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NOTICE

Beginning with the Fall isuue, *The Juilliard Review* will appear in a different format, consolidating the two sections of the magazine as now published. With this change of policy, greater emphasis will be placed on those sections of the magazine dealing with the activities of Juilliard alumni, faculty and students. Articles of general interest will, however, continue to appear in the magazine, and every effort will be made to offer our readers articles comparable in variety and quality to those published in *The Juilliard Review* during its first five years.

Technique and Inspiration

by P. Glanville-Hicks

It is customary to discuss the art of composing as though its entire process and product could be expounded in analytical discourse. Such elements as cannot be subjected to this process are considered somewhat esoteric—or at least as unproven, and therefore unreliable data.

Yet it is clear that in the arts the problem of content versus form precipitates us right into the heart of the battle of tangible and intangible forces, so that a dual concept must be faced from the outset.

It has been said of the composer that his materials lie in the territory of the physicist, his technique in the territory of the mathematician and his message in the category of the Prophet—since only time can establish its validity! Certainly the composer's span of awareness embraces two areas: the emerged level of the intellect wherein is cultivated the technical skill and mastery, and another submerged level from whence springs his inspiration, and where an instinctive rather than calculated choice appears to reign.

The whole is like an iceberg, whose submerged mass provides the stability supporting the emerged peaks. From the buried mass comes the eternal potency, while above the surface, like a long line of ancestors, are the forms and idiomatic patterns in all their geographic and historic variety in which this expressive volume

incarnates. It is a duality of spirit and body, and the quality of greatness in art has a lot to do with the degree of poise and balance with which these two halves relate to each other and act together.

The Spanish philosopher Madariaga has defined this duality in his book on character analysis, *Englishmen, Frenchmen and Spaniards,** as follows:

> In the work of the spirit, the subconscious provides the seed, while the conscious cultivates it and makes it fructify. From the subconscious comes the creative impulse. The conscious utilises it to make it yield its maximum efficiency: the one is creative, the other critical. In the conscious talent works; from the subconscious genius springs. Genius is not great talent, or talent small genius; these are two different types of the human spirit which may be distinguished in that talent is mostly conscious, methodical—while genius is above all subconscious, free from all method, fertile in matters of substance.

In eras such as our own where the arts are working their way through a phase of cataclysmic change, it is illuminating to re-assess from time to time the output of contemporary writers in terms of these two aspects: expressive content and technical syntax.

The composer of the present day has inherited as his point in time the end stage or final decadence of a huge cycle of musical evolution, the cycle of harmonic or vertical thinking which crystallised around the tempered scale.

The turn of the present century witnessed an apparent revolution in the materials and moods of music, whose tide carried away most of the certitudes in technical and esthetic procedure, leaving a chaos of new materials whose ordering is still a matter of controversy. Inherent though it was in the musical situation, the movement of the Twenties came as a shock, this very shock aspect later becoming a cult to haunt more serious and less spectacular purpose.

It was in a sense a twofold revolution, the harmonic aspect being a European one, the rhythmic aspect stemming largely from this continent and from the impact here of native music of the Americas, not the least of which was that specialised but impulsive Metropolitan folk art Jazz.

The harmonic aspect of the explosion erased the bases of form, for form in the classic sense of sonata and symphony was evolved

*New York, Oxford University Press, 1931.

around, and depended upon, the relationship of tonic and dominant points, of statement, development and return—a design built around keys as a Cathedral is built around arches. The advent of dissonance, total dissonance to a point where key feeling or tonic-dominant axes were obliterated, caused the collapse of this form in the valid sense.

The rhythmic aspect of the revolution restored to the Western musical loaf a yeast that had been missing—or at least underdeveloped for many hundred years—and the real potential of this element has yet to reshape the conventions of structural concept and orchestral layout before it can fully manifest itself.

What is our point today, and how did we get there? If one steps at random into the line of musical evolution in, say, Wagner's day, one sees the consonant textures that had crystallised around diatonicism being already pushed to the limits of aural credence by every kind of device; yet the mind, still focussed on past harmonic logic retained its anchorage in the origins of these progressions. Presently the ear, losing touch with the cause, began to notice the "effect," the surface texture, and re-focussed itself to realise the sounds apart from any contrapuntal justification.

Thus the dissonant continuums of Impressionism were born, as floating clusters of prismatic sound suspended by the tension inherent in chromaticism and cacaphony; these were arranged in bunches almost as it were "visually," like the dots and etched patches in a Klee drawing. The harmonic combinations were essentially arrived at "by ear," not by any "system," and the "shape" was achieved intuitively, a sense of design rather than any architectural principle being the guiding factor.

The works of this little era, because of their high degreee of the intuitive, were appealing to audiences, who prefer always a predominance of the spontaneous over the intellectual. The lack of a real structural principle however was soon felt, particularly in the case of more extended works, and Debussy himself in late pieces began to reinstate form in the sense of a ready-made pattern, a marked turning-point toward neo-classicism where the earlier classic shapes were imposed upon the new sound palette.

This was a backward step, and the retrograde direction was amplified thereafter by Stravinsky's similar default.

The sources which nourished Debussy and the Impressionists in their anti-Wagnerian reaction were also the influences of Stravin-

sky in his early ballets, when the melodic-rhythmic riches of Asian Russia burst forth in a new Spring. Had that predestined leader turned his brilliance into the charting of the technical and expressive potentials of those vital materials, we might by this mid-century point have sloughed off the chrysalis of harmonic decay and have found and mastered the new structural principle that lies perhaps in rhythm.

Stravinsky turned his back on the challenge, and taking the rubble from the harmonic explosion retired with it into neo-classicism, an uneasy pastiche where classic forms reappear clothed in dissonance, the very dynamite that had previously exploded them. It was as though Frank Lloyd Wright had failed to grasp the significance of the cantilever and had continued to build with the good old arch snappily resurfaced in chromium and glass brick!

Running about parallel in time to the Impressionism-into-Neo-Classicism history, there was a persisting horizontal concept that pressed forward through the clashing chromatic thickets into atonalism and the twelve-tone row.

These contrapuntalists, faced as were their confrères with the post-Wagnerian cacaphony, and untouched by the yeast of rhythm, concerned themselves with a strict ordering of the parts themselves in accordance with theory, disregarding the combined sound since, it was decreed, there was nothing the educated ear could not accept. Contemporary theorists declared the abolition of distinction between consonant and dissonant sounds, conceding a difference of degree but not of kind; and upon this chaotic infringement of acoustical law they built the Procrustean method known as Atonalism, a system recognizing no natural resting place in the scale or octave, a communism of tones where all twelve were existing free and equal, none to be permitted leadership.

Thus the vertical focus of Russia and Paris came to a formalism, the horizontal focus of Vienna arrived at a formula, a counterpoint method so highly intellectualised that it could be mastered by anyone with the necessary application. The result, though in actuality nothing more than an exercise in most cases, yet sounds "modern" because dissonant, and "profound" because incomprehensible to the average unspecialised ear which requires spontaneous as well as intellectual elements to satisfy it.

In each of what seemed, twenty years ago, to be opposite directions, the end was the same: an impasse, a cage for the creative

musician within which incredible technical ingenuity was cultivated, but where the buried half of the iceberg, Madariaga's genius faculty, was overwhelmingly restricted by the merged intellectual part.

These two faiths, Atonalism with its head Church in Vienna and Schoenberg as Patron Saint, and Neo-Classicism in Paris under the spell of Stravinsky were, from the point of view of advanced technique, the choice for the young composer twenty years ago, and in the academic sense remain so today.

To be sure, Vienna and Paris have given way to Los Angeles and Cambridge, Massachusetts, while paradoxically, abroad, the German-speaking areas have relinquished atonalism somewhat in favour of neo-classicism, while France has embraced the twelve-tone row, as though each had exhausted the possibilities of its original favourite and had agreed to exchange!

Both systems were easy to "package" for Academic life on account of the high degree of factors on the tangible, analytical plane and the conveniently low percentage on the intuitive level so hard to systematise for imparting in classrooms. And as a result, dozens of youngsters emerge yearly from the Academies, fluent in these languages, imagining that to be thus literate is to be a poet.

This situation had considerably eased during the war years when, cut off from European thinking, the patriotic search for "Americana" discovered and performed the wide swath of independent composers who had either thrown off or had never entered the European schools of thought. Latterly, with the resumption of communication abroad, a retrogression has again set in.

