconsciously aware of the demands of his musical logic, achieved his unique ends through unique means. By violating a particular style—the traditional one based on classical voice-leading—he gained the essence of style itself: the oneness of technique and expression.

At this point it should be apparent that the real importance of theory, from a humanistic point of view, resides in its direction toward the appreciation of the meaning of style itself, rather than in its narrower historical or practical orientations. I grant that actual instruction all too often ignores this ideal aim. There should not be many subjects—harmony, counterpoint, and the rest—but one, music. The interrelationships between chordal progression and voice-leading, and their ultimate interdependence, must be made clear. Form cannot be divorced from harmony, nor orchestration from form. Indeed, orchestration, rightly taught, could become the crown of the entire system, demonstrating as it then would how the choice of setting must be ultimately dictated by the unified concept of the whole work. Orchestration would be, as it ought, an integral part of the compositional process; and we should be spared the absurdity of exercises that imply that instrumentation is largely a matter of caprice or merely an attempt to achieve the maximum euphony.

Naturally, for pedagogical reasons, the familiar abstractions of strict counterpoint, four-part harmony, and the like, have their part to play; but it must always be remembered that they are only abstractions. This is why it is essential always to refer to the ear, for music as heard, not music as read on the page, should be the constant standard of evaluation. (Of course, I do not mean to exclude music heard mentally; indeed, one of the purposes of ear-training is to develop the ability to auralize.) For the same reason, analysis of living music of all periods is necessary at every stage; for this is the only insurance against the erection of the pedagogical abstractions into artificial norms.

The treatment of instruction in fugue is a good case in point. We all know what happened to it at the hands of the Conservatoire; we have only to read Gédalge's well-known treatise to realize vividly how a living form can all too easily become a bloodless abstraction. The *fugue d'école* no doubt has its uses for one who wishes to study

the sources of Saint-Saën's amazing lack of style, but it has no value for one who wishes to approach actual fugal composition, either critically or creatively. Nor is the solution to be expressed simply in the cry, "Back to Bach!" The serious student of fugue will go back to Bach, of course; but accurate codification and imitation of Bach's procedures alone will lead him no nearer to his goal than faithful obedience to Gédalge or Cherubini. It is easy to learn the mechanical rules for finding the correct tonal answer for a given subject, but these can be downright misleading if we do not understand their rationale. Such statements as "Bach never modulates to keys more than two accidentals away from the tonic," even if strictly correct, would be important only as an aid to the investigation of the true nature of tonal relationships in the fugue.

No. What chiefly distinguishes the masterwork in this form from an academic imitation is the relationship between the subject and its treatment: in the great fugues of Bach the subject itself calls forth and dictates the form as a whole. It may well be that fugue as an independently creative design is now dead, and that Bach's tonal idiom is archaic; but no other body of musical literature so well demonstrates the essential and intimate connection between motif and line, between theme and development. It is through observation of this principle at work that we find the applicability of the study of fugue to other musical forms and hence the best possible justification of the retention of this apparently outmoded discipline.

As I have tried to outline it, the study of fugue exemplifies theory considered as the mastery of musical thought. Conceived of in this way, it precisely meets the first of my demands of a humanistic discipline: that it approach human activities and documents as expressions of thought. What of the second—that it consider these expressions as embodiments of values? What can musical theory have to do with value?

Here again the key is to be found in the concept of style. Style, in any art, is the repository of the values of logical cogency, of coherence, of economy. It is what makes possible unity without uniformity, and diversity without disparity. Its comprehension is the source of power in the creative artist; its appreciation is the source of the critic's taste and discrimination. In Whitehead's phrase, "style is the ultimate morality of mind."²

² Alfred North Whitehead, *The Aims of Education*, New York, The Macmillan Company, 1929; p. 19.

In representational arts the choice of the specific subject-matter, or the way in which it is treated, is indicative of fundamental attitudes on the part of the artist—that is, it embodies value. In music this easy means of communication is either lacking or restricted to relationships between music and text or extra-musical ideas. We have to fall back on style itself to give us whatever clue we can have. Whatever one may mean by the terms “musical expression” and “musical content,” he must realize that they can be communicated only through the vehicle of style. But at this point theory stops, and music itself begins.

Professor Cone's article was read at the conference on "Music as Paideia" held on October 12, 1957 by the Hill School, Pottstown, Pennsylvania.

Aaron Copland's "Piano Fantasy"

by Arthur Berger

The grandiose, sprawling forms of Wagner and Mahler inevitably led to the reaction that produced Webern's *Six Bagatelles* for string quartet with a duration of only three and one-half minutes and his set of little 'cello pieces that take but two minutes in all to perform. The reaction was a salutary one, since it eliminated from music some repetition and padding that no longer seemed so important for listeners who were confronted over and over again, as they still are today, with a circumscribed number of traditional pieces. There was repetition enough from one performance of a given work to another. Why compound it further with avoidable repetition within a work itself?

But it was equally inevitable in the pendular swing that some composers should, in turn, react against the extremes of concentration. Elliott Carter's String Quartet comes to mind as a notable example of this trend in the vanguard of American music. Though it is ostensibly cast in three movements, its development from beginning to end is essentially continuous for forty-five minutes. The pauses seem merely a device to afford breathing places for both auditors and players, since each "new" movement resumes the thread exactly where the previous one has left off.

In this preoccupation among several of our composers for covering a large canvas again, it is apparent that the Viennese school has been successful in eliminating excess. Length has become relevant and seems more or less determined by requirements of the material. Or it may be more accurate to say that the material and the devices for working it out are somehow chosen with the idea of length in mind. Thus, in planning his *Piano Fantasy*, commissioned by Juilliard School of Music in connection with the observances of its fiftieth anniversary, Aaron Copland seems to have been concerned, virtually before anything else, with the problem of filling out a substantial time-span convincingly. In anticipation of its premiere on the following Friday, he wrote as follows in *The New York Times* on Sunday, Oct. 20: "A long and continuous one-movement form has always seemed to me one of the most taxing assignments a composer can undertake."

Now new trends often arise out of aspirations that occur at approximately the same time, but independently, in the minds of different personalities. It is needless to belabor the point, but it may be pertinent to state, if only for the record, that when Carter's Quartet came to the attention of the musical world in 1953, Copland had been thinking about his *Fantasy* for some time. In my book on our present dean of American composers, published in that year, I observed, "In 1952 Copland's friends became aware that he had some works in progress (among them, an opera and a fantasy for piano, but in his characteristic fashion he has remained non-committal about these incomplete projects.)"

His opera, *The Tender Land*, occupied almost all of his time up to 1954, when it had its premiere. Meanwhile he may already have had sketches for his *Fantasy* in his notebooks, for it is not uncommon for a composer while writing one work to come upon ideas better suited to another. Perhaps in 1952 he had simply started to think about an extended, freely organized keyboard work, or had done no more than promise such a piece to the late William Kapell for the repertory of this highly accomplished young pianist, who had recently added Copland's Piano Sonata to his recital programs with enormous success. (To its acknowledgement of the Juilliard commission the title page of the *Fantasy* adds the gratifying statement, "and dedicated to the memory of William Kapell.")

However this may be, Copland did not put the full quota of his creative energies into the *Fantasy* until 1955, when the Juilliard

commemoration of 1956 was presented to him as an incentive for its completion. Its difficult problems detained him until early 1957, so that a special concert had to be arranged for its performance the season after the anniversary concerts had been given. In this intense devotion to a solo or chamber work Copland has long commanded our respect, in contrast to so many composers of our time who consider only their orchestral and theatre works—those, namely, for a larger audience—worthy of their maximum effort.

The challenge he had imposed upon himself was more than one of merely filling out a large frame. He also sought "a spontaneous and unpremeditated sequence of 'events' that would carry the listener irresistibly (if possible) from first note to last, while at the same time exemplifying clear if somewhat unconventional structural principles. . . . To be 'fantastic' without losing one's bearings, is venturesome, to say the least. And yet a work of art seems to me the ideal proving ground for just such a venture."

It could be assumed, I suppose, that this was merely one man's approach to the concept of *perpetual variation* that governs so many works written according to 12-tone principles, since the Fantasy draws substantially on these principles without being strictly organized according to them. Yet Copland used serial devices in his Quartet for piano and strings of 1950 and still came up with his customary tightly-knit shapes and clearly defined symmetry. The Quartet is one of his noblest achievements, memorable for its striking sonorities and a scherzo that is surpassed nowhere else, perhaps, in his output. But the three descending notes in whole steps (the "Three Blind Mice") which are derived from the basic tone-set, are almost always present to remind us that we never really get far from home.

The Fantasy, by contrast, is like an adventure. Though each event brings some skillful reference to the basic idea, the listener feels as if he is let loose in a new big city with fresh rewards at every turn of the corner. Once caught up in the adventure he finds it hard to drop out. What will be next? What will be the *dénouement*?

There are just a few familiar landmarks—for example, the sense of a return to the beginning on p. 38 and the ornamented recurrences of the sustained passage on p. 11. And though it involves a departure from orderly approach to the Fantasy from start to finish, it seems a good idea to consider these landmarks first, since they are also landing places that arrest the more active passages.

Piano Fantasy

Caron Opland

(1955-57)

Commissioned by the Tuillvard School of Music,
William Scheuman, President.
on the occasion of its fiftieth anniversary celebration

and
Dedicated to the memory of
William Kapell

The title page, dedication and score page reproduced in this magazine
are taken from the composer's manuscript.

Piano Fantasy

Gaara Copland
(1955-59)

slow d. in a very bold and
(d=circa 75) declamatory manner

2/2 ff p p p p p p p

Ped. on each note

2/2 ff p p p p p p p

Ped. Ped.

2/2 ff p p p p p p p

Ped. Ped.

2/2 ff p p p p p p p

Ped. Ped.

* Matronome markings throughout are to be understood as approximations only

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The return comes as a consummation of a highly satisfying curve—the path of a projectile that is cut off in mid-flight but somehow manages to resolve itself. It is as if the attempt on p. 37 to get beyond the resources of the piano (beyond the top B-sharp), by being thwarted, leaves no other recourse than a resumption of the chords of the opening page in a relatively normal range.

The return, however, turns out to be a false one. Another surprise is in store for us—the double appoggiatura or *coulé*, a slide on the interval of a 3d, extended later to encompass a 4th:

Example 1

Quite slow
poco rubato (♩=60)

mp molto espress.
(stress the middle voice)

(pp) Ped. *

3 4

C

7 8

Ped. *

Ped. *

Ped. *

Ped. *

Superficially it calls to mind Prokofieff's Third Piano Concerto. But the treatment is recognizably Copland's and suggests a similar device in the middle movement of his Piano Quartet. Listening closely, one may be intrigued by the rhythmic shifts, since the ornament occurs on the second quarter of the measure, then on the second eighth, then on the fourth eighth, etc.

A more decisive return, with modifications of which I shall speak later, is recognized on p. 42, after which there is more of the double appoggiatura. This leads to another ascent to the top of the keyboard—a brief two-part counterpoint that has a glassy, percussive effect as it accelerates but that culminates, according to the composer's printed instructions in the score, with a "slowing up (trailing off to 'no tone' whatever)." Though the material is different, it seems like a nostalgic reminiscence of the height of the projectile. To solidify the fundamental idea, the disturbances from the high range are dissipated. Thus, after a pause, there is a quiet, "bell-like" restatement of the initial subject in a canon that is the first part of a brief coda.

The reiterated harmony introducing the passage on p. 11 (Ex. 2a) is capable of being closely related to the opening of the piece (Ex. 2b). Compare the emphasized D-flat in the bass of the chord with the extended 4th tone at the opening. Notice also that B-flat, F, C, reduced, lie in the same relation as the opening E-flat, B-flat, F, and that the B-flat and F are common to both of these contours built on 4ths. At the same time, the chord of Ex. 2a brings to mind the opening of Copland's Piano Sonata, where we find the same two intervals (D-flat, B-flat, and F, C) each inverted (Ex. 2c).

As we shall see, 4ths and 5ths are prominent in the Fantasy and we may find other interpretations for the chord in Ex. 2a. For now, it suffices to call attention to allusions to this passage: first on p. 30, where it quietly serves in modified form as the last resting place before the dizzy ascent that culminates at the top of the keyboard; then on p. 39 and the bottom of p. 43, where it serves freely as a basis for the appoggiatura idea, illustrated above in Example 1. Observe that the major 6ths descending in whole steps in Ex. 2a reverse their direction in Ex. 1.

Example 2

(a)

Much slower ($\text{♩} = 66$)
con tutta forza

ff p

Ped.