It is a fact that in countries or individuals, when the inspirational quality wanes, the reliance on intellectual formulae waxes. The creative fin de siècle—or possibly, exhaustion—of Europe has probably had a lot to do with their resorting to systems, particularly the most highly intellectualized one, atonalism. That this un-American blight should spread over our own young creators is a matter for regret; and there is an added subtlety to the retrogression. Europe's composers were by and large at a standstill for many war years. Their history stopped at the point of dissonant experiment, and they re-took it on from there in recent years. The Americans during those same years worked their way through maximum dissonance, evolving regional styles of spontaneous individuality which the European modernist, unaware of his own time-lag, is apt to deride as "old fashioned." He fails to see that this is the

avant garde—in kind, at least, if not in degree—that he himself must reach as he exhausts as we did the dissonant frontiers.

But such is the lack of faith in our own creators here at home, and such the seemingly inextinguishable prestige of Europe, that the Academy and their progeny take cover in an indiscriminate systematised use of dissonance, being assured from afar that it is the obligatory condition of both modernism and originality.

In architecture, because of the change in building materials, our era witnessed the first fundamental change in structural principle since the discovery of the arch. When bricks and mortar gave way to glass, steel and the light metals of tremendous tensile strength, the arch quite properly gave way to the cantilever, and a new relation of weight, space and gravity was born. Architects were able to achieve this because they analysed intensively the nature of their new materials, and created directly from that nature.

Because we study only techniques for handling materials, and make no investigation into the nature of those materials, we have not changed our forms or charted the psychological effects of our new sounds, but continue the journey in a horseless carriage.

In the art of composition we face not only a problem of objective analysis, but also the deeper problem of synthesis, and these require time and a state of mind not readily available to today's composer.

If one were to sum up the state of affairs of present-day music, and its cause, one might say: "Lack of leisure, with a resulting loss of contact with the slower-working intuitive, subconscious processes, and increasing reliance on the faster, more biddable intellectual formulae."

Synthesis lies at the end of the journey inward, into the creative nature of the composer, not further and further outward to the periphery of new materials, greater range and dynamic volume. We have *too much* material. A generation has spent itself in ingenious re-arrangement of what we have, thinking that the brain's ingenuity could solve the whole problem of organic form in its own conscious realm. Another generation is launched on electronic layers of an added technology whose laws, like the laws of any material in the hands of an artist, must ultimately come to terms with the subconscious process of synthesis, selectivity and integration if art is to come forth, and not just another resurfacing gimmick.

The road lies inward in the human, not the technological, factor, in the knowing and possessing of the submerged half of the iceberg, in Madariaga's genius category. It is not the road of talent, and the brain's arrogant cleverness.

It is far more difficult to discuss the role played by the subconscious in the creative process, since it is an intangible part of the operation, discernible only in its results.

In an extensive review of American compositions by the present writer some years ago, a significant fact was observed in that the best works of a majority of composers were those written on a Fellowship or underwritten leisure. The particular quality that distinguished them was the close fusion of technical and expressive factors. They were "born whole" in some way that made them particularly convincing.

It is apparent that leisure and silence are absolute prerequisites for composers if they are to engage fully the many forms of awareness involved in creative activity. This leisure and silence have become the greatest luxuries in the modern world, and composers, less than any other group in art or science, are able to command it. Herein lies the composer's problem, for while the land abounds in opportunity and encouragement for the adolescent, there is no provision for the period of maturity when the composer, instead of producing his deepest and greatest work, is crushed under some merciless earning schedule.

It is interesting to speculate as to what stage modern architecture would now have reached if all the architects of the past fifty years had had to work from 9:00 to 6:00 as cement mixers or bricklayers, so that only their remnant energy and left-over hours were devoted to their designing, the results of which the building industry condescended to use only when the architects relinquished most of his rights in order to see his design in practise!

This, fortunately, is not the position of the architect; but it *is* the position of the composer, despite the fact that he is the producer of the "raw material," so to speak, of one of the biggest industries in the world. And if it continues to be his position too much longer, it will kill the goose that lays the golden eggs that nourish that whole industry.

Composers will not stop writing; were the result so drastic and so immediately visible, the cause would soon be detected and the state of affairs righted.

Quality, not quantity will be the victim. The quantity will continue, even increase, for the brain, separated from the slower processes of integrated activity with the submerged planes, produces busily, but the product lacks quality or meaning, and the public rightly rejects it.

To be a composer is a whole way of life, and it is difficult to combine it satisfactorily with any other way of life, especially if that other is geared to a schedule without room for solitude and meditation.

It is often imagined that part-time occupation can solve this problem, that if five hours a day, or three or four days a week, are available for composing, that the living can be earned and the art practised as well.

This is not so—at least for the creative process which must lose all sense of time it is not. It is possible for journalism, but not for literature; it is possible for all kinds of *gebrauchsmusik* where experience and technique are sufficient. But for individual work where a deep point of poise between conscious and subconscious levels must be maintained, only a contemplative life can sustain that point at the level of art.

The brain and its functions can be directed, even hurried to meet deadlines. Not so the Muse, which must be awaited, placated, courted in patience and solitude without deadlines or specifications.

The whole phenomenon is at once a relaxation and an intense concentration, and with habit its many changes can be learned and to some extent evoked. One hour of this concentration is more exhausting than a whole week of purely brain activity, yet it is the composer's business to face this, to know it as he knows his technique, and to know in what conditions it will for him occur.

Given stillness, within and without, and the removal from even the possibility of interruption, the sharp focus of the intellect relaxes and becomes indefinite. Ideas give way to images as the thought descends to a point about halfway between the level of conscious control and one of unspecific realisation.

A vein is tapped, and if the concentration can be sustained a mood begins to clothe itself in form, the form proceeding upwards to the surface of the mind's territory where it is clothed in specific idea and spelled out in notes.

There is scarcely awareness of the notes going down, so tense is the focus on the overall form of which they are merely the

terminology. A whole song can go down in an hour, a whole piece in a day or two; but it has probably taken several days or many weeks of seemingly aimless pondering and time-wasting before the submerged focus was reached and the crystallisation begun.

With extended works interruption is inevitable, and of certain kinds does not dispel the poise. Going for a swim, mowing the lawn, shopping or even going to a party need not separate the composer from his contact. Only if the whole mind with the will behind it is obliged to apply itself to some other task is the precious contact broken, for the brain has created another focus on the surface level, separating it from the submerged one.

When this happens the whole meditative process and emptying of the mind has to be gone through again. It may take days or weeks to re-establish the contact. Interruptions of this kind are at the least delaying—at the worst, irrevocably destructive to the wholeness of the work, for the temptation is strong to let the mind in its cleverness weld the join rather than await the heat of the double concentration that alone makes fusion.

It is curious to observe how the degree of technical mastery practised and attained on the purely intellectual level will link up with the substance from the subconscious areas, even though it is not knowingly applied during the act of writing.

If a composer is rich in the materials of the subconscious but has not built a technical mastery, the ideas *will* emerge, but will show forever and beyond mending the lack of the intellectual disciplines. This is the talented amateur.

Similarly, if the composer has built a superb surface equipment and has not the rich vein below—or, as sometimes happens, has not learned to tap it—then the work is invention rather than creation, the mind taking upon itself the function to create which it does not possess. This is the craftsman.

The real composer-artist who, endowed with the spirit, will patiently build the Temple and await the Muse, will find that the knowledge he has acquired, distilled into its final product, wisdom, will inhabit the whole warp and woof of his musical ideas so none can say which is technique, which heaven-sent material with the germs of its own growth and flowering contained therein. This is art, and this alone is what the collectivity of people over a period of time always recognise, for this product of true fusion is like an act of faith, and cannot be counterfeited.

A Beginning

Report from a Workshop for Composers and Performers in Search of a New Mode of Making Music Together

by Lukas Foss

Ensemble improvisation is one of the oldest forms of making music. Even today, Oriental music is inconceivable without it, and so is jazz. But in our serious Western music, ensemble improvisation has been obsolete for generations. A year ago I started, at UCLA, a workshop consisting of six performers, some of them composers also, in an effort to rediscover the forgotten art of ensemble improvisation; or more accurately, *to invent a technique that would make contemporary improvised chamber music possible.*

The need for this music is obvious. Our performers, whom we turn out by the hundreds in our conservatories, are disillusioned at the age of twenty from lack of career, and lack of creative outlet. Our composers, buried under a heap of theories and formulae, are unwittingly surrendering to a new academicism. The youngest among them are the saddest. They wander all over Europe and America in helpless isolation. What is it that discourages even the most talented, in a time which makes a point of encouraging the creative artist with an unprecedented abundance of prizes and fellowships?