*

Ped.

(b)

Slow ♩ ; ($\text{♩} \approx 76$) in a very bold and declamatory manner

ff

r.h.

Ped. on each note

*

(c)



Since Copland's use of his fundamental tone-set is often motivic, it acts as another easily recognizable unifying factor. The tonal implications of the set help invest it with simple melodic character. But before anything more is said about it let us examine the 12-tone aspect of the *Fantasy* in more detail. "As I see it," Copland observed in the *Times*, "twelve-tonism is nothing more than an angle of vision. Like fugal treatment, it is a stimulus that enlivens musical thinking . . . it is a method, not a style. . . ." Thus, he has combined "elements able to be associated with twelve-tone method and with music tonally conceived." A set of ten different tones serve him as a framework. The 11th and 12th, E and G-sharp, remain as a cadence figure and he concedes, "a good case could be made for the view that the over-all tonal orientation is that of E major."

Here are the ten tones: E-flat, B-flat, F, D-flat, B, F-sharp, A, G, D, C. If we take B and F-sharp as a focus, common to two tonalities, we find the first six tones easily outlining F-sharp major simply by substituting the enharmonic equivalents for the first four (D-sharp for E-flat, A-sharp for B-flat, etc.). The six tones from B to C fit into G major without notational change. What is the relevance of these tonal communities in terms of E major? F-sharp major is the dominant of the dominant—a good affirmation of E. G major is pertinent in terms of its relative minor, E, which is tonic minor of the E major cadence.

It may be that in proceeding from an F-sharp major segment to E major Copland merely followed the dictates of an ear long predisposed to major triads a whole-step apart, as in this simple excerpt from *Our Town*:

Example 3



As for the alternation of E minor and E major, it is the common mixture of modes that Copland has long shared with other contemporaries (see the D-natural in the second chord in Ex. 2c). In the order he has established among his twelve tones he has also allowed for the chords based on 4ths that are generously used in the Piano Sonata. If the first nine tones are divided into 3-note segments or tri-chords each produces the same harmony: E-flat (1), B-flat (2), F (3); then B (5), F-sharp (6), D-flat (4), and finally, G (8), D (9), A (7). It may also be significant, in providing symmetry, that these chords built on 4ths are transpositions of one another a major 3d apart, describing an augmented triad (E-flat, B, G). For the last segment is an augmented triad: C, E, G-sharp. While the relationship is heard, I do not perceive that Copland makes much of the parallel. The last tri-chord is used for contrast, and we shall see how Copland keeps it in reserve for tension at the climax (pp. 29, 34, and 35). It is sufficient for now to recognize that the chords of 4ths on the first page and the later combinations of a major 2nd and perfect 4th (i.e., G, A, D, reading upwards) are ingredients of the set at the same time as they are characteristic of his harmonies before he used serial procedures.

In short, while these procedures have brought fresh and exciting qualities into his music, they do not seem to have altered his essential style substantially. Even Stravinsky, who has preserved his personality to a suprising degree in his recent 12-tone ventures, has been affected more than Copland. The scherzando genre (pp. 15 to 29), with the toccata elements and nervous drive, presents Copland in a thoroughly familiar guise. The forthright initial statement of the ten tones, followed by insistent chords (Ex. 4a), strikes the same prophetic attitude as the opening of the Piano Variations or the Piano Sonata. There is even a brooding passage (Ex. 4b) in the Hebraic vein to which Paul Rosenfeld drew attention in the early 1930s.

Example 4

(a)



(b)



It is meaningful that the first four tones are in relief (Ex. 2b), so that it is not until they are repeated in diminution that the remaining six of the basic 10-tone set are heard. For they immediately occur as a vertical harmony (Ex. 4a). If the whole measure is regarded as a single chord, the tones descending from E-flat to D-flat are heard as the original 4-note segment, while ascending from F to E-flat we find the same segment in inversion. The repeated E on p. 11 is the 4th tone of the segment, transposed to G-flat (Ex. 5a).

In its second bold statement, the 10-tone set starts on B (at the bottom of the first page), supporting the tonality of E. At the very end, just after the canon, the first six notes (or hexachord) of this transposition return as a quiet counterpoint in the right hand to the original version of the set on E-flat which is played slightly louder in the left hand. Against B, the E-flat suggests the leading-tone of a dominant preparing the final cadence in E.

As a result of Copland's free departures from the series, we constantly discover it in the most innocent guises, as in the 2-part harmony derived from an inversion on A, with the first hexachord repeated before five more tones are added (Ex. 5b). This is preceded by a freer, but still methodical, treatment of nine of these tones. Each 2-note segment or dyad is reversed. Instead of A-D we have D-A, etc. (Ex. 5c).

Example 5

(a)



(b)



(c)



Taking a broader view of 12-tone method, we may hear the pedal-point (E, G-sharp) at the bottom of p. 3 as the completion of the opening 10-tone set, even after the free chords and the transposition on B have intervened. Above this pedal-point a lyrical line starts on a conflicting E-flat and B-flat, leading us to expect F as the 3d tone. It soon becomes obvious that E-flat is really the 2d member of a transposition starting on the held G-sharp in the bass. This elision, in which the 12th tone of one group serves double duty as the first tone of the next as well, is characteristic of Webern. It is strict treatment in contrast to the freedom that marks the subsequent extension of Ex. 4b. Elements of the set insinuate themselves into this section, including chords based on hexachords of the prime, retrograde and inversion, until the last brace of p. 7, where the music glides with ease into a deployment of eleven tones from G-sharp and ten tones of an inversion on D. Soon afterwards, the inversion is heard on A-flat in the left hand, growing by accretion—first only five tones are given and these are repeated with an addition of four more, then we start again and reach the 10th, and finally all twelve are traversed.

The ostinato at the bottom of p. 9 (E-flat, C-flat, D-flat) comprises the 2d, 3d and 4th notes of the retrograde (11th, 10th and 9th tones of the prime). Their significance is illuminated on p. 41 where, as D-sharp, B, C-sharp, they lead directly into an 11-tone retrograde. In the gathering momentum as we approach Ex. 2a the set is heard outlined in the left hand, but with only the first hexachord intact. Ex. 2a may be interpreted as starting with the inversion of the first hexachord of a missing A-flat. Thus, we have D-flat (2), G-flat (3), B-flat (4), C (5), F (6). Or perhaps this chord was freely derived from intervals already firmly implanted in Copland's ear. Its basis is not so clear as that of the 2-part harmony in Ex. 5b, which is heard in several transpositions with different elements in the right hand—among them an improvisatory scale pattern that has the character of such early keyboard works as the 16th century Hornpipe of Hugh Aston. It is as if Copland, approaching the piano as an explorer in this adventure, came upon its most primitive resources along with its most sophisticated ones.

The scales descend to a low range where a new chromatic motive with Bartókian percussiveness ushers in the scherzo which keeps skirting the basic set. We hear 5-6-7-8 or 7-8-9-10 or rearrangements like 2-1-3-4-5-6-7, and on p. 16, starting with the last E of the first measure of the lowest brace, all the tones but the 5th, with the 11th turning up out of place after the 7th. At last, on p. 23, there is the original 10 tone set on E-flat. The digression within the scherzando, to be played "with humor," gives us some reversed dyads as in Ex. 5c, as well as a slightly free retrograde on F-sharp: 1-2-3-5-4-7-8-7-9-10-11-12. After a quiet return of the scherzando there is growing intensity with the introduction of chords like those in the "Hebraic" section—more emphasis being given now to the tri-chords, whereas before the full hexachords had been struck simultaneously. We reach a climax with two chords derived from a transposition on E (Ex. 6). In the strictest grouping of the two hexachords G (6) would be in the first chord, but it has been exchanged for D-sharp (9). Above it we find broken augmented triads, if we analyze each hand separately. But the consecutive eighth-notes also form an ascending whole-tone scale, with the intervals stretched to ascending 9ths and descending 7ths.

Example 6



The intention is to place the augmented triads in relief—the last segment of the set, reserved, as I have said, for development at this climactic point. In the ensuing measures, over the same chords in the bass, remarkable sonorities are achieved with descending whole-tone scales in which the right hand traverses all four available augmented triads—a 12-tone aggregate in a new order.

After repose on p. 30 the last tri-chord of the set returns with greater intensity, followed by explosive tremolos, scales and glissandos, and a 10-tone series of 6ths that ascend to the highest B-sharp. After a caesura to allow the clangorous build-up to subside, there is the eloquent return to the opening section. The more conclusive return, somewhat curtailed, has the 10-tone set on C rather than E-flat. But again there is the pedal point on E and G-sharp, with the lyrical melody above it. This time the E-flat is the first note of the set, rather than the second, as it had been on p. 3. The held G-sharp now serves to complete the set as No. 12. At the end of the coda we return to the E and G-sharp, our cadence formula, with the very low E now supported for acoustical reasons by the lowest B. Finally, the bottom key of the piano, A, is added to B, both serving as a percussive adjunct to an octave doubling of the 12th note of the set—the G-sharp without the E.

In Schoenberg's practice such octave duplication was avoided since it drew attention to one note and thus mitigated the independence, the equal importance, of all twelve. Copland is not concerned with such strictures in his free application of 12-tone principles. He uses octave doublings as liberally as he returns to a note before all twelve have been stated, or interpolates tones into the series, or merely bases certain passages in a general way on intervals of the basic subject, or even departs from the set entirely in some sections. The basic 12-tone formation serves him throughout as a device to support rigorous structural coherence much in the

same way that the theme of the Piano Variations served him in 1930. And the greatest single factor that emerges from his accomplishment is not that he has joined the ranks of the 12-tone school, but that he has written a work that is a major contribution to American music and stands on a lofty plane in the company of his Variations, Piano Sonata, Sextet and Piano Quartet.

Finally, if he has employed some of the refinements of 12-tone practice, what he has come up with is a product of rugged Americanism nonetheless—the bold, broad sweep of Whitman, the massive piano-writing of Ives. At the same time though the form of fantasy has been a successful means of releasing him, he has still preserved a certain characteristic economy in the amount of material he has assembled and the thoroughness with which he has exhausted its potentialities. What Theodore Chanler wrote of Copland twenty-five years ago seems even truer today than ever before: “Copland generally shows a flawless ear and sense of proportion. Moreover, his faculty for discovering unexpected resources in his material, for presenting it under different aspects, always alive and essentially musical, shows great imaginative force. . . .” Nothing could serve a composer better in the execution of a large, uninterrupted work, freely organized, than a sense of proportion and a faculty for discovering unexpected resources in his material. And these are among the chief virtues that the Piano Fantasy radiates.

Dance Notation

by Ann Hutchinson

Comparison with music notation has always proved the best means of explaining what dance notation is. Musicians have always understood the function of dance notation and its relation to the art form, because of their familiarity with music notes. This is taken for granted. It would be unthinkable in this day and age to undertake all that is involved in teaching, studying, rehearsing, and composing music without the aid of written notes and printed scores. And yet at one time music was handed down only by oral tradition. Such primitive methods have long since been discarded, and music notation has evolved into a functional means of recording the elements of music—not perfect, perhaps, in the light of present-day needs in composition, but satisfactory in that through it the art of music has flowered and the recorded masterpieces of the past are enjoyed throughout the world.

Not so in the art of dance. Non-dancers often discover with surprise that dance is still at the stage where music was centuries ago. Dance, in all its forms, is still handed down “by eye.” The child

watches the teacher, imitates, and then tries to remember from week to week, without any written version to remind him. The dance teacher, having no library of written dances or teaching materials, has only his memory to draw on. True, there are books *about* dance, and many drawings and photographs, but these do not represent *movement*, the very essence of dance. Choreographers rarely plan ahead in preparation for a new work. A few make isolated notes in words or stick figures, but nothing comparable to a score. The actual composing begins when the rehearsal has started and the choreographer is faced with the dancers. Then, within the few weeks at his disposal, he must pray for the necessary inspiration and flow of ideas. Once composed, the work is subsequently rehearsed from memory. As the seasons go by and dancers are replaced, the work becomes watered down as inevitable changes occur. The revival of a work which has not been performed for a few years is a nightmare. The choreographer or ballet master reaches as many of the former dancers as possible, to glean from them what they remember. The result is often chaotic, with the fur flying as different people with "perfect" memories argue over the exact count, sequence, or position on stage. A comparable situation in the field of music would be ludicrous. Imagine members of the Boston Symphony, say, meeting to try to remember a work composed five years before by Stravinsky, and arguing over what notes should be played and when and by which instrument. Without music notation it is doubtful that the original composition would be remembered for more than a few months by either the composer or the performers. It is not surprising that many first-rate ballets have been lost forever.