Partly responsible may be the old German nineteenth century idea that there is only great music and worthless music. The composer is told that he is either a genius or a nonentity—that music is immortal or no good; between the two there is nothing.

But music that is not meant to be preserved, yet is nevertheless a serious and spontaneous expression by talented and skilled musicians—that is the missing element in our musical life, desperately needed by composer and performer alike. To help bring this about is a task which should be of concern to all musicians. It is this concern that keeps our workshop alive through seemingly insurmountable difficulties encountered in our weekly work sessions.

In the hope of stimulating the interest of the young musician, I should like to reveal here some of our problems and the manner in which we tackle them.

Walter: "Wie fang ich nach der Regel an?"
Sachs: "Ihr stellt sie selbst und folgt ihr dann."
Wagner—Die Meistersinger

Our earliest attempts were built on the idea of *skeleton compositions* (some notes written down, others to be added at the moment of performance). This proved to be a failure. In fact, many of our earlier premises had to be discarded because they restricted invention, or did not guide invention properly, or would give us a freedom which we did not know how to use. Our present basis for operation (if I may name it so) is something I arrived at through much trial and error. It would be beyond the scope of this essay to reproduce it here. I shall have to content myself with giving the reader glimpses:

Suppose our piece is going to be for five instruments and in ¾ time. Suppose we assign the 'cellist the area of the first beat, the clarinettist the second, the xylophonist the third. Suppose the three players have a choice of four notes each, three of which are mutually exclusive, and one which they have in common—will the resulting melodic design feature the common note so that the latter emerges as a kind of tonic or root? Will the other nine notes group themselves around the statistically-favored note in a way similar to that in which the notes of a chord center around the root, or the notes of a scale around the tonic?

Suppose, now, that the violinist or the flutist is called upon to pit a melody against the above-mentioned three-instrument counterpoint—will the latter ('cello, clarinet and xylophone) serve as a background (accompaniment, rhythm section) for the violin or flute solo?

Would a shrewd plan of preferred and auxiliary notes[1] plus the constant awareness of the change of root enable the violin and flute to improvise solos simultaneously which clearly relate to the background, so that the resulting three-part polyphony "fits," so that the structure unfolds in a manner that gives the musicians the necessary feeling of *being together?*

Can our many rules and limitations be absorbed by the musician, thus making them automatic, and will these rules succeed in controlling the demon of *chance* while at the same time offering enough freedom for spontaneous individual expression?

In no other art does the battle with chance rage more fiercely than in the art of ensemble improvisation. If chance is subdued, domesticated (without being stifled), then ensemble improvisation is successful.

Chance *per se* is interesting to gamblers only. A life haphazardly thrown about by the whims of chance is as dull as it is immoral. But chance transformed, disciplined by the will and governed by laws has meaning. And so it is in the arts: the study of the laws that transform chance into *meaningful events* is the creative artist's daily preoccupation.

In ensemble improvisation chance must be guided and controlled on the spur of the moment. For this, a set of fixed, prearranged rules is required. Ensemble improvisation would be chaos without rules, restrictions that keep the players together, ideas of *order* that insure that no undesirable results (results violating the intent of the music) will occur through improvised simultaneity.

Jazz ensemble improvisation is made possible by such an order (the blues structure). Our first hope that we might go on from there proved erroneous. The blues pattern serves jazz well, but it does not allow for the kind of harmonic, rhythmic and melodic interest that lifts music completely out of the realm of popular formulae; and this is our aim and purpose.

Our music must not only be unlike jazz, it must also be unlike Schoenberg, Hindemith, Stravinsky, et al. It is obvious that music by these masters can best be produced in the way they produced it. The kind of music we are developing in this workshop, if successful, will be the kind that is best produced by our method. It will never have the quality, nor the individuality, nor the inevitability of masterworks. It will not yield masterworks. It may possibly supply

[1]Lack of space prevents me from elucidating upon the nature of this concept.

a much-needed fresh ground for future masterworks, but it will never supplant the old proven way of writing music. It is not intended to supplant anything, but to add to our present musical scene a more informal type of chamber music, offering both the composer and the performer a new hunting ground, ultimately, possibly, a much-needed new career.

Our performer will find it refreshing to escape temporarily the slavery to the printed note and to attempt a creative task on his instrument. Our composer will find that it helps him in his solitary work if he takes time out to join others in a spontaneous musical ensemble expression that is meant for the moment only.

I should like to see a new generation of composer-performers and performer-composers emerge, who work together and literally *make* their music as they make music.

A dream? Perhaps. But the barrier between composer and performer has already been broken down in jazz. The jazz musician is a performer-composer. The small jazz combo makes up its own music, or at least its own variations. There will be a time when small groups of classically-trained musicians form trios, quartets and quintets of various combinations playing masterworks as well as their own, relying at least for part of their program on their own spontaneous invention. (They will play the classics better for it.) Such a concert may well begin with Bartók or Berg, end with Mozart or Beethoven, and in between feature the musicians in their own informal chamber music. The existence of this type of informal music-making in schools, conservatories and musical homes would revitalize our musical life. This would be the *gebrauchsmusik* which would actually be *gebraucht*. Hence, our project.

Working on the invention of a theoretical basis that would make this new mode of making music possible, I found that aspects of the music of Hindemith, Schoenberg and Ives must, of necessity, enter into our investigation. Did not Hindemith's effort at creating a *gebrauchsmusik* stem from a similar concern about the limitations of our present "dressed up" concert life?[2] Did not Schoenberg devise a magic rod, a magic row for his purposes of tonal organization? And Ives' attempt at arriving at a free simultaneity of different musics heard at once. . . . These men have worked in di-

[2]If Hindemith's *gebrauchsmusik* never came into its own, it is perhaps because he tried to give the performer smaller rather than larger tasks. He sought to help the unskilled performer. As it turns out, it is the highly skilled performer who needs this music.

rections which now seem to me significantly close to my goal in one respect or another. The obvious difficulty of the goal calls for a good deal of perseverance. If we manage to sustain our interest, it is undoubtedly because our investigation is in itself rewarding: from the composer's point of view, our investigation is a re-evaluation of all the tools of composition, of all that makes notes *work together*. To the performer it is an invaluable solfège exercise, showing up the poverty of present solfège practices. Soon we shall have an arsenal of harmony and counterpoint theory complete with practical exercises and based on contemporary premises; we will then have the manipulation devices, the tricks of the trade, the lack of which render the modern composers' work unnecessarily difficult.

I am confident that as soon as the present ivory tower trend (I do not mean to belittle ivory towers; they fulfill an important function) yields to a new trend of *Musikantentum* (the two trends always alternate), the new improvised chamber music will come into existence, counter-balancing the present trend toward electronic music (music designed to replace the performer) and bridging the unhealthy gap between composer and performer.

New Electronic Media

by Robert Ward

New sound materials achieved through various electronic media, particularly the R.C.A. Electronic Music Synthesizer, were the subject of a lecture, two demonstrations and a panel discussion early in December in the Juilliard Concert Hall.

Professor Otto Luening of Columbia University launched the proceedings with a tribute to the men who pioneered the field. One was surprised to hear that primitive experiments with electronically-produced sound took place as early as 1876, and that Thaddeus Cahill demonstrated his "Dynamophone," a two hundred-ton colossus working on principles similar to those employed in the modern electric organ, more than fifty years ago.

By 1920 Theremin, Cowell, Martinot, Trautwein and Salas had invented other instruments for which music was written by composers as diverse as Varèse, Grainger, Martinu, Berezowsky, Honegger, Milhaud, Messaien, Hindemith, Toch and Strauss, to mention but a few. Shortly after World War II a strong new impulse was given to the field by the perfection of the tape recorder. The earlier instruments had opened vast new possibilities in the area of infinitesimal gradations of pitch, timbre, dynamics and rhythm. By

contrast, the tape recorder could produce no sound itself but, coupled with various devices long known to radio sound-effects men, its potential for the distortion of pre-recorded sound added exciting new avenues for exploration. For the composer the possibility of transferring his sound images directly to the listener without the performer as his intermediary became certain of realization. Within a matter of but a few years numerous centers for the development of the new media were established in Europe, Japan and the United States. With this incentive composers became busy. Some have worked entirely with electronically-produced sound while others have used pre-recorded instrumental or natural sounds, in some cases coupled with groups of performers playing in the conventional manner.

In closing Mr. Luening stressed the point that

> the total effect of the new media is that music has gained a new dimension. Sounds and harmonies heretofor existing only in the imagination can now become reality. Rhythms, too complicated for performance by existing groups can be played electronically, instrumental melodies can be extended indefinitely, and the control of loudness and softness is far greater than before.
>
> None of this will displace existing music nor does it attempt to. It does however provide new artistic means which stand to older music in the same relationship that Movies and Television stand to the living stage. A new horizon has been reached. What is done with the new means depends on the vision and response of artists and audiences.

This was a grand introduction for Dr. Harry F. Olson, Director, Acoustical and Electromechanical Laboratory, R.C.A. Laboratories, and principal designer of R.C.A.'s Synthesizer, the instrument which to a great extent combines the potential of all the previously developed electronic instruments. During Dr. Olson's talk, portions of the first Synthesizer recording, released several years ago, were played, and slides demonstrating the scientific data on the liner were shown. Unfortunately most of this was pretty elementary and slow-going for an audience keyed to the hope of hearing some new and exciting sounds. Having been told of the Synthesizer's vast pitch, dynamic and timbre potential, they could scarcely be blamed for feeling let down when the high point of Dr. Olson's demonstration was an arrangement of a popular tune sounding, as

Mr. Kagen later remarked, as though it were played on a calliope. When Dr. Olson sat down, the listener was aware that great engineering skill and imagination had undoubtedly gone into the construction of the Synthesizer but at the same time he was painfully aware of the lack of any musical creativity in the experiments performed on the instrument.

It was therefore a great relief when Vladimir Ussachevsky opened the evening session with a brief survey of the work being done at present in the various European, Japanese and American studios. So that the panel discussion would not be delayed too long, only excerpts of works were played. This was unfortunate since this made it impossible to judge how suitable purely electronic sound materials might be for more extended compositions. One thing was perfectly clear, however. When composers were turned loose at the dials, they almost immediately discarded the possible use of their electronic mechanisms to imitate the sounds of live performance. They have instinctively realized that the great new world to conquer is, for the most part, all audible sound beyond the capacity of the human voice and conventional instruments to produce. With the playing of excerpts by Schaeffer, Malek and Henry of Paris, Stockhausen of Cologne, Berio of Milano, and Luening and Ussachevsky of Columbia University, the evening came alive.

There were perhaps those who felt that the composers had gone too far in discarding anything which veered toward the conventional sounds of music, and with only short excerpts on which to base a reaction, some in the audience were prone to view the whole matter as a kind of "lost weekend" in a sound-effects studio. Those who came in fear, having heard a rumor that "now that electronic music was here, live performers would only be needed for a few more years," were reassured.

In short, the kind of fire-works which might have been expected at a demonstration of radical new musical means and concepts whose sociological as well as musical ramifications have already been far-reaching, were notably absent.

A panel discussion by William Bergsma, Sergius Kagen, Otto Luening, Harry F. Olson and Vladimir Ussachevsky, ably moderated by Jacques Barzun, closed the evening session. In introducing the panel, Mr. Barzun mentioned that each of the panelists had a vested interest in this new musico-scientific field and that presumably he

had been chosen to moderate the discussion because of his lack of any such vested interest. He made it clear, however, that in fact he represented what was perhaps the largest vested interest of all — that of the lay listener.

Sergius Kagen was then asked for his comment on the music which had been heard in the afternoon and evening session. He found the Synthesizer excerpts disappointing and those produced on tape very much akin to sounds which were familiar to him through television and movie effects. He wondered to what degree this kind of composition was susceptible to control. "In the works heard," he asked, "was the process involved similar to that of a connoisseur collecting interesting specimens of driftwood or was this like the work of the sculptor, executed according to a preconceived plan?"

Mr. Luening, who was asked to respond, first complimented Mr. Kagen on his memory and informed him that a number of the excerpts which had been played were from commercial recordings which were frequently used as background music. He continued that he felt that it was the responsibility of the professional musician to study and become familiar with anything new in the area of sound. He felt confident that the new media, in the hands of composers and musicians with knowledge, imagination and foresight, could produce musical creations of great beauty. On the other hand, if these instruments are to be simply gadgets in the hands of idiots, then they can have no future unless of course we work hard to develop a large audience of idiots.

Dr. Olson then returned to the sociological aspects and stressed again that the Synthesizer was not meant to replace conventional instruments. Indeed he felt that just as the development of television had actually increased the sale of radios, so would the Synthesizer ultimately enlarge the audience for music in all other forms. He stated that the Synthesizer was simply a small part of the rapidly developing new art of communication. Many musicians had in fact indicated that they felt frustrated by the limitations of ordinary instruments and were very grateful to R.C.A. for the Synthesizer.

Mr. Bergsma disputed a contention that employment of musicians had been unaffected by electronic instruments. He estimated that by now probably 90% of the music heard today was electronic and that musicians' employment possibilities had probably been de-

creased by 50 to 75% as a direct result of new means of communication. Beyond this, concepts of performance and timbre have changed as a result of recording. There are even those listeners who have become so accustomed to the sound of electronic reproduction that they find live performance a disappointment. Such recent developments as stereophonic sound were indeed fascinating but totally unnatural and in no way the same as any sensation achieved in a concert hall. "If, in fact," Mr. Bergsma remarked, "stereophonic sound is to be regarded as true reproduction, and since it requires speakers set some 10 feet apart, it will presumably require listeners with ears 10 feet apart." He felt that the Synthesizer should be made available to composers and that only through experimentation and trial and error could its musical value be fully developed.

Mr. Ussachevsky, in turn, spoke of the temptations which had been opened by these vast areas of acoustical research and analysis. In later remarks he hinted also at the tedious labor which of necessity went into the composition of even a brief work employing electronic instruments. For those working in the field, the new timbres and pitches very soon ceased to sound bizarre or even unusual and the compulsion to move from experimental efforts to organized creation developed very rapidly. At this point the composer began to realize very real esthetic satisfaction in the new sounds.

Generally the evening's proceedings left an adventurous glint in the eye—or ear—of some, while provoking others to attitudes of hostility or ridicule. It is unlikely that either reaction in retrospect will seem to have been a very reasonable one. The difficulty and heartbreak of any creative effort in the new media (particularly here in the United States where no really adequate labs are available) will quickly discourage any but the strongest and most patient adventurers. However, the immense potential of electronic developments and the deep inroads they have already made in the economical, sociological and artistic aspects of musical life today are probably but portents of things to come. In this light, the jeers of the detractors must be viewed simply as evidence of deep uncertainties among musicians today.

The historian knows from his study of the past that there is but one certainty and that is the ebb and flow of ceaseless change. The radical departures of Stravinsky, Bartók, Schoenberg, Ives and Varèse have up to now been viewed as a rupture of unprecedented

violence with tradition. The events signalizing this revolution have been in some cases spectacular and ever attended by wide publicity. On second thought, however, one must realize that these new esthetic concepts have in no way affected or changed our basic musical institutions.

The repercussions of electronic developments, on the contrary, have for a generation vastly influenced every aspect of our musical life except perhaps the creative. The work demonstrated in these two sessions, however, conclusively indicates that composers have begun to give very serious consideration to the new media. Important advances have already been made toward the development of basic techniques and instruments to provide flexibility, as well as ease and speed of manipulation. We may be certain therefore that in the future we shall hear more and more music created through electronic media.

Summing up toward the end of the discussion, Mr. Barzun reminded the audience that in the past virtually everything really new in the arts did not at first seem like art at all and that man had ceaselessly resisted the machine only to embrace it happily later on when he understood its benefits.

The Labyrinth of Chopin Ornamentation

by Jan Holcman

Of all the riddles invented, none are as malicious as those offered by composers who leave to our judgment the meaning of their embellishments. To become oriented in the uncertainties of ornamentation, one may do endless research and still have no guarantee that any conclusions will be trustworthy. An ornament has a peculiar independence, expressing itself differently according to period and country, or as interpreted by individual composers. Furthermore, a composer may apply an identical ornament in various manners, depending on the character of a given work, section or phrase. Pianistic convenience must also be considered.

Defined by R. Hughes as "musical parasites," ornaments live off the preceding or the main note, offering two possibilities of performance: by anticipation or on the beat. The essential question concerns the choice between these two approaches—a choice not always indicated by the composer. We know, for instance, that Schubert and his contemporary, Loewe, often applied anticipation to their mordents. From the standpoint of evolution it would appear rather strange that Chopin should disregard the increasing tendency toward the anticipation. But Chopin left no instructions for his grace-system. Nearly every one of his ornaments can be understood either way.