This, then, is the general state of affairs in the dance world, a situation in which the gifts of the most talented should be the more lauded because they emerge with such difficulty out of awkward and impractical working conditions. I say "general state of affairs" because in a few areas this situation no longer exists. With the advent of a universally applicable system of dance notation, one which has proved to be functional and practical, the tremendous educational and cultural advantages made possible through the use of such a system are now being felt. Through the instances of its use in the different aspects of dance we see the possibility of a renaissance in this art form.

Before describing Labanotation, as this system is called, I must touch on the matter of dance films. The subject of recording dance invariably elicits the suggestion that obviously motion pictures are the answer—why bother with learning a system of notation, since ballets can surely be reconstructed more easily from films. Here

again, comparison with the field of music offers an analogy. The recorded musical work, in spite of its increasing perfection, has not taken the place of the printed score. Teachers have not discarded the printed book to impart a knowledge of music, and the composer does not rely on tape recorders alone in creating a new work. For dance the perfect record is a combination of notation plus the film. The film will always be one performance of the work by a certain cast, whereas the notation represents the work itself as the choreographer wished to set it down. Resistance toward dance notation exists because previous generations have grown up mastering their profession without using it. The majority of them object to going back to kindergarten to learn to read and write the dance equivalent of "the cat sat on the mat." They are interested only in mastering a simple shorthand which can be learned quickly. This shorthand should, of course, contain all the detail which they feel important, and preferably be applicable to all forms of dance. Here is the paradox. Dance, as a complex art, takes years of study to master, and yet the recording of this art—in the opinion of the average dancer—should be quick and easy. Fortunately there are a few who realize that movement notation must be comprehensive if it is to record faithfully each action that occurs, and that, like a language, the student gets out of it only what he puts into it. A few weeks' study of French will not open to us the wealth of French literature.

I may possibly have given the impression that dance notation is a modern invention. The truth is that countless attempts have been made over the centuries to solve the problem of recording movement. It is believed that the ancient Egyptians used hieroglyphs to record movements, and that the Romans had a method for recording salutatory gestures. The first manuscript known to be dance notation, dating from the end of the fifteenth century, can be found in the municipal archives in Cervera, Spain. Since then many different methods have been tried, some well founded and achieving considerable success during their era, others dying an early (and warranted) death. Nor has the search ceased. As with music notation, each year brings new attempts to solve the problem. It is interesting to note that both in music and in dance these new inventions are often the work of people who have little acquaintance with the intricacies of the art which they wish to record.

The history of dance notation follows closely the development of the art of dance, and provides an interesting array of the different

methods used, as well as of the different people who have devoted themselves to the subject. The first to publish a book in which simple dances were recorded was Thoinot Arbeau, a priest who had to use an assumed name to hide his identity. His book, *Orchésographie*, which appeared in France in 1588, used abbreviations for the names of the steps. These were few and well known, so it was sufficient to use R for *révérence*, b for *branle*, and so. Such word abbreviations are still used today in fields such as ballet where established terminology exists. But they presuppose much knowledge on the part of the reader, and this has been the disadvantage of all systems based on one style of dance.

The first real system of dance notation arose out of the development of dance as a court activity during the time of Louis XIV. The importance of the path of the dancer as well as the details of footwork used were stressed in the system of Raoul Feuillet, which belongs in the category of track drawings. First published in 1699 and subsequently translated into English, this system spread across the Continent to the extent that ladies had copies of the notated dances on their bedside tables. For the movements which it recorded, the system was excellent and has won the admiration of all students of dance notation. However, the introduction of more complex use of the arms and body created difficulties in that Feuillet's method did not allow for expansion, and, becoming too cumbersome, it eventually fell into disuse.

The very popular stick-figure idea was the next device tried. Here skeletal figures indicate the various positions of the dancer, the drawings being more or less stylized. In *Sténochorégraphie*, published in Paris in 1852, Arthur Saint-Léon, the leading dancer of his time, drew the legs as seen by the audience and the arms as seen from above. A similar system put out in 1887 by Albert Zorn, ballet master in Odessa, had widespread acceptance, but little material in it now exists. The stick-figure systems have the advantage of giving an immediate impression of the desired position, but certain disadvantages, of which the greatest is in showing continuity of movement. Because these systems had to add music notes to indicate timing, it was inevitable that systems based on the music note would arise. The first of these was by Vladimir Stepanov, a dancer at the Imperial Maryinsky Theatre in St. Petersburg, whose book, *L'Alphabet des Mouvements du Corps Humain*, appeared in Paris in 1892. Had he not died so young, the system might have been further developed.

As it was, this ballet-based system proved valuable for the recording of ballets in the repertoire. Through these notations the régisseur, Nicolas Sergeyeff, was able years later to reconstruct full-length ballets for the Sadlers Wells and International Ballet companies. There is no doubt that the notes only served as a reminder, in view of the fact that his reconstructions of the same work varied considerably, not to mention the story told of his failure to notice when the pages of his book had been turned back by a prankster during the reconstruction sessions.

One of the most widely talked of systems is that of Vaslav Nijinsky. For years rumors have been heard of this system, but it was not until the great dancer's widow, Romola Nijinsky, contacted the Dance Notation Bureau that some concrete facts were learned. Mme. Nijinsky and her associate Mme. Légat had been translating the manuscripts, hoping to organize the material into publishable form. The difficulty lay in the fact that Nijinsky left behind three versions of the system, and, having no experience at all in the use of a system of dance notation, Mme. Légat was at a loss to know how to sort out the material. In agreeing to help Mme. Légat I embarked on a most interesting adventure in detection, one which is not yet over. The existence of manuscripts written by Nijinsky such as *L'Après-Midi d'un Faune* provide the incentive to decode his system so that they can be translated and his original version of the ballets made available to the public for performance and study. It is safe to say, on the basis of work so far on this material, that the system itself has nothing new of importance to offer.

Starting with Rudolf Laban, who began work on his system of notation over fifty years ago, a new approach to movement was made. Laban, a genius who delved into movements in all forms, based his system on fundamental laws, writing it as it is experienced by the performer rather than as seen by the spectator. The Laban system describes any action in terms of the combination of elements used: the part (or parts) of the body moving into a given direction at a stated speed and with a stated amount of energy. Because of this "spelling out" of action, it is universally applicable to all fields where movement must be recorded and studied, such as theatre, sports, industry, and physical therapy, as well as dance. First published in 1928, Kinetography Laban, or Labanotation as it is known in the United States, has had the advantage of being used by countless people in different fields. Thus contributions

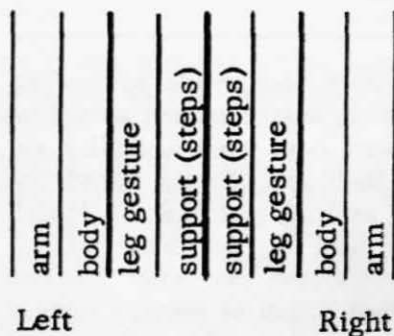
toward its high state of development have been made by leading dancers, choreographers, teachers, as well as musicians and scientists.

Other systems in the past few decades have used a similar approach but different means to achieve their end. To my knowledge the first purely scientific system to be evolved was that of Joseph Schillinger, well known in the music field for his mathematical approach to composition. Schillinger calculated the range possible in all the joints of the body and described action as being a certain number of degrees in a plus or minus direction. This information was then plotted on a graph. A more recent system of a similar nature is that of Noa Eshkol of Israel, whose chief interest lies not in recording existing dance forms or providing a system of notation which will serve the dance field as it is now, but a means through which new developments in dance composition will be possible. This embraces using major and minor keys in movement, and intervals, in composing movement, comparable to intervals in music. Such ideas have been discussed loosely by advanced thinkers but are still far ahead of our time.

Admirable as such systems may be from the point of view of pure logic, they are too far removed from the performer's understanding of movement to gain acceptance in the dance field today. For this reason the Laban system has striven to achieve a blend of the practical and the scientific. Movement is described in terms that are commonplace—"arm extends forward with the palm up," "leg steps back low on the ball of the foot."—while at the same time a scientific basis provides absolute logic for every rule and analysis. The success of this approach is demonstrated by its acceptance for detailed recording of movement in industry, and its equally successful use in children's dance classes, where it provides a simple description of the basic steps they are learning.

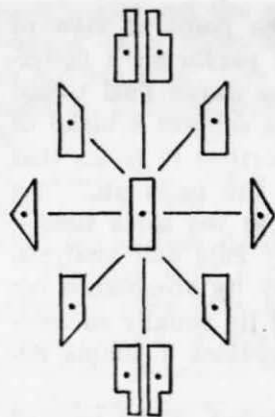
In Labanotation, movement is described in terms of the part of the body moving into a certain direction and level at a given speed. The body is represented by the three-line staff which is read vertically so that the reader's right and left sides are correctly placed and so that continuous movement (the staff is read from the bottom up) can be shown.

THE STAFF



The center line represents the center line through the body dividing right and left. The movement symbols are placed within the appropriate columns.

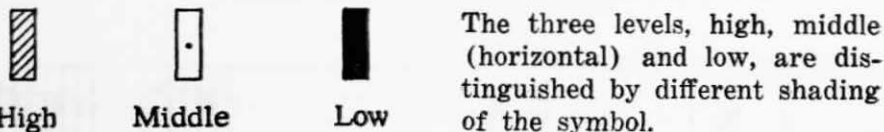
DIRECTION



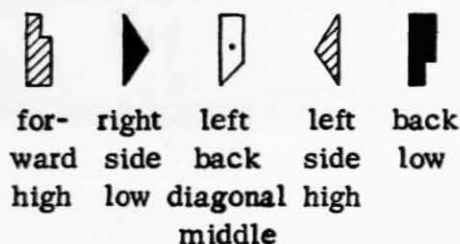
The shape of the movement symbol indicates the direction.

The rectangle in the center, which means "in place," is the basic symbol from which the others are derived.

LEVEL



Combining the different directions with the different levels.



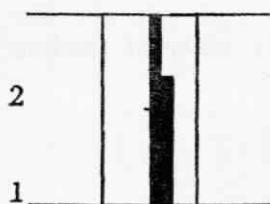
TIMING is shown by the relative length of the symbol.



Long indicates slow; short indicates fast. The center line of the staff is marked off in beats and the measures are divided by horizontal bar lines.

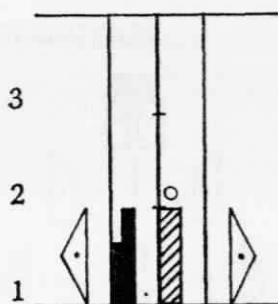
Thus one symbol denotes: by its placement on the staff, the part of the body that moves; by its shape, the direction of the movement; by its shading, the level; and by its length, the timing of the movement—an economy that no other system has achieved.

The symbol below describes the following action:

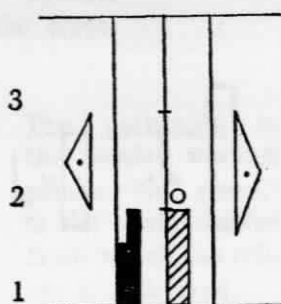


Step forward on the right leg in low level (bent knee) taking two counts to complete the transference of weight.

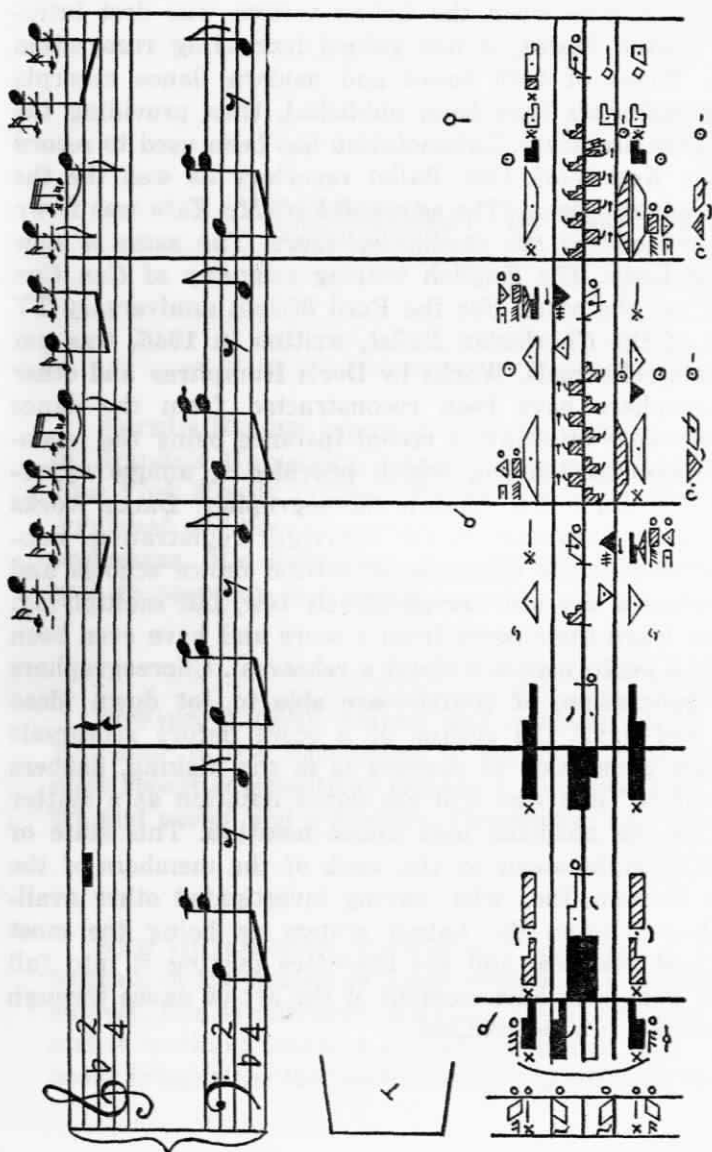
Simultaneous actions are drawn side by side, sequential actions are drawn one after the other.



Simultaneous actions.



Here the arm movements start after the leg actions, the right arm moving a fraction ahead of the left. All such subtle variations are easily shown.



BLUEBIRD

and

PRINCESS

FLORISSE

Girl's Solo

Variation.

Act III

THE

SLEEPING

BEAUTY.

Music

by

TSCHAIKOVSKY

Since the mid-'thirties when the Laban system was first introduced into the United States, it has gained increasing recognition and acceptance. Books of both ballet and modern dance excerpts and of teaching materials have been published, thus providing the beginnings of dance literature. Labanotation has been used to record the ballets in the New York City Ballet repertory as well the dances from Broadway shows. The score of *Kiss Me Kate* was flown to London to be used for the production there. The same is now true of *My Fair Lady*. The English touring company of *Can Can* was rehearsed from the score. For the Ford fiftieth anniversary TV show, the score of the *Charleston Ballet*, written in 1946, was put to use to facilitate rehearsals. Works by Doris Humphrey and other modern choreographers have been reconstructed from the dance scores for performance or study, a recent instance being the reconstruction of *Shakers* in London, which provided a unique opportunity to study the work of a foreign choreographer. Dance works are now accepted in Labanotation for copyright registration. Labanotation is included in the curricula of several dance schools and colleges. The instances are still comparatively few, but multiplying. Dancers can now learn their parts from a score and have even been known to go into a performance without a rehearsal. Choreographers—the younger generation, of course—are able to jot down ideas ahead of time and draft the outline of a score before rehearsals begin. And a new generation of dancers is in the making, dancers who will be “literate” and who will use dance notation as a matter of course, just as the musician uses music notation. This state of affairs has been brought about by the work of the members of the Dance Notation Bureau, Inc., who, having investigated other available systems, have chosen the Laban system as being the most comprehensive and practical and are therefore putting it into full use so that their goal—the advancement of the art of dance through the use of notation—can be realized.

Contributors to this Issue

ARTHUR BERGER, composer and chairman of the music department of Brandeis University, was formerly associate music critic of the New York *Herald Tribune*. His articles and reviews have been widely published and his compositions have been played by major American orchestras. His *Polyphony for Orchestra*, a Louisville commission, had its premiere last season.

EDWARD T. CONE, pianist and composer, is at present Associate Professor in the department of music at Princeton University. His most recent compositions include a *Nocturne and Rondo* for orchestra and piano, and a *Prelude, Passacaglia and Fugue* for piano solo.

ANN HUTCHINSON, founder and president of the Dance Notation Bureau, is the author of *Labanotation*, the official text book on the subject. She is currently notating the Stravinsky-Balanchine *Agon*, and is working, under a Rockefeller grant, on a series of children's books integrating the teaching of dance with the teaching of notation.

The Spring issue of *The Juilliard Review* will contain articles on a variety of subjects by Peggy Glanville-Hicks (Music of the East and West), Robert Ward (The Implications of Electronic Techniques in Composition), Jan Holman (Ornamentation in the Music of Chopin) and Lukas Foss (An Experiment in Creative Teaching).

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THE Juilliard review

Alumni Supplement

Winter 1957-8



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ON THE COVER: The Juilliard String Quartet: l. to r., Robert Mann, violin; Raphael Hillyer, viola; Claus Adam, 'cello; Robert Koff, violin. An article written by William Schuman on the occasion of the Quartet's Tenth Anniversary concert in Town Hall appears on page 3.

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.

The Juilliard String Quartet

by William Schuman

Perhaps I may be forgiven if I speak of the Juilliard String Quartet on the occasion of its tenth anniversary with all the objectivity of a doting parent. This summer I came across a notebook in which I had jotted down a number of thoughts that occurred to me during the weeks preceding my assumption of the presidency of the School in the fall of 1945. The first entry on page 1 was in the form of a query: "Why not a resident Juilliard String Quartet?" The query grew into a plan which was enthusiastically endorsed by the Juilliard Board of Directors.

And so it was that early in 1946 the search for personnel began. I recall most vividly my first meeting with Robert Mann, a young Juilliard graduate whose name was known to me as a winner of the coveted Naumburg Prize. Despite his brilliant start, Mann did not wish to pursue the career of soloist. He hoped rather that his entire life could be devoted to chamber music, which cause he espoused with compelling fervor. The only difficulty I can recall having with him concerned our discussions of the fiscal facts of string quartet life. Always it seemed that just as we were finally earthbound and facing problems he managed to steer the conversation to some special bowing or fingering in a favorite quartet which he would proceed to demonstrate to me by going through all the motions of playing, even though there was no violin in sight. Mann told me that even

in the Army he and a GI 'cellist were so hungry for the performance of chamber music that together they played the outer voices of Beethoven quartets and imagined the parts of the second violin and viola. He wanted very much to have me meet him.

The GI 'cellist, Arthur Winograd, proved to be a fine artist (trained, let it be confessed, at the Curtis Institute) and as dynamic as the vivid color of his hair. Next, Mann assured me that a fellow Juilliard alumnus, Robert Koff, felt exactly as he and Winograd did about the forming of a string quartet. Koff, I soon learned, was not only a top-flight performer, but possessed of an ebullient sense of humor—an indispensable ingredient for peaceful co-existence within a string quartet.

The painstaking search for the violist took many months and many auditions. In Raphael Hillyer we found an outstanding musician who shared our ideals. There was, however, a problem with Hillyer which the other three worriedly brought to my attention: he was a member of the Boston Symphony Orchestra and had already signed a contract for the following season. I shall always recall with gratitude Serge Koussevitzky's graciousness in releasing Hillyer from his contract. Dr. Koussevitzky became an early champion of the new Quartet. The following is an excerpt from a letter he sent to me July 15, 1948:

I made it a point to attend the Bartok program last Saturday, played by your Juilliard Quartet. The music and the performance were a real holiday in our Tanglewood. This Quartet of yours is now a perfectly wonderful instrument: the four artists have attained such a finish of performance, such penetration into the meaning of what they are doing, that one is amazed to find so high an achievement in so youthful a group. Those two Bartok concerts are indeed a bright event in Tanglewood, and I am happy to express to you the gratitude of the entire Berkshire Music Center.

The personnel of the Quartet has undergone one change: at the end of the 1955 season, Arthur Winograd resigned his post with the Quartet in order to devote his full time to conducting. Luckily, just at that time Claus Adam was available. Within an amazingly short period of time he was able to master the extensive repertory of the Juilliard Quartet and to ensure the continuing development of the group almost as though there had not been a disruption through a change in personnel.

In congratulating our Juilliard String Quartet on this important anniversary, I speak, I know, for the directors and administration, the faculty and the staff, for the alumni and the students and, certainly, for a devoted public. The wish of all of us is that the Quartet may be blest with many, many more years in which to continue its devoted service to the art of music.

This article appeared in the special anniversary booklet which was distributed at the Quartet's Town Hall recital on October 31. Copies of the booklet, which includes the Quartet's repertoire, biographies of the members and a list of engagements, may be obtained by writing to the Alumni Supplement.

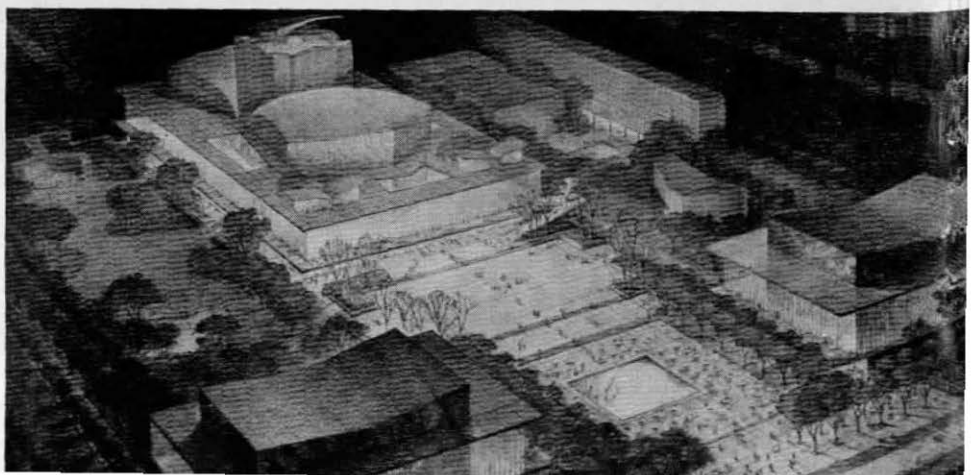
Alumni Open House

The annual Alumni Association Open House was held at the School on February 21. As in the past, Alumni were invited to attend classes, as well as rehearsals of the Opera Theater's production of *Ariadne on Naxos* and the orchestra rehearsal under Jean Morel. At the end of the day, an Alumni Tea was held in the Faculty Lounge, followed by the Damrosch Memorial Concert, given by the Juilliard Orchestra.

Lincoln Square Plans Progress

On November 26, the New York City Board of Estimate gave unanimous approval to the Lincoln Square redevelopment plan, thus making possible the beginning of work on the project which will include the Metropolitan Opera, the New York Philharmonic, Fordham University, theaters for dance, drama and music, a library and museum of the performing arts and, of perhaps greatest interest to Juilliard alumni, the new home of Juilliard School of Music. The first step toward the Lincoln Center for the Performing Arts, the portion of the project in which Juilliard is participating, was taken on February 28, when the Center acquired title to a three-block tract within the Lincoln Square redevelopment area. The Center will be financed by grants from the Federal Government, the City government and private contributions. So far, initial grants of \$2,500,000 each have been received from the Ford, Rockefeller and Avalon Foundations and an additional grant of \$7,500,000 from the Rockefeller Foundation.

Artist's sketch of the proposed building of the Lincoln Center for the Performing Arts. The Juilliard building appears at the upper right.



Convocation Address

by Frederick Prausnitz



Frederick Prausnitz

I enjoy being back at Juilliard, and as I think back to earlier years and then my very earliest years, I wonder if it is possible to put into words the feeling of re-possession which I experience now and the joy which comes with it.

As I see our new students in the halls, it does not seem very long ago since I was one of them. The sixteen years which have passed since then have brought many changes, but they have not placed distance between my mental image of myself as I was and felt then and myself as I stand before you now. What is new, however, is that particular feeling of happiness which has grown over the years, and I would like to tell you a little more about it.

Perhaps it might help some of you if I tell you what to me, as one graduate, Juilliard is all about. To me, it is an opportunity, an adventure and a privilege. And it is of these three ideas that I shall speak.

Let me say first of all some very obvious things. I cannot think of a better way to start than by counting our blessings. You belong, today, to one of the great musical institutions in the world. In this school you are the object of most personal concern by some of the world's great artists and artist teachers. You have, through the facilities of

its performing groups, the opportunity of participating in any work in the literature of your art. You will meet with your colleagues in classes conducted by master teachers whose concern it is to give you an understanding of the very fabric of music. And, there is at your disposal the experience and the insight of a roster of distinguished men and women whose guidance in disciplines other than those we profess can enable you to enjoy a highly specialized vocational training within the larger framework of a liberal arts college. Finally, you are probably the most distinguished collection of talented young men and women in your profession found anywhere today among groups of similar size, age and purpose.