The ambiguity of Chopin's notation should not appear unusual. Musical notation in Chopin's time, and even today, leaves much to be desired. We can do more with rhythm at the piano than we can on paper. Chopin himself must have felt this inadequacy when he occasionally placed his single *appoggiatura* before the bar to indicate anticipation. (Incidentally, this ingenious device was attributed to Schumann, who used it more frequently.) Some examples can be found in the autographs of the Waltz, Opus 34, No. 1, bar 26; the Etude, Opus 25, No. 2, bar 67, etc. Yet, if Chopin wished to indicate an anticipatory *appoggiatura* in the middle of the measure, this device was of no help. Other ornaments involve similar difficulties.

The rhythmic ambiguity of Chopin's embellishments is reflected in piano performances of immense diversity. Deprived of a better solution, the performer relies upon his musical instinct, or follows his model-pianist who, incidentally, is just as confused. In view of the significant position which the embellishments occupy in Chopin's works, however, the matter of choice is far less open than many are inclined to believe. Chopin's embellishments represent much more than a coloristic frame for "main notes." His ornament appears as a rhythmic, dynamic or variational tool to serve a more definite musical purpose. The decorative becomes creative, the ornament at times constituting an organic part of the melodic and harmonic content, as in the *Berceuse*, bars 15-18. Here, were we to exclude the *appoggiatura*, the phrase would lose its meaning. Consequently, in many instances the correct interpretation of Chopin's embellishments may determine the final effect of the performance.

The Sources

In the case of Chopin's ornamentation, the sources of information are sources of perpetual misunderstanding. There are three books devoted to his embellishment—all in mutual disagreement.[1] The existing concrete evidence is not at all extensive and, unfortunately, is contradictory as well. Chopin's pupil, Karl Mikuli, edited all the works of his master, supplying his edition with a foreword which includes some valuable data. Nonetheless, when he touched upon this subject, he provided only general information. Thus we read:

[1]Dunn, J. P.: *Chopin's Ornamentation.* Novello, 1922.
Ottich, Dr. Maria: *Chopins Klavierornamentik.* Germany, 1938.
Wojcik-Keuprulian, Bronislava: *Melodyka Chopina.* Lwow, 1930.

> In the trill, which Chopin usually recommended on the auxiliary, he required perfect evenness rather than great rapidity, the closing turn to be played easily and without haste.

Where did Chopin allow exceptions? No word. To complete the mystery, Mikuli adds:

> For turn (*gruppetto*) and *appoggiatura*, Chopin suggested the great Italian singers as models.

Undoubtedly, the pupil of Chopin knew more. Mikuli's fingering, however, sometimes indicates his conception of Chopin's ornament. For instance, in the *Bolero,* Mikuli's fingering in bar 130 indicates that the *appoggiatura* should be omitted, while in bar 148, the presence of two different fingers clearly states, "play it."

Somewhat more extensive evidence may be found in Beyschlag's book, *Die ornamentik der Musik.* The author presents a series of interesting examples referring to Chopin's friend, Charles Halle, and Chopin's pupil, Georg Mathias. These witnesses seem to be in agreement but they do not follow any fixed patterns and their choice appears in relationship to the individual demands of the work. Unfortunately, Beyschlag does not explain clearly enough the circumstances under which this material was acquired. His broad description, "personal acquaintance," sounds rather equivocal.

Quite confusing are Mathias' suggestions in regard to *appoggiaturas* which are identical to the main note of the following trill. In the Mazurka, Opus 7, No. 1, bar 50, he omits the *appoggiatura,* yet in the Polonaise, Opus 53, bar 33, he includes the analogous *appoggiatura* in the performance.[2]

Naturally, the editors were also in disagreement: Klindworth's fingering "omitted" the *appoggiatura,* while the fingers marked by Scholtz indicated repeating it.

The suggestions of Halle may also raise doubts. In the *Berceuse,* bar 15, he recommended the *thematic appoggiatura* as anticipatory. Neither Paderewski nor Sauer, Rosenthal, D'Albert, Godowsky, Backhaus, Moiseivitch or Friedman agreed with this on their recordings. The only pianists who did prefer an anticipation were Michalowski and Hofmann. It is also worth noting that Halle sug-

[2]As far as the recorded pianists are concerned, the Polonaise's *appoggiatura* was omitted by Paderewski (MM 69 = quarter); D'Albert (88); Godowsky (90); Lhevinne (92) and Friedmann (88) who, incidentally, recommended in his edition the repetition of the *appoggiatura* in question. Pianists who included the *appoggiatura*: Sirota (88); Da Motta (88); Hoffman (83); Petri (84); Gieseking (88) and Horowitz (83).

gested an anticipation for the *notated mordent* in the Nocturne, Opus 32, No. 2, bars 27-8, where Dunn explicitly advised the opposite manner.

Tracing further evidence, we can find a few clues in Ganche's book, *Dans le souvenir de F. Chopin.* The author presents some original examples from the music which once belonged to a pupil of Chopin, Mme Dubois. Marks made by Chopin's pencil show how he divided a group of grace notes between the right and left hands. These indications stubbornly differ with data given by Mathias, who studied with Chopin for five years. Chopin combined the first note of the ornamental figure with the principal bass note; Mathias interpreted the same figure by anticipation.

Briefly, the reliable sources contradict each other, while the specialized books often do not give a single *concrete* reference and at times do not substantiate the reasons for their conclusions. In view of this situation, I have decided to use a somewhat different method of investigation. I gave primary consideration to Chopin's autographs, which permitted me to follow his hand notations before they were surrendered to the editorial windmill. These manuscripts contain a number of hidden indications in regard to Chopin's embellishments and thus the critical analysis of Chopin's autographs may be considered a new starting point for more objective research.

In addition, I am introducing some hitherto unknown evidence: ornamentation as executed by eminent virtuosi, and selected from an extensive historical record library. Although this evidence will not serve for any final conclusions, it is not to be completely disregarded. Chopin, himself a distinguished pianist, wrote almost exclusively for pianists' fingers, and there is every reason to believe that his ornaments were intended to be playable. This point will gain full meaning when we realize that certain ways of performing ornaments are pianistically disadvantageous even for excellent virtuosi, while some seemingly "impossible" ways are just a matter of an adequate technique.

At this point I wish to emphasize that, by presenting the different pianists in their various renditions, I am not attempting to evaluate their art. My examination has rather a scientific character, and the esthetic quality of the performance is here of secondary value. To avoid inaccuracies, I have analyzed all recordings by

means of a specially built "sonic microscope" which permits minute examination in all speeds ranging from 100 rpm to 12 rpm.

The first consideration will be given to the artists whose interpretation might have been closer to Chopin's tradition. The oldest recorded Chopin performer was De Pachmann (born 1848), who could easily have heard Mikuli and Mathias while already a mature pianist himself. (Theoretically, Mikuli and Mathias could also have recorded, since they were still alive a number of years after the cylinder and shellacs were in use.) A number of Chopin recordings were left by Rosenthal, who once studied with Mikuli. I also gained access to a few records made by Michalowski, who also studied with Mikuli. Historical discography includes several Liszt pupils whose occasional "disagreement" proves that they were as uncertain about the ornaments fifty years ago as we are today. The interpreters may be divided into four groups:

1. *Liszt's pupils*: Friedheim, Sauer, De Greef, Rosenthal, D'Albert Da Motta.
2. *Chopin's editors*: Michalowski, Pugno, Paderewski, Cortot, Friedman, Kreutzer.
3. *The keyboard masters born 1848-1884*: De Pachmann, Busoni, Rachmaninoff, Lhevinne, Hofmann, Petri, Backhaus.
4. *Selected artists born since 1885*: Rubinstein, Moiseivitch, Orloff, Novaes, Gieseking, Brailowski, Casadesus, Arrau, Horowitz, Kentner, Gilels, Lipatti.

*The Ornamental Hierarchy**

In a letter to his engraver, Haydn protested against confusing his signs for the *mordent* and the *tr*. A similar letter could have been written by Chopin, whose *tr* was often mistaken for a mordent symbol. These two signs are usually confused, since the *mordent* over a short note in a fast passage becomes a *triplet*, which is equivalent to a short *tr*.