This is your great opportunity—this being a part of a rare and wonderful community. You are wanted here and you are needed by the young colleagues who sit on the right and the left of you. And that which you are seeking, that for which you came, that which you suspect is within you to be freed and nurtured and matured here—that is the sole reason for being of this institution and the very real care of those artists and craftsmen to whom you have entrusted your education.

Whenever I think back to my first year of study at Juilliard, I am appalled at how little I was able to take advantage of it. I passed a good entrance examination, and I was assigned to all the right classes. I did my work

Note: This article is taken from the speech delivered by Assistant Dean Prausnitz for the opening of the 1957-58 academic year.

well, and I was comparatively little trouble to my teachers. The school and all its resources were at my disposal, but I was so afraid of being found out as perhaps not quite as unique as I wanted everyone to think, that I talked to no one, knew nobody, never had a meal in the cafeteria nor attended a single school concert except the one in which I performed. For all I really learned that year, I might have read a few books and taken private lessons.

Conversely, my last year preceding graduation was a very difficult one, and yet I remember it as one of the most productive periods in my life. I was by this time an assistant teacher in ensemble classes; I had a largish class of private students scattered all over the city; I was busy preparing for competitions and trying to organize and reorganize my own schedule of classes and study so that it would not interfere too seriously with any of these activities, or with my rather involved social life. But at least I was being myself, with all my limitations, immaturities, enthusiasms and all the honest effort of which I was capable. I had learned a most important lesson: I had discovered the adventure of participation. I had learned that my experience in the musical society of which I was a part depended on my functioning in this community and also on my own attitude toward my colleagues. But until I had learned this lesson, I was a most unhappy student.

There may be such students here now, students with similar problems. You will recognize them from this description, or maybe you will recognize yourself in part of it. This student is too shy to make friends for fear of not being accepted; this student judges his colleagues by their weaknesses because he fears comparison with their strengths. This student has a terrible and desperately lonely time, because he craves recognition for something he does not attempt to demonstrate or to share—the existence of which he feels threatened by the indifference of his fellows and the reality of which he doubts in his most quiet hours in very real torments of frustration and bitterness.

How little is actual failure to be feared by comparison! How unimportant is the periodic discovery that one's best is not yet good enough, once the technique of overcoming a failure has been discovered and practised, a technique which is as indispensable for a

performer or a teacher as are the skills of arpeggios and scales in thirds. Only in free exchange and constant participation can this confidence be found, and your school days are the time to acquire it. Here you live in a society in which your own success is everyone's chief concern. Here is the place and now the time to try, to take chances—not foolishly, but backed by all you have and all you are—and to discover who and what and how much you really are by forgetting to worry about it for a while, and by giving yourselves the opportunity of functioning in a group of friends, colleagues and teachers whose interests and experience complement yours to a wonderful degree. I tell you: fifteen years from now your failures at Juilliard will probably have been expiated; but your success of making the most of all that was offered to you will determine, in your eyes, the ultimate benefit of this period of study and preparation.

But there is another kind of participation, one which has nothing to do with the number of string quartets in which you perform, or the years during which you have sung in the chorus. It is hard to describe and even harder to maintain. *It is your own participation in what you are doing.* There is a beautiful story by Rabindranath Tagore which goes like this:

Once upon a time a fool wandered across the earth in quest of the Philosophers Stone, which could turn base metal into gold; years upon single-minded years he spent in patient fingering of gravel by shores which his down-cast eyes did not see.

One day a small boy asked him: "Where did you get that golden chain around your waist?"

The fool started, suddenly awake, staring in a rapidly increasing agony of realization; some time, somewhere his hands must have passed a stone against his iron belt, a stone among untold thousands tested in the weary gesture of long habit — and discarded. He turned slowly to begin again the search for his lost treasure, wearing a rut in his own tracks.

Every once in a while I check myself and my work. Have I become so engrossed in the techniques and habits of my work that I have lost my awareness of its objectives? Has the growing sense of practised habit dulled my perception of the achievement? And most important of all: have I become so "professional" that I no longer care in the simple and, if you like, naive eagerness which marked my first efforts? "What shall it profit a man

if he shall gain the whole world and lose own soul?"

In these words is a special truth for the artist, even a terrible truth. You will find it demonstrated a thousand-fold by so-called professionals who have sold their souls, their dreams, their yardstick of quality for a quick success and a show of false acclaim. There are many hours in our lives when the instrumentalist is alone in his practice room, the conductor with a new score and the composer in front of an empty page. These are the hours when you are again alone with music. And these are the sacred hours of your re-dedication. This is when your heart must be full and your will strong for that purpose which, in at least one moment of your lives, shone clear and pure in the realization of your vocation.

But why, it may be asked, should the artist take himself and his work quite so seriously? What makes him so different from the entertainer, whose role it is to provide a few hours of pleasant relaxation? Must the artist worship quality and his own creative integrity to an extent where it becomes an irritant to his contemporaries? Where is the importance of his mission and his work when we measure it against the vast statistics of our economy or the awful stresses of the military balance between East and West?

These are problems which, from personal experience, I know to be particularly troublesome in the early stages of one's life as an artist; these are problems which create doubt of the validity of one's efforts; and this doubt

continued on page 19

Juilliard Orchestra to Play in Brussels

The Juilliard Orchestra has been selected to represent the United States at the International Festival of Youth Orchestras, an event of the Brussels Universal and International Exhibition being held this year in Belgium. The selection, made by the Cultural Exchange Service of the United States State Department and the American National Theatre and Academy (ANTA), was announced to the Orchestra by President William Schuman following the Orchestra's concert of December 6.

The Festival will take place between the 12th and 20th of July and will include performances by a number of the youth orchestras representing nations participating in the Festival. On the final evening, an international orchestra made up of musicians from all of the orchestras will perform under the baton of Hermann Scherchen. During the week following the Festival, the Orchestra will present five concerts in the American National Theatre of the Exposition, and negotiations are now under way for additional concerts elsewhere in Europe.

Jean Morel will conduct the Orchestra's concerts. Programs will include works from the standard and contemporary repertoire including, according to President Schuman, "serious American music."

Jean Morel conducting a concert of the Juilliard Orchestra.

photo by Impact



The Presidential Symphony of Turkey

by Robert Lawrence

It may seem incongruous that the typically Italian name of Donizetti has had so decisive an effect on the development of symphonic music in Turkey, but in the growth of a Western musical system on the Turkish scene, this name does loom large. In 1830, the Sultan of Turkey decided to organize a military and concert band for his palace in Constantinople. For this purpose, he imported one of the outstanding band leaders of the day, Giuseppe Donizetti, brother of the famous composer. This was the beginning of Turkey's Presidential Symphony.

According to accounts available in the Turkish archives, Giuseppe Donizetti accomplished wonders with the new band. Before long, he added strings and the ensemble became the palace orchestra, playing private opera performances as well as concerts. Following Donizetti came other Italian conductors, and then native Turks who had mastered the musical traditions. All of them held the title of "Pasha," a rank reserved for high officials of the realm.

The orchestra gained ultimately in precision and polish to the point where a tour of Germany was undertaken in the first years of this century. When the last of the Sultans

was deposed in 1923, all of the old palace institutions were dissolved except the royal orchestra. It was taken by Kemal Atatürk to the country's new capital, Ankara, and there transformed into the Presidential Philharmonic.

Fresh wonders were worked with this ensemble by the arrival in Turkey, during the mid-1930's, of a great many first-class musicians who were either refugees or voluntary exiles from Nazi Germany. Paul Hindemith helped establish the National Conservatory at Ankara; the famous stage director, Carl Ebert, was responsible for the formation of the State Opera. Several noted guest conductors brought new ideas of precision and repertoire to the Presidential Philharmonic. A large permanent symphonic library was acquired; completely Western techniques of rehearsing and of concert performance were integrated into Turkish musical life.

Today, the company of the State Opera is heard in its own beautiful theater. The Presidential Symphony (its name was changed only this year from Philharmonic) uses the opera house for weekly concerts but hopes, before too long, to acquire a hall especially designed for its use. The present financial crisis in Turkey, whereby the government is obliged to keep as much of the country's currency as possible at home instead of spending

Alumnus Robert Lawrence is Conductor and Music Director of the Presidential Symphony.

it abroad, has resulted in grave problems for the orchestra. New instruments are badly needed, and the way has not yet been opened for musical transactions involving foreign purchases. The same limitation holds up the acquisition of new scores and parts for the orchestral library. If these difficulties are solved at a governmental level, the future of Turkey's Presidential Symphony can readily be assured.

It is a startling thing in Ankara, a city of no more than half a million people, to find not one but two good orchestras: the symphony and the opera ensembles. The quality of most of the musicians is high and, in some cases, outstanding. Many of them have studied in European conservatories. Others have profited by the excellent instruction now being offered by the National Conservatory at Ankara or the Municipal Conservatory in Istanbul. International standards prevail in both these schools.

The development of talent, indeed, is one of the fields in which the Turkish government ranks among the most enlightened. When a young person of unusual musical promise is discovered, the state supports not only the aspiring performer but his or her parents as well. Under family guidance, the young musician is sent abroad to study with the finest teachers, an adequate stipend being provided for a number of years so that the talent is not hurried or forced. Idil Biret, piano and composition prodigy, Suna Kan and Ayla Erduran, distinguished woman violinists, are notable examples of state-subsidized careers.

Audiences for fine symphonic music are constantly growing in Turkey. The Conservatory Orchestra of Istanbul, the Municipal Orchestra of Izmir serve more than capably the artistic needs of these two great cities. In Ankara, the Presidential Symphony not only plays its series at the Opera House, but also gives free concerts at the Faculty of Arts and Letters in the University for an enormous audience of music lovers. In addition, it offers a third series of semi-monthly concerts, with a specially invited audience in attendance, for Radio Ankara, broadcast to the entire country.

The members of the Presidential Symphony are, of course, government employees, eligible for a pension after a certain number of years in service. Inevitably under this system, some dead wood may be found, a certain number of chair-warmers who have been playing for the past thirty years and are



Robert Lawrence

now awaiting their release from active duty. These, however, form a dramatic minimum. Practically every player in the group is not only musically alert but intellectually curious, eager for contacts with new currents from various parts of the world.

From the creative standpoint, Turkish symphonic music is richly promising. Among the composers now in their middle years are Adnan Saygun, whose works have won international recognition, Ulvi Cemal Erkin, Ferid Alnar and Cemal Recid Rey. The younger generation includes Nevit Kodalli, perhaps the country's outstanding potential, with a successful opera, *Van Gogh*, already to his credit; Bulent Arel, given to dodecaphonic techniques; and Ilhan Usmanbas, now in the United States on a grant from the Rockefeller Foundation. As may be expected, the older generation leans toward a coloristic exploitation of folk material, while the younger men are strictly international in their viewpoint.

In the midst of all this activity, a feeling of enormous national promise is being generated, the will and ability to forge an important musical life. It is a privilege for an outsider to take part in this development, together with unstintingly cooperative Turkish musicians.



John Buttrick, piano student of Beveridge Webster, who holds the Alumni Scholarship for 1957-58.

RCA Electronic Music Synthesizer Demonstrated

On Tuesday, December 10, a special afternoon and evening program demonstrating the work of the RCA Electronic Synthesizer was held at the School. The program was sponsored by Juilliard, Columbia University Music Department and Teachers College Science and Music Departments. At the afternoon meeting, Dr. Harry F. Olson, Director of RCA's Acoustical and Electromechanical Laboratory in Princeton, presented, through tape recordings, examples of the musical applications and capabilities of the Synthesizer. He was introduced by Professor Otto Luening of Columbia University who discussed the historical background of the Synthesizer and the experimentation in the use of electronic sound for musical purposes. In the evening, a panel discussion investigated the implications for music of recent developments in electronics and acoustics represented by the Synthesizer. Jacques Barzun served as moderator for the panel which included William Bergsma and Sergius Kagen of Juilliard and Vladimir Usachevsky and Otto Luening of Columbia. Examples of composed electronic music were played during the discussion.

Juilliard Dance Theater Plans Programs

Tentative plans for the Juilliard Dance Theater performances on April 11 and 12, at the School, include a revival of Doris Humphrey's *Partita*, set to Bach's *Partita* in G major, and premières of three new works: Donald McKayle's choreography to Bloch's *Four Episodes for Piano, Winds and Strings*; José Limón's interpretation of Kodaly's *Missa Brevis*; and Anna Sokolow's choreography for a new work by Teo Macero (Juilliard 1951).