In the earlier works, written c. 1826-29, Chopin seldom applied the mordent symbol, while *tr* appeared frequently. This might suggest that Chopin's *tr* had a substitute role when for some reason he avoided inserting the mordent. There is another basis for the "substitute" theory: Chopin rarely employed the notated mordent, the mordent symbol and the *tr* in a single composition, while combi-

*To avoid confusion, the sign *tr* stands in Chopin's works for a triplet or quintuplet, while the trill stands for a trill of any length.

nations of any two of them appear everywhere. Chopin's works themselves indicate that by using the *tr* and the mordent symbol, he intended to take the full advantage of their different characteristics. As is known, Chopin seldom repeated a long phrase without any modification, unless he used abbreviation marks the second time. To color a repetitive passage, Chopin would use all sorts of devices, among them his choice means—the embellishment. His delicate technique served here not only to alter but to enrich the repeated melodic pattern. Whether instinctively or consciously, Chopin often distributed his ornaments in a certain hierarchy. For instance, in using a given motive twice, Chopin would present the first version unembellished, while on repetition he would decorate one of the thematic notes by a short ornament, usually a grace note or a mordent, but seldom a *tr*. This technique may be seen in the Mazurka, Opus 63, No. 2. Bar 1 has no ornament, but the equivalent, bar 9, has an *appoggiatura*. In first statements, Chopin sometimes used a trill, which in repetition was enriched by a preceding grace note. An example is the Nocturne, Opus 15, No. 2, bar 55 (a short trill) and bar 56 (a short trill preceded by a double *appoggiatura*). The same ornamental order may be observed in the Nocturne, Opus 55, No. 1, in bars 6 and 14.

Now, let a number of illustrations emphasize Chopin's preference for using the *tr* as an expansion of the mordent symbol: in the Impromptu in A-flat major, bar 67 has a mordent symbol, replaced by a *tr* in the equivalent bar, 75; the Mazurka, Opus 7, No. 1, bars 46 and 50; the Mazurka, Opus 7, No. 3, bars 29 and 31; the Mazurka, Opus 67, No. 1, bars 30-32 and 38-40; the Nocturne, Opus 9, No. 1, bars 14 and 76; the Nocturne, Opus 9, No. 2, bars 5 and 21; and many others.

Since the mordent is the shortest form of a trill, any *tr* or even a triplet may be considered an expansion of the mordent. These signs appear in Chopin's works so frequently in a gradual development that there is no logical reason for not playing them as written, i.e., according to their individual characteristics.

The Two Mordents

The most confusing problem, however, is that concerning Chopin's two favorite ornaments: the mordent written in a graphic symbol and the other written in small grace notes.

Some of Chopin's editors and biographers believe that these mordents are in every respect synonymous. As we have already noted, they also supposed that the sign *tr* often was intended by Chopin as a mordent. Since a *tr* on a short note becomes a triplet in a rapid tempo, we could thus equate all four ornaments. Such a simplification, however, is not acceptable. Complex circumstances indicate that Chopin must have made a clear distinction between these embellishments, similar in their origin, yet not identical in their characteristics.

In the opening measures of the Waltz, Opus 70, No. 1, the composer used a notated mordent, a *tr* and a triplet to diversify the rhythmic structure. Had Chopin considered the *tr* and the notated mordent equivalent, he would certainly have replaced the latter by a *tr*, shorter in notation. Moreover, in the Mazurka, Opus 67, No. 1, Chopin used a *tr* in bars 42-45; the similar bars, 30-32 have a notated mordent, while bar 48 received a triplet in eights. Neither can one suppose that he would expend the effort to write out every notated mordent if a mordent symbol could take its place. Very economical in his notation, Chopin never wrote more than was necessary. His autographs disclose how frequently he used abbreviations to avoid unnecessary writing. Let us review the Nocturne, Opus 32, No. 2, where Chopin alternated both mordents. On first reading, his choice of notation may seem accidental. A closer examination reveals that the distribution of these ornaments seems to have a certain plan. In bars 27 and 28, the first note is preceded by the notated mordent, while the somewhat different bars 29 and 30 are graced by the mordent symbol. Now, bar 32, which is similar to bar 28, again received a notated mordent, while bars 33-34, which are equivalent to bars 29-30, have a mordent symbol.

We may assume from the brief evidence presented here that Chopin's mordents were not identical. This still does not answer the essential question as to the manner in which they should be executed. Before attempting to provide an answer, it is necessary to review all manners in which they *are* executed. I said "all," because the general division into "on" and "off" is artificial. Mordents may be performed (and are!) in exactly *ten* different ways. Nearly every version may be artistically justified, but no single one may be applied to every situation. The ten performing versions are as follows:

1. On the beat, with a short "stop," accenting the first note: also:  . Of course, the speed would vary, depending on the tempo of the work and the value of the ornamented note. Chopin's pianistic idol and consultant, Kalkbrenner, prescribed this interpretation for the noted mordent, the interpretation called "misleading" by Dannreuther.
2. On the beat, with a short "stop," accenting the last note; also, by decreasing the volume so that the mordent is softer than the surrounding principal notes. Used by Chopin's contemporary, Hummel, for the notated mordent. Seldom performed. This version creates a certain old-fashioned flavor. The delayed accent postpones the appearance of the main note, creating the impression of non-simultaneous action of the hands.
3. On the beat, with a short "stop," without an accent.
4. On the beat, as a triplet, with the accent on the first note.
5. On the beat, as a triplet, without accent.
6. Same as 5. above, but the second and third notes of the triplet are played more softly, while the next main note returns to the previous dynamic level. This version offers some very subtle effects. Used occasionally by De Pachmann.
7. Off the beat, with the accent on the last note.
8. Off the beat, with the accent on the first note.
9. Off the beat, without accent.
10. Off the beat, without the accent, but, as in the version 6. above, the two notes of the mordent are played at a reduced dynamic level. This delicate and difficult version was used occasionally by Pugno, Rachmaninoff, Friedheim and Hofmann.

There is one additional on-the-beat version, colored by a rather unusual modification. It was used by a single great pianist of the older generation. He was in the habit of striking the second note of the mordent simultaneously with the bass note. This happened because he originally intended to play the mordent by anticipation. Since he usually preferred to play the right hand a bit sooner (and not, as many supposed, that he delayed his right hand), the mordent was interrupted by the premature entrance of the bass note, thus giving the impression of being played on the beat!

After eliminating the exceptional versions, we are left with four fundamental conceptions for Chopin's choice:

1. Both mordents on the beat—doubtful.
2. Both mordents off the beat—doubtful.
3. The notated on the beat, the symbol off the beat—very doubtful.
4. The notated off the beat, the symbol on the beat—quite convincing.

The result of my research has led me to believe that the last version was that of Chopin.

The Notated Mordent—Evidence

In his book on Chopin ornamentation, Dunn flatly stated that both mordents should always begin on the beat. But there are several reasons for supposing that Chopin interpreted his notated mordent by anticipation. The mentioned economy of his notation indicates that the mordent written in notes should be read differently than the symbol. Besides, Chopin never placed the notated mordent in the middle of a fast and difficult passage of consecutive notes, while the mordent symbol appears in such passages. (For examples, see the Waltz, Opus 64, No. 1, bar 10; Sonata, Opus 4, Finale, bar 104.)

Here are some concrete examples which "pianistically" speak for anticipation. In the Mazurka, Opus 17, No. 1, bar 17, the chord A-flat—D—F is preceded by a notated mordent, F-G. The tempo is indicated as *Vivo e resoluto* (MM 160 = quarter). Even the most skillful virtuoso will agree that in the prescribed *Vivo* and *forte*, this mordent cannot be accurately performed except by anticipation. Note that in the similar bar, 21, Chopin inserted a mordent symbol, but he reduced its chord to a C-F interval which makes it possible to play this mordent on the beat. We can also consider bar 5 as additional evidence for anticipation. The main note after the mordent received an accent. Had Chopin intended this mordent on the beat, he would probably not have inserted the accent over the main note.

A final example is the Mazurka, Opus 67, No. 1. Chopin placed the notated mordent in bars 30-32, while the equivalent bars, 38-40, received *tr* (and not the mordent symbol!) to distinguish between two similar sections. This is to be expected. Chopin often altered *accents* to diversify similar phrases. Thus, the unaccented *tr* in bars 38-40 means a triplet which is always "unconsciously" accented on the first note, while unaccented notated mordents in bars 30-32 are anticipatory and the "unconscious accent" falls on the last note, which is here the main note. Examples of this type are numerous.

Mordent Symbol

The fact that the notated mordent might now be accepted as anticipatory still leaves unsolved the enigma of the mordent symbol. It is almost certain that Chopin intended *this* mordent on the beat. There is musical as well as pianistic motivation to support this theory. To begin with, Chopin's predilection for a rich diversity of embellishment would probably lead him to maintain the traditional (on the beat) pattern for the mordent symbol. This would offer an

excellent contrast between a notated mordent and the symbol. Moreover, the traditional version, with the stop, at times offers some unusual artistic effects—especially when the mordent is used to emphasize piquant dance-qualities. On other occasions, however, the attractive "stop" is canceled by the speed which changes the mordent into a triplet. Finally, in a few autographs, Chopin himself replaced the *tr* by a mordent symbol and there is no doubt that this mordent was intended on the beat. (For example, the first autograph of the Waltz, Opus 34, No. 1, bars 68 and 72 have a trill while the second version received the mordent symbol.)

The pianistic motivation to support the on-the-beat theory is quite extensive and merits minute perusal.

In the *Rondo alla Mazur* (*Vivace,* MM 132 = quarter), bar 11 has a symbol over the quarter note, preceded by a sixteenth note which leaves too little time for anticipation. A more complex example is provided by the Waltz, Opus 34, No. 1, where the accented mordent symbol appears over the first quarter note in bar 42. Note that the last sixteenth in the previous bar is followed by a rest of equal value to permit, or even to induce, the lifting of the hand. The movement is needed for a fresh attack on the *accented mordent.* If the Waltz is played in an acceptable speed, the lifted hand will not return in time for the anticipation. In addition, the anticipation would be immensely difficult from a rhythmic standpoint and would conflict with our usual rhythmic practices, since the mordent off the beat should be accented on its last note. In the similar bar 34, however, the mordent is not accented by Chopin, while the rest is replaced by a *legato* slur.

The recorded performances are as follows: Schwarwenka—on the beat, as a triplet, MM 92 = dotted half. Paderewski—off the beat, 88, but without considering the rest and the accent. Hofmann—on the beat, as a triplet, 84. Rubinstein—off the beat, 100 (in this section), with the accent falling naturally on the last note. The remarkable speed, however, leads him to compensate by unnoticeably shortening the third eighth note, D-flat in the right hand, thus making the rest appear a bit sooner for the benefit of the mordent. Novaes—on the beat, 86, with an accent on the last note (!), *alla* Kalkbrenner. And Lipatti—on the beat, as a triplet, 96 (in this section). In bar 34 and the next, where no rest precedes the mordent, he plays it by anticipation.

Another eloquent example, which excludes an anticipation, is the mordent symbol in bar 27 of the Polonaise, Opus 53. This super-inconvenient mordent (for the fourth and fifth fingers) is played by every pianist on the beat. Pianists usually combine it with the preceding main note to form four even thirty-second notes. Some play it as a triplet. The anticipation would be possible only in a moderate tempo (and by releasing the first finger from the preceding note, G). The original metronomic tempo is unfortunately unknown; Chopin marked the Polonaise *Maestoso.* Most pianists play it at speeds ranging from MM 84—92 per dotted half note, while Paderewski alone chose 69. Yet, a surprise awaits us in Halle's book, *Life and Letters* (1896), where the author recalls Chopin's own distaste for the virtuosi who became addicted to excessive speed in this particular piece. The same complaint is echoed in an interview by D. Lamond who recalls a lesson with Liszt. In the octave section of this Polonaise, Liszt stopped Lamond, saying that he was not interested in how fast his student could play octaves but was interested in hearing the charge of the Polish cavalry.

The next curious and contradictory case is that of the Nocturne, Opus 27, No. 3 (*lento sostenuto*), where bars 16 and 18 have the mordent symbol over a minor third preceded by an identical third of thirty-second value. In the prescribed MM 50 = dotted quarter, the anticipation would appear impossible. But it should be mentioned that for technical, as well as esthetic reasons, this Nocturne has *never* been performed at such a fast rate. In fact, whoever first inscribed this tempo (Chopin himself?) undoubtedly made a mistake. He probably meant—and perhaps originally wrote!—MM 50 = an *undotted* quarter, which is equal to *33/1-3 to a dotted quarter.* As the metronome has no numbers below 40, the slower tempo could have been determined more easily in a quarter value, and thus was given 50. Still another possibility was that the dotted quarter note was a misprint for a dotted eighth.

The recorded renditions of this Nocturne completely confirm this theory. Among the older generation of pianists, De Pachmann plays the mordent on the beat, striking the bass note shortly before the mordent begins. His speed: *MM 32 for a dotted quarter (!), or 48 for an undotted one.* At this rate, to be sure, anticipation is not too difficult either. Rosenthal also plays the mordent on the beat: 36 to a dotted quarter, or 56½ to an undotted one. But he conveniently

changes the complex rhythmic figure and plays the mordent as an even triplet. Godowsky performs this mordent by *anticipation,* and changes the value of the preceding minor third from a thirty-second to a sixteenth to gain more time for the anticipatory treat ment. His speed: 34 to a dotted, or 51 to an undotted, quarter. Hofmann also applies an anticipation. His speed is exactly that of Godowsky's.

We cannot suppose that each of these pianists was wrong. After all, the inscribed speed of 50 to a dotted quarter renders bar 52 absolutely unplayable. Even among more recent virtuosi, we cannot find a single one who took such a chance. Rubinstein uses 40 and Novaes 31 to a dotted quarter; both of them play this mordent by anticipation.

Now the last, and the most intriguing case against anticipation. In the Waltz, Opus 64, No. 1, bars 10, 12 and 20 received mordent symbols. It is difficult to perform them on the beat and correctly (without changing into triplets), but to play them by anticipation in unreduced speed is actually impossible. Bar 10 introduces an especially great problem since the E-flat in the right hand has to be repeated. Chopin's original tempo is not known to us, the only inscription being *molto vivace.* Since the Waltz, Opus 70, No. 1, marked *molto vivace,* is marked MM 88 = dotted half, we could accept this tempo as suitable to the Waltz, Opus 64, No. 1. Naturally, played on the beat at 88, these mordents (in the Opus 64 Waltz) are usually transformed into triplets, excluding any "stops." Why then did Chopin not use the sign *tr,* which takes as little time to write? It seems all the more confusing since bar 93, analogous to bar 20, received a *tr* instead of a mordent. We do not know whether Chopin himself ever played this Waltz at 88, facing the problem he bequeathed to his "faithful pianists" in bars 10, 12 and 20. How *they* faced it—each in his own particular way—may be seen in the tables on pages 36-37.