Juilliard Alumni Play of Daniel

The Play of Daniel, the work of the students of the Cathedral of Beauvais who performed it annually between 1150 and 1250 at the New Year, received its first performances since the Middle Ages during January and early February at The Cloisters and Riverside Church, New York. Presented by the New York Pro Musica, under the direction of Noah Greenberg, the musical text and explanatory notes were prepared by Rembert Weakland, O.S.B. (1953), who worked from a thirteenth century manuscript. Participating in the performances were Russell Oberlin (1951), Silas Alan Baker (1956) and Martha Blackman (1955).

Rev. Weakland's program notes explain that the play "was based on familiar episodes from the Book of Daniel in the Vulgate and intended to appeal to a popular audience . . . The play was composed at a time when the subtleties of music, text and symbol had reached their peak in liturgical drama, and the dramatic aspect was then becoming independent of the liturgical content, asserting itself as a unity of its own. This play marks a turning point, and shows great dramatic advance in its delineation of character and its expressivity . . .

"The Play of Daniel was a great favorite, with a highly successful mixture of pagan and religious elements. It provides many occasions for the splendor and display of one of the popular new devices of the time, the *conductus*, or courtly procession . . . But it is the music itself that ensured the play's popularity, and in the tunefulness of its melodies and piquancy of its rhythms we come perhaps as close as we ever shall to medieval 'folk song.'"

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 was guest composer in Nashville (Tenn.) at the George Peabody College for Teachers, in February, and will appear at the Composers' Forum at the University of Alabama in April.

1908: CARL TOLLEFSEN celebrates this year his fiftieth anniversary as an alumnus. He is now completing his forty-fifth consecutive year as director of the Brooklyn Chamber Music Society, which he founded. In addition to his musical activities, he has been active as a collector, and owns an unusual group of manuscripts and autographs and a large collection of rare musical instruments.

1922: The Kroll String Quartet will perform Easley Blackwood's Quartet No. 1 at their April 2 concert at the New York YMHA. WILLIAM KROLL is first violinist of the group.

1925: ANDRE KOSTELANETZ conducted the New York Philharmonic in New York premières of Villa-Lobos' *Memories of Youth* and Harold Arlen's *Blues Opera* on November 2. On November 30, LEONID HAMBRO (1942) appeared with him as soloist in the Gershwin Piano Concerto. Associated Music Publishers have issued DAISY ELNA SHERMAN's suite, *For an Oriental Bazaar*, in its American Recorder Society Series. She is on the faculties of the Boston University College of Fine Arts, the Boston Arts Foundation and the Brookline Music School, and is the founder of the Boston chapter of the American Recorder Society.

1930: LOUIS RIEMER is teaching string instruments at William Jewell College (Liberty, Mo.). He has been an active recitalist in the area.

1931: ANTONIO LORA's Concerto for Piano and Orchestra has been released on CRI disc 113. He is now in his third consecutive year as president of the Composers Group of New York, which sponsors a series of Carnegie Recital Hall programs each season, each of which features the appearance of a prominent American composer whose works are included on the program. He is also preparing three Sunday Afternoon Opera Concerts, presented under the auspices of Community Opera, Inc. The February 9 program was devoted to excerpts from American operas, with the composers taking part in the program, and was broadcast on WNYC's American Music Festival. His wife, the former EDNA WEESE (1933), is on the voice faculty of the Brooklyn School of Music. 1934: *Planning and Producing a Musical Show*, by LEHMAN ENGEL, has been published by Crown Publishers. BERNARD KIRSCHBAUM has organized the Professional Music Students Association of New York. The group hopes to establish a headquarters in New York which will include living and practice accommodations for music students, a recital hall and a vocational guidance office. An initial prospectus states: "The association will afford members opportunities for trying out audition programs and to re-

ceive constructive criticism if desired; it will have a loan fund for emergency needs; it will be a contact center where students may meet fellow students and come to feel at home in New York City; and it will provide performing facilities where hearings can be held by those interested in helping the young student artist." The association hopes to receive a foundation grant to help in establishing its program. Its sponsors include the National Federation of Music Clubs and the National Guild of Piano Teachers.

1936: On November 8, a 71st Birthday Anniversary Concert was presented in Carl Fischer Hall in honor of CARL R. DITON.

1938: The New York Philharmonic, under Leonard Bernstein, performed ALEXEI HAIEFF's "Amusements," from *Ballet in E* and TEO MACERO's (1951) *Fusion* on Sunday, January 12. Boosey and Hawkes have recently acquired ELIE SIEGMEISTER's Symphony No. 3.

1939: Dr. HARRY R. WILSON, of Teachers College, Columbia University, is taking his sabbatical leave this year and is making a trip around the world. He will fulfill concert engagements in Bombay, Tokyo and Honolulu.

1941: *The Union*, a collection of essays, photographs and music of the North from the Civil War, assembled by RICHARD BALES, has been released by Columbia Records. It is designed as a companion piece to *The Confederacy*, also compiled by Mr. Bales, who is the conductor of the National Gallery Orchestra in Washington. The Chattanooga Symphony, JULIUS HEGYI, conductor, is presenting a series of three chamber music concerts featuring works of Mozart, Beethoven and contemporary composers. The series, entitled "Music in the Round," is being given in the Hunter Art Gallery in Chattanooga, and features Mr. Hegyi as violinist. The Symphony is celebrating its twenty-fifth anniversary this season.

1942: During the ten-day Festival of American Music in Brussels last fall, the Belgian National Radio sponsored two concerts which included NORMAN DELLO JOIO's *Music for Clarinet and Orchestra* and WALLINGFORD RIEGGER's (1907) *Variations* for piano and orchestra. Works by HOWARD HANSON (1915) and JULIA PERRY (1951) were also included on Festival programs. GEORGE BYRD (1948) conducted one of the programs. Included in the first program was Samuel Barber's *Prayers of Kierkegaard*, with SYLVIA CARLISLE ALCH (1948) and MARION ALCH (1948) as soloists. The

second concert included ALEXEI HAIEFF's (1938) Piano Concerto. On February 9, NORMAN DELLO JOIO appeared on the CBS-TV program "The Seven Lively Arts" in a dramatization of his career as a composer. Carl Fischer has published his *Symphonic Suite, Air Power and Meditations on Ecclesiastes*. EDDY MANSON has recently completed a score for the new Morris Engel movie, *Weddings and Babies*. His *the Fi is Hi* has been released by RCA Victor (LP-VIK). His arrangements for this recording include, in addition to standard band instruments, a wind machine, hip bells, Chinese chromatic bells, an Indian rice drum and a section of five harmonica virtuosi. His *Fugue for Woodwinds* has been issued by Associated Music Publishers. He was recently elected president of the American Society of Music Arrangers.

1943: ESTHER WILLIAMSON BALLOU's Piano Sonata and Trio were included in the first concert of the Composers' Forum, sponsored by the New York Public Library and Columbia University. ARTHUR GOLD and ROBERT FIZDALE gave the New York premiere of Mendelssohn's Concerto for Two Pianos with the New York Philharmonic, Dimitri Mitropoulos conducting, on February 27. ROBERT ZELLER appeared as guest conductor of the Dallas Symphony Orchestra on January 20.

1944: WILL GAY BOTTJE, flutist, has been appointed to the faculty of the Southern Illinois University School of Fine Arts.

1945: KATRINA MUNN, organist of the Congregational Church in Bradford, Vt., was organist for the Choir Festival of the American Guild of Organists, Vermont Chapter, held October 20, at Dartmouth College.

1946: ABRAHAM MARCUS is playing percussion with the Metropolitan Opera House Orchestra. ROBERT WARD was guest composer at the October 2 program of the Composers Group of New York, held in Carnegie Recital Hall. Five of his songs were performed by ROSEMARIE RADMAN (1956), soprano, and EMANUEL BALABAN (faculty), pianist. His *That Wondrous Night of Christmas Eve*, a setting of his own text for SATB a cappella chorus, has been published by Galaxy Music Corporation.

1947: JULIAN MENKEN's *Anthology of Symphonic and Operatic Excerpts for Bass Trombone* has been published in two volumes by Carl Fischer.

1948: MARION and SYLVIA CARLISLE ALCH are now in their third year as mem-

bers of the Aachen (Germany) Opera. WALLACE KOTTER is presently Director of Special Projects for the Hospitalized Veterans Service of the Musicians Emergency Fund. His article, "New Horizons for Music Therapy," describing the work of the organization, appeared in the August issue of the *Musical Courier*. ROBERT PACE gave a course entitled "Integrating Private and Class Piano Instruction" at the Griffith Music Foundation in Newark, N. J., last fall. JAMES PELLERITE has been appointed instructor of flute at the University of Indiana in Bloomington. The Tichman Trio gave the first New York performance of Karl-Birger Blomdahl's Trio on February 17, in Carnegie Recital Hall. HERBERT TICHMAN is the clarinetist of the group. ZVI ZEITLIN, violinist, is one of the recipients of the 1957 America-Israel Music Awards. 1949: JOAN ROTHMAN BRILL, pianist, has been active in Long Island concert life. She recently performed *Four Preludes*, by Ilhan Usmanbas, for a "Music in Our Time" program at the New York YMHA. EDITH EISLER, violinist, and BETTY HIRSCHBERG ROSENBLUM (1956), pianist, representing the Turtle Bay Music School, presented a recital on January 26, at the Museum of the City of New York. At the November 16 concert of the New York Chamber Soloists, MARTIN ORENSTEIN appeared as soloist in the Mozart Flute Quartet, K. 285, MELVIN KAPLAN (1951, now faculty) served as oboist in the Hindemith *Drei Serenaden*, Opus 35, and MARGARET HILLIS conducted Stravinsky's *Pribooutki*, four satiric songs for soprano and eight instruments. BLAKE STERN, assistant professor of music at the Yale School of Music, is appearing this season with the Boston Symphony Orchestra and also with the New York Chamber Soloists, under MARGARET HILLIS.

1950: HAROLD FARBERMAN is a percussionist with the Boston Symphony.

1951: RUSSELL OBERLIN appears as a soloist in *Children's Songs of Shakespeare's Time* on Counterpoint disc CPT-540. HALL OVERTON's *Fantasy for Brass, Piano and Percussion* was given its world premiere by the New York Brass Quintet and the New York Percussion Trio in Carnegie Recital Hall, on December 3. The "Music in Our Time" series, held at the New York YMHA under the direction of Max Pollikoff, includes compositions by HALL OVERTON, MARGA RICHTER, CHARLES JONES (1939, now faculty), TEO MACERO, VINCENT PERSI-

CHETTI (faculty), LOUIS CALABRO (1953), HUGH AITKEN (faculty), and WALLINGFORD RIEGGERR (1907). Performers include CHARLES McCracken, 'cellist; JOSEPH LIEBLING (1953), choral conductor; MELVIN KAPLAN (now faculty), oboist; MARTIN ORENSTEIN (1949), flutist; ROBERT NAGEL (1949), trumpet; JULIUS BAKER (faculty), flutist; EMANUEL VARDI (1938), violist; and JEAN (1950, now faculty) and KENNETH WENTWORTH (1953), LALAN PARROTT (1957) and HERBERT ROGERS (1956), pianists. Musicians who are scheduled to perform at the American Pavilion Theater at the Brussels Worlds Fair this year include LEONTYNE PRICE, soprano; ROSALYN TURECK (1935) and JOHN BROWNING (1956), pianists; and BERL SENOFISKY (1948), violinist. MARGA RICHTER's Concerto for Piano and Violas, 'Cellos and Basses, with WILLIAM MASSELOS (1942) as soloist, has been released on M-G-M disc E-3547. 1952: At her January 20 Town Hall recital, JOYCE FLISSLER, violinist, played the first performance of M. Camargo Guarnieri's Sonata No. 3. Donizetti's *Anna Bolena*, presented at Town Hall in a concert version on October 8, by the American Opera Society, was under the direction of ARNOLD GAMSON. The title role was sung by GLORIA DAVY and the chorus directed by MARGARET HILLIS (1949). ARTHUR PRESS is a percussionist with the Boston Symphony. PAUL VERMEL has been selected to participate in a Conductors' Conference to be held March 27-April 5, in Pittsburgh, under the auspices of the Pittsburgh Symphony Orchestra, William Steinberg, conductor. The conference, organized by the American Symphony Orchestra League, will include private coaching sessions, attendance at rehearsals and concerts of the orchestra, and will conclude with two public concerts conducted by the participants.

1953: ELYAKUM SHAPIRA is the new conductor of the Los Angeles Doctors Symphony Orchestra. In writing to inform us of his appointment, one of the orchestra's members says: "As an amateur group the Los Angeles Doctors Symphony Orchestra is equal to any in Southern California since the arrival of the new conductor." The group numbers eighty doctors.

1954: GEORGE BENNETTE, pianist, played recitals for the W. C. Handy Foundation in Mount Vernon, N.Y., on December 20, and in

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Juilliard School of Music

Public Concerts, October 1957 - February 1958

October 25:

Piano Fantasy (1955-57) Aaron Copland
William Masselos, piano
(World Première)

November 8:

THE JUILLIARD ORCHESTRA AND CHORUS

Frederick Prausnitz, conductor
"The Star-Faced One," for Male
Chorus and Orchestra (Balmont)
Igor Stravinsky
"Apparebit repentina dies," for
Mixed Chorus and Brass Choir
(Anon. Latin poem, before 700)
Paul Hindemith

Psalm Fragment, for Speaker,
Mixed Chorus and Orchestra,
Op. Posth. (Schoenberg)
Arnold Schoenberg
(First New York Performance)

Hans Heinz, speaker
Chorale-Preludes by Brahms
Transcribed for Orchestra
Virgil Thomson

Concerto No. 5 in E-flat Major
("Emperor"), for Piano and
Orchestra, Op. 73
Ludwig van Beethoven
Howard Aibel, piano

November 22, 23:

THE JUILLIARD OPERA THEATER

Frederic Cohen, director
"The Sweet Bye and Bye"
music by Jack Beeson
libretto by Kenward Elmslie
Musical direction Frederic Waldman
Settings David Hays
Costume Design Leo van Witsen
(Première Performances)

December 6:

THE JUILLIARD ORCHESTRA

Jean Morel, conductor
"Pacific 231," Mouvement Symphonique
Arthur Honegger
Concerto for Violin and Orchestra,
Op. 14 Samuel Barber
Uri Pianka, violin
Symphony in B-flat Major, Op. 20
Ernest Chausson

December 13:

A CONCERT OF CHAMBER MUSIC
String Quartet in F Major, K. 590
Wolfgang Amadeus Mozart
Allan Schiller, violin
Uri Pianka, violin
George Mester, viola
Guillermo Helguera, 'cello
Sinfonietta, Op. 1 Benjamin Britten
Members of the Juilliard Orchestra
Albert Fine, conductor
Theme with Four Variations
("The Four Temperaments")
Paul Hindemith
Members of the Juilliard Orchestra
Michel Block, piano
George Mester, conductor

January 10:

BETTY LOEB MEMORIAL CONCERT
Juilliard String Quartet
String Quartet in D Major,
Op. 24, No. 5 Luigi Boccherini
String Quartet No. III William Schuman
"Chansons Médécasses" Maurice Ravel
Regina Sarfaty, mezzo-soprano
Julius Baker, flute
Bernard Greenhouse, 'cello
David Stimer, piano
String Quartet in B-flat Major,
Op. 67 Johannes Brahms

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FACULTY ACTIVITIES

HUGH AITKEN is preparing a survey of recent piano teaching material for the March issue of *Notes*. His *Seven Piano Pieces* were premiered on January 12, at Wesleyan University (Middletown, Conn.) by WARREN MULTER (1947). He is completing a Quintet for Oboe and Strings, written at the request of MELVIN KAPLAN.

MITCHELL ANDREWS gave the first performance anywhere of Cecil Bentz's Sonata for Piano on October 3, at Carnegie Recital Hall. On November 19, he gave the first complete performance of Charles Haubiel's *Solari*, for piano, at the Kosciuszko Foundation in New York. He is touring this season with CARROLL GLENN (1941), violinist, and has recorded piano solo parts in Martin's *Petite Symphonie Concertante* and Bartók's *Music for Strings, Percussion and Celeste*, under Leopold Stokowski, for Capitol Records.

The concert programs which celebrated the opening of the Kongresshalle, in Berlin, last September, included JULIUS BAKER's performance of Virgil Thomson's Concerto for Flute, Strings, Harp and Percussion, MARTHA GRAHAM's *Judith*, danced to WILLIAM SCHUMAN's score and PETER MENNIN's String Quartet, played by the JUILLIARD STRING QUARTET.

SAMUEL BARON's article, "The Flute Music of J. S. Bach" appears in the November issue of *Woodwind World*. He gave the first U.S. performance of Pierre Boulez's *Sonatine*

on January 7, at the Rothschild Foundation, in New York, and performed Ezra Laderman's Sonata on December 22, at Hunter College. On November 30, he appeared at the Composers Forum held at McMillin Theatre, Columbia University, playing Keith Robinson's *Poem*, for unaccompanied flute.

LESLIE BENNETT directed the Community Trust-Fresh Air Chorus in a program of Christmas carols this year at Pennsylvania Station in New York.

Carl Fischer has published WILLIAM BERGSMAN's *The Fortunate Islands*, for string orchestra; String Quartet No. 3; and *Tangents*, for piano.

MAURO CALAMANDREI has written a series of special articles on American life for the weekly, *L'Espresso* (Rome), among them a study in four parts of "Crime in the U.S." He has also written an introductory essay to the Italian edition of Frederick Jackson Turner's *The Frontier in American History*. He has been appointed co-editor of a series of historical studies on American history to be published by *Il Mulino* (Bologna, Italy) in cooperation with the United States Information Service and the Committee on American Civilization of Harvard University.

JAMES CHAMBERS *Plays the French Horn* has been released as a Grand Award Record on Artist Series AAS-704.

ARTHUR CHRISTMANN gave a lecture on "Rebound Staccato," a system of double

staccato for clarinet developed by him, on January 25, for the Eastern Division of the College Band Directors' National Association. His article, "Toward a Fuller Use of the A-Clarinet," appears in the December issue of *Woodwind World* magazine. Associated Music Publishers will issue his band arrangements of two Brahms *Chorale Preludes* for Organ.

HELEN CONSTAS' article, "Max Weber's Two Conceptions of Bureaucracy," appeared in the January issue of *The American Journal of Sociology* of the University of Chicago. Last August she delivered a paper on "Bureaucratic Societies—Old and New" before the annual meeting of the American Sociological Society in Washington, D.C.

RUTH FREEMAN's article, "Notes on Breath Control," appeared in the December issue of *Woodwind World*. On December 10, her Concert Ensemble, of which ARDYTH WALKER ALTON (1945) is 'cellist, performed at Union College in Schenectady, N. Y.

MARION SZEKELY-FRESCHL conducted a master class in voice in Reading, Pa., last October, at the convention of the Pennsylvania Music Teachers' Association.

JOSEPH and LILLIAN (1924) FUCHS appeared as soloists in Mozart's *Sinfonia Concertante*, K. 364, with the New York Philharmonic under Raphael Kubelik, on February 20, 21 and 23.

VITTORIO GIANNINI's Symphony No. 2 was performed by the New York Philharmonic under Franco Auteri, on February 22.

During November, December and January, ANNE HULL gave a course of lectures for teachers on "Exploring Contemporary Literature for the Young Piano Student" at the Griffith Foundation in Newark, N. J.

CHARLES JONES' Sonata for Violin and Piano was given its first performance on February 16, on the New York YMHA series "Music in Our Time" by Max Pollikoff, violinist, for whom the work was written, and Douglas Nordli, pianist. On January 12, Leon Temerson and David Kates gave the first performance of his *Duo for Violin and Viola*, at a concert of the New York Chamber Ensemble. On the same day, his *Toccata for Piano*, played by JAMES JOHNSON (student), and *Three Songs* to texts of Alexander Pope, performed by JANICE RUETZ (1954), and JAMES JOHNSON, piano, were performed at the Composers Showcase in New York. The first Canadian performance of his Symphony, premiered last summer in

Aspen, was given in Toronto on October 20, by the C.B.C. Symphony under Geoffrey Waddington. Dartmouth College has commissioned him to write a work for small orchestra for the Dartmouth Music Festival in April.

The JUILLIARD STRING QUARTET, with Edna Phillips, harp, gave the première of Peggy Glanville-Hicks' *Concertino Antico* at the Library of Congress on January 17. Their recordings of Haydn's Quartet in C, Opus 74, No. 1, and Quartet in G, Opus 77, No. 1 have been released on RCA Victor disc LM-2168. Victor has also released their recordings of Mozart's Quartet in G, K. 387 and Quartet in C, K. 465, on LM-2167.

CECILY LAMBERT's *Sinfonietta for Band*, commissioned by the Montclair (N.J.) State Teachers College, was performed there on January 24, under Ward Moore.

PEARL LANG choreographed the Chanukah Festival, held in December in Convention Hall in Philadelphia and Madison Square Garden in New York. Her company of twenty-four danced to scores by Hovhanness and Copland, performed by the Philadelphia Orchestra and the New York Philharmonic. On November 14, she appeared on Canadian TV with a company of thirteen in a full-stage version of her *Rites*, set to the Fourth and Fifth Quartets of Bartók.

JOSE LIMON and his Dance Company toured Europe this fall under the President's Special International Program for Cultural Presentations. Included in the Company were BETTY JONES, RUTH CURRIER and LUCY VENABLE; members of the Juilliard Dance Theater who toured with him were Harlan McCallum, Chester Wolenski and Vol Quitzow. (Editor's note: an article by Mr. Limón describing the tour will appear in the Spring issue.)

NORMAN LLOYD's *Three Pieces*, for violin and piano, have been issued by Associated Music Publishers. Simon and Schuster have published his piano arrangements for *Songs We Sing from Rodgers and Hammerstein* and *Favorite Christmas Carols*. His *Le Malinche* and *Lament* were included in the programs of the José Limón Company tour this fall. On November 23, he gave a lecture on "Music and Dance" for the Washington (D.C.) Dance Council.

ARTHUR LORA has recently returned from a joint recital tour of the Near, Middle and Far East with Edward Vito, harpist. The tour was part of President Eisenhower's Cultural Exchange Program under the

auspices of ANTA. In addition to their flute and harp recitals, they appeared several times with orchestra in performances of Mozart's Concert in C, for flute and harp. Included on their program were several contemporary works, among them VINCENT PERSICHETTI's *Serenade No. 10* for flute and harp.

ANDREW McKINLEY sang the role of King Kaspar in the annual Christmas performance of Menotti's *Amahl and the Night Visitors* on NBC-TV. On December 31, he appeared as a soloist under Thor Johnson with the Kansas City Symphony at the University of Kansas in a new oratorio, commissioned by the Methodist Youth Movement, by Cecil Effinger.

MADELEINE MARSHALL is continuing this season her lectures on diction under the auspices of chapters of the American Guild of Organists. Among her other public appearances this season is one as pianist for the recital of Agna Enters, mime, at the New York YMHA, on January 26.

A series of four articles on contemporary jazz pianists, by JOHN MEHEGAN, is appearing in *Downbeat* magazine. His record, *How I Play Jazz Piano*, is available on Savoy disc MG 12076. He has been appointed jazz critic to the New York *Herald-Tribune*, and is a regular contributor to the *Saturday Review*.

Carl Fischer has published PETER MENNIN's Symphony No. 6 and *Concertato "Moby Dick."* Franco Autori will conduct the New York Philharmonic in the New York premiere of the *Concertato* on March 29.

MARGARET PARDEE appeared on February 16, at the National Gallery in Washington, in a violin-violon duo recital. This was followed by a tour of North Carolina and Alabama. During February and March she is participating in a series of three string quartet programs at the Rye (N.Y.) Public Library.

VINCENT PERSICHETTI's *Symphony for Band*, *Vocalise* for cello and piano, *Seek the Highest* (SAB chorus) and *Fourth Symphony* have been published by Elkan-Vogel. This year he has appeared as guest composer at the Universities of Illinois, Washington and Virginia.

SOLLIE H. POSINSKY's article, "Instincts, Culture and Science," appears in the January issue of the *Psychoanalytic Quarterly*. He was recently elected a Fellow of the American Association for the Advancement of Science.

JOSEF RAIEFF appeared at the opening program of the "New Music Concerts" on October 9, in Carl Fischer Hall, as the soloist in Janáček's *Capriccio for Piano and Wind Instruments*, under Eric Simon, conductor. He is scheduled to appear at the Mannes School in March as soloist in Hindemith's *Concerto for Piano, Two Harps and Brass Instruments*, again under Eric Simon.

DONALD READ led the United Nations Singers in two CBS-TV appearances on December 22. The group performed Christmas carols on the program "UN in Action," and again on the Steve Allen show.

FRITZ RIKKO, conductor of the Collegium Musicum, will be the director of the Washington Square (N.Y.C.) outdoor concert series in August. He will once again open the series, conducting the Collegium Musicum on August 4, and will conduct the group again for the closing concert.

MYOR ROSEN has been commissioned to compose, arrange and perform the flute and harp scores for a series of ten educational TV programs on Greek mythology called "Arts and the Gods," sponsored by NBC and emanating from the Metropolitan Museum of Art. These have been scheduled as weekly Sunday broadcasts on NBC-TV, beginning February 9.

REGINA RUBINOFF and ROSETTA GOODKIND have opened the Five Towns Music Studio in Woodmere, Long Island, where they are teaching and directing instruction in piano and theory.

STUART SANKEY gave the first performance of ALAN DANIELS' (1952) *Three Dialogues* for double-bass and piano, on January 7, at the Rothschild Foundation in New York. He performs in the Schubert "Trout" Quintet, recorded by the Festival Quartet on RCA Victor disc LM-2147.

The New York Philharmonic, under Leonard Bernstein, will play WILLIAM SCHUMAN's Symphony No 6, on April 16. The work will be repeated on the April 18 and 20 concerts. His *New England Triptych* is scheduled by ANDRE KOSTELANETZ (1925) for performance by the Philharmonic on March 15. Since its premiere a year ago, the *Triptych* has been performed by over fifty orchestras in this country and abroad. RICHARD FRANKO GOLDMAN conducts the Goldman Band in a recording of his *Chester* on Decca disc DL 8633. On December 13, Mr. Schuman spoke at Macalester College in Minneapolis on "The Composer in America."

DAVIS SHUMAN gave the New York

première of Ernest Bloch's Symphony for Trombone and Orchestra with the Brooklyn Philharmonia, under Siegfried Landau, conductor, on December 7, at the Brooklyn Academy of Music. The work was composed especially for Mr. Shuman. On August 29, he participated in the world première of ROBERT STARER's *Dirge* for two trumpets and two trombones, at the Music Academy of the West. On November 30, he gave the first New York performance of Tibor Serly's Concerto for Trombone and Chamber Orchestra, at Columbia University's McMillin Theatre, the composer conducting. He has been appointed for the second summer to the faculty of the Music Academy of the West.

LUIGI SILVA gave the first performances of sixteen Boccherini Sonatas for Violoncello Solo and ten *Ricercari* for unaccompanied five-string violoncello at the Vacanze Musicali held August 18-September 17, in Venice, Italy. During August and September he also gave six lectures at the Conservatorio "Marcello" in Venice on "The Development of Violoncello Technique and Literature from 1680-1780."

WESLEY SONTAG's edition of Legrenzi's *Concerto Bernardi*, for two violins and orchestra, has been published by the Skidmore Music Company.

ROBERT STARER's *Lyric Piece* was premièred in Carnegie Hall on November 24, by ISIDOR LATEINER (1951), violinist, and Edith Grosz, pianist.

EDWARD STEUERMANN has recorded the complete piano works of Arnold Schoenberg on Columbia ML 5216. His *Three Choirs*, for chorus and small orchestra, will be given its first performance during April in Vienna, at a concert of the ISCM, under Michael Gielen. At the January 26 ISCM concert in Pittsburgh, he performed sonatas by Scriabin, Busoni and Berg, as well as Schoenberg's *Pierrot Lunaire* with an ensemble conducted by Arthur Winograd. He will be a faculty member and performer this summer at the second annual International Chamber Music Seminar and Festival in Zichron Ya'Akov, Israel.

On December 11, Willem van Otterloo conducted the Residentie-Orkest in BERNARD WAGENAAR's Third Symphony, in The Hague. The performance was repeated the next day in Leyden. During January, Guy Fraser Harrison conducted the Oklahoma City Symphony in his *Song of Mourning*. His *Concertino for Eight Instruments* will be performed under Eric Simon at the April 30

program of "New Music Concerts" in Carl Fischer Hall.

Rossini's *Petite Messe Solennelle*, under the direction of FREDERIC WALDMAN, was repeated this season by request on the January 4 program of "Music Forgotten and Remembered" at the Grace Rainey Rogers Auditorium of the Metropolitan Museum.

The Tenor, an opera in one act by HUGO WEISGALL, has been published in vocal score by Theodore Presser Company.

FREDERICK WILKINS, whose *The Flutist's Guide* has been published by D. & J. Artley, has made numerous appearances throughout the country as a flute clinician and soloist.

Alumni News, cont.

Stamford, Conn., on December 21. He is currently teaching at the Lighthouse in New York. KAREN KANNER and William Burdick premièred four new works in their program of contemporary ballets featuring their own separate companies on February 23, at the New York YMHA.

1955: JEANETTE ABDALLA is a member of the faculty of the Five Towns Music Studio in Woodmere, Long Island, where she is teaching piano and theory. YEHUDA GUTMAN, pianist, included two American premières in his January 29 Carnegie Hall recital: *Nofeya* and *Gadya*, by ROBERT STARER (faculty), and *Stratus*, by JULIAN WHITE (1957). ANGELICA LOZADA, soprano, made her Naumburg award debut in Town Hall on November 5. She was accompanied by CHARLES WADSWORTH (1951).

1956: GILBERT BREINES is a percussionist with the Chicago Symphony. CRAIL CONNER, soprano, appeared with baritone Martin Josman in two Carnegie Recital Hall programs, which included vocal music from the Renaissance to the contemporary. CHARLES WADSWORTH (1951) was the accompanist. RUTH MENSE, pianist, toured Europe this fall with Joseph Eger, French hornist, on her way home to Israel. Soloists with the York, Pa., Symphony Orchestra this season include MARGARET MOUL, soprano, and ZVI ZEITLIN (1948), violinist. The orchestra is conducted by ROBERT MANDELL (1957). NIELS OSTBYE, pianist, has been invited to appear in three recitals in June at the Grieg Festival in Bergen, Norway.

1957: PAUL BELLAM's Carnegie Recital Hall program on December 17, included the first American performance of Matyas Seiber's Sonata for Violin and 'Cello. He

was assisted in the performance by GERALD KAGAN (student), 'cellist. Pianist for the recital was HOWARD LEBOW. HERBERT CHATZKY appeared on December 15 as soloist in the Beethoven Piano Concerto No. 5, with the Bronx Symphony Orchestra, a project of the Bureau of Community Education. REGINA SARFATY, mezzo-soprano, presented her Naumburg debut recital in Town Hall on February 11.

Prausnitz, cont.

leads to resignation or compromise in the name of "good sense" or of being "realistic."

If I may suggest, not an answer, but perhaps a way of looking at the problem, it would be in the direction of the third aspect of what life, right here at Juilliard, can begin to mean to you: the privilege of service.

If you have seen the Sunday supplement of the *New York Times* of September 29th, you may have noticed two articles in the magazine section which are of particular interest here. The first consists of a number of excerpts drawn from no less than three recent speeches by the Communist Party secretary, Nikita Krushchev, on the role of the arts in Soviet Russia. I quote from this translation: "The party's decisions on ideological questions defined the major tasks and basic principles of the party's policy in the sphere of art and literature, and they retain their force at the present time. One of the major principles is that Soviet literature and art must be inseparably linked with the policy of the Communist party, which constitutes the vital foundation of the Soviet system."

On the same page, a most touching photograph pictures members of the Congress of Soviet Artists listening to the speech at the Kremlin. You see here faces of sensitivity and beauty; you see these men sitting like sad little boys upon their school benches; and you can only wonder how these colleagues to whom one's heart must go out in sympathy can bear to give reality to their creative dreams under the continued censorship of a ruthless and artistically irresponsible political force.

In another part of the magazine we find a double-page spread of paintings now on exhibit at the Museum of Modern Art. They are by a group of German artists who have the distinction in common that their work was banned by the Hitler régime. We are not concerned here with an evaluation of any or all of these works in terms of great art; nor are we concerned with the obvious evil of censorship of individual creative expression,

as much as with the curious question of why these mighty rulers were, and are, sufficiently afraid of works of art to resort to the full might of the police state to assure their suppression.

However, we artists do not deal in political slogans or persuasions; we have no secret knowledge of formulae which could alter the physical aspects of the earth; we are not organized in movements which could be used or manipulated in a fashion which might threaten a government maintained by force. Why must a dictatorship control the free expression of creative men as though theirs were the utterances of a bad conscience? As Carl Gustav Jung has written: "The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him . . . As an artist he is 'man' in a higher sense — he is 'collective man' — one who carries and shapes the unconscious, psychic life of mankind."

Could it be that this is the fundamental role of the artist in society? Then here is the responsibility which will one day, quite soon, devolve upon your shoulders. This is the responsibility of the composer, the creator, the spokesman. To the rest of us, the performers and the teachers, falls the task of maintaining the contact between the man who conceives the work and the many for whom it must serve as the manifestation of their own collective dream. This is perhaps the innermost mystery of our profession, the touchstone of truth which makes us dangerous to the unscrupulous usurper of dishonest power; this is our service.

And thus we have come full circle. We began with the personal pleasure we may take each year in renewing our true working relationship in the Juilliard family, and have arrived at the privilege of dedicating our service in the art to that which binds all members of our family of man in a common expression and appreciation of the best within each of us.

HAVE YOU PAID YOUR DUES?

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January 24:

THE JUILLIARD ORCHESTRA

Jean Morel, conductor

"Printemps," Suite Symphonique

Claude Debussy

"New England Triptych,"

Three Pieces for Orchestra after

William Billings

William Schuman

Symphonie Fantastique, Op. 14

Hector Berlioz

February 7:

A CONCERT OF CHAMBER MUSIC

Piano Quartet in C Minor, Op. 15

Gabriel Fauré

John Buttrick, piano

Wilfred Biel, violin

Allan Schiller, viola

Bruce Rogers, 'cello

Four Songs

Gustav Mahler

Eva Marie Wolff, soprano

Norman Johnson, piano

"Music for the Theatre"

Aaron Copland

Members of the Juilliard Orchestra

John Canarina, conductor

February 21:

THE JUILLIARD ORCHESTRA

Jean Morel, conductor

"Appalachian Spring"

Aaron Copland

Symphony No. 4

Walter Piston

Concerto No. 3 for Piano and Orchestra

Béla Bartók

Olegna Fuschi, piano

February 28:

JUILLIARD STRING QUARTET

Quartettsatz in C minor

Franz Schubert

Quartet in A Major, K. 464

Wolfgang Amadeus Mozart

Fantasia for String Trio

Irving Fine

Robert Koff, violin

Raphael Hillyer, viola

Claus Adam, 'cello

Quartet in E Minor, Op. 59, No. 2

Ludwig van Beethoven

IF YOU MOVE —

Don't forget to notify the Alumni Office
of your address

The Editor's Mailbox

Since you received your last copy of the *Alumni Supplement*, the Alumni office has been a busy place. First of all, our thanks to all of you who have sent in letters and information for the Alumni News section of the *Supplement*. We like hearing from you, and with the news you send in, the Alumni News section continues to grow, both in size and interest.

The Alumni Association sponsored a successful Open House day on February 21 (see page 4) and is now planning the annual dinner in honor of the graduates. The dinner, followed by a concert and a dance, will be held the last week in May, and we hope to see many of you then. John Buttrick, this year's Alumni scholar, will be one of the performers; we'll be sending you more news about this shortly in the mail.

You will also be receiving a ballot for the Alumni Council election. There are eight seats to be filled, for a two-year term. Your ballot lists sixteen candidates, with brief biographies of each, of whom you should vote for not more than eight.

We are pleased to report that the first application for an Alumni Chapter charter has been received. Our congratulations to the Atlanta group. Their application is now being processed, and they will soon be members of the first Juilliard Alumni Chapter. We hope to be hearing from other groups; if you are interested in starting a Chapter in your locality, write to the Alumni office and we will send you information on prospective members and suggestions for Chapter activities.

Visitors to the School

Recent visitors to the School have included Mr. Ataollah Khadem-Mysach, concertmaster of the Teheran (Iran) Orchestra; Dr. Victor Urbancic, Chief Conductor at the National Theatre of Iceland, in Reykjavik; Mr. Jon Thorarinnsson, organist and music teacher in the schools in Reykjavik; Mr. Jiri Tanci-Budek, oboist from Melbourne, Australia; Mr. Eshref Antikaci, Director of the Municipal Conservatory in Istanbul (Turkey); and Mr. Ilhan Usmanbas, composer and teacher in the Ankara (Turkey) Conservatory, who is spending the year in this country observing American music education.