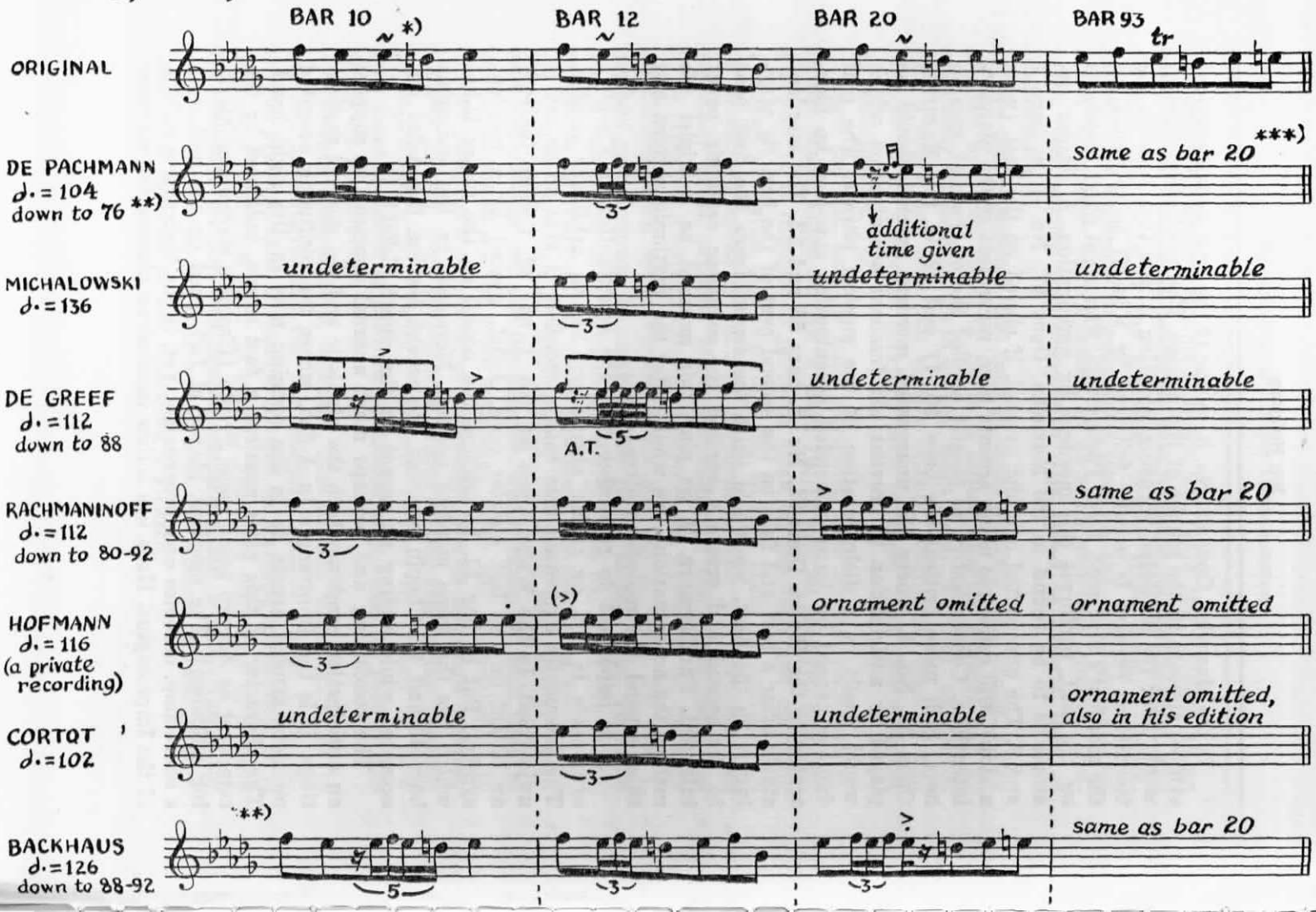
Chopin's compositions, however, also contain some examples to *support* an anticipation for the mordent symbol. Since these examples are grounded in musical as well as pianistic motivation, it is necessary to discuss them at length. The main objection to playing the mordent on the beat would concern these works, where the mordent played on the beat would split the musical phrase in half. This could happen in the following instances.

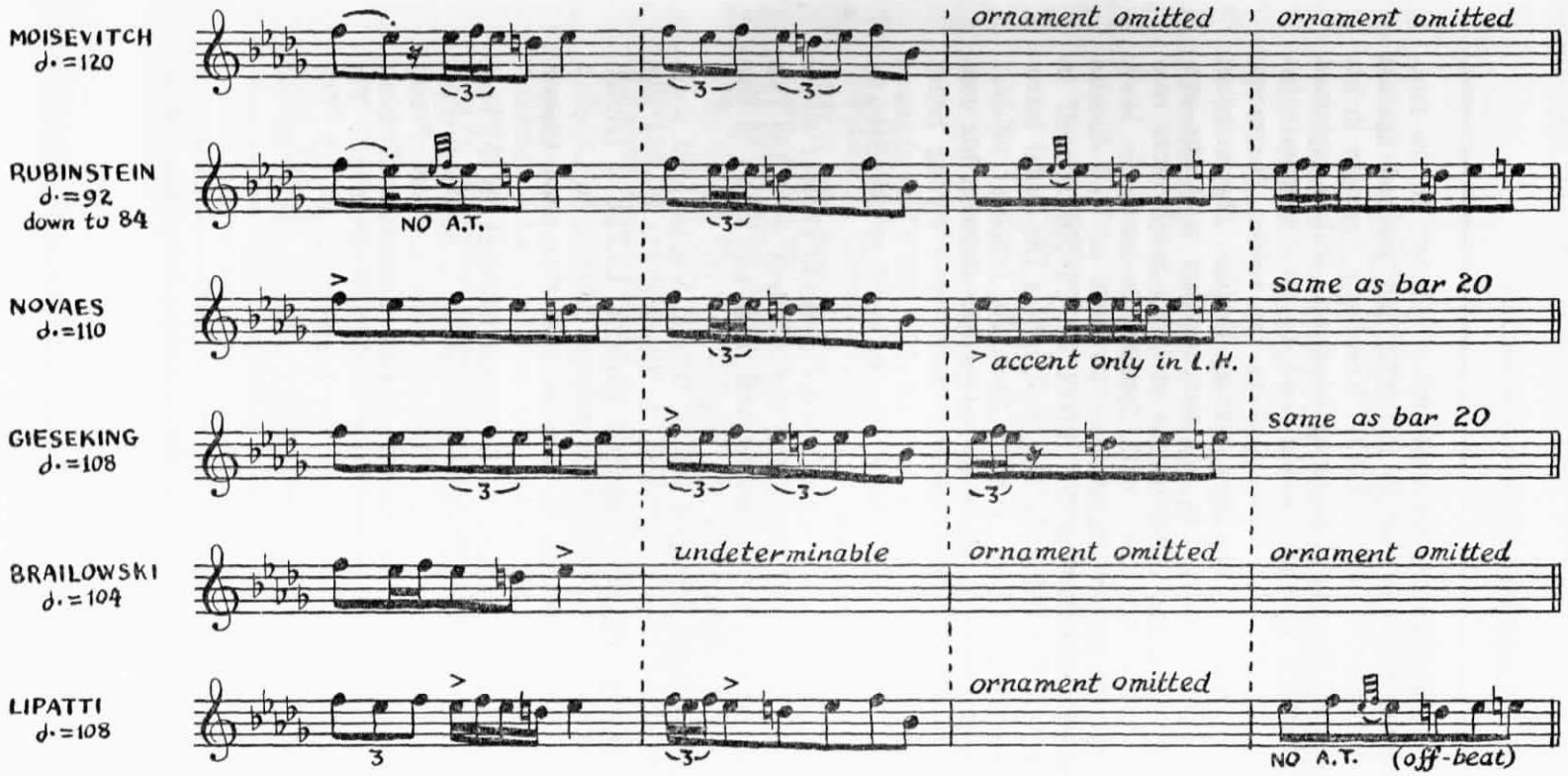
In the Mazurka, Opus 63, No. 3, in bar 16 the unaccented mordent symbol appears in the middle of the phrase. The on-the-beat version would alter the indicated phrasing, splitting it into two, because the traditional version is usually followed by a small accentuation on the mordent's first note. Even Paderewski, who often plays mordents on the beat, performs this mordent by anticipation. A similar example is to be found in the Mazurka, Opus 67, No. 4, in bars 1 and 3. The unaccented mordent symbol, if played on the beat (with a stop), will cause too many accents here, regardless of the pianist's intentions. Consequently, no pianist applied the on-the-beat version here. Still more critical are bars 10, 11 and 12 in the Mazurka, Opus 33, No. 4, where the unaccented mordent symbol should be played by anticipation to prevent too frequent accentuation which would result in a disintegration of the musical phrase. The real damage caused by unrecommended accentuation can best be illustrated in the Waltz, Opus 34, No. 3, bars 50 and 52. The mordent starts after a rest and falls on the second beat of the bar. By playing it on the beat, we would shift the accent from the first beat to the second and create a version the composer certainly never intended. Furthermore, if we play this mordent as a triplet (to mellow the accentuation), we would alter the rhythmic pattern and thus expand the melodic motive.

It is important to remember that the accentuation in Chopin's ornaments is not, or rather should not be, an arbitrary matter. The frequently expressed idea that a mordent is also an accent is unjustified. In the Waltz, Opus 34, No. 1, bar 32, Chopin inserted an accent on the last quarter note, A-flat, graced by a mordent symbol. But in bar 34, he omitted the accent on the upper E-flat which has the same mordent symbol. Moreover, in the analogous bars 40 and 42, Chopin reversed the accent, leaving the A-flat unaccented while adding an accent to the upper E-flat!

The concluding and perhaps most unusual example to support an anticipation combines both the pianistic and the musical motivations. It is the Impromptu in A-flat, where the confusing accented mordent symbol greets us in the opening note in the right hand. The character of this piece requires a fast tempo, indicated by the composer as *Allegro assai, quasi Presto* (Chopin's metronome marking unknown). The mordent, played at full speed on the beat with a short stop, becomes unapproachable. Yet, in his instructive edition of the Impromptus, Hans von Bülow insisted on playing the mordent

WALTZ, OP. 64, NO. 1





*Mathias (or Beyschlag) recommended a triplet there instead of a mordent.

**"104 down to 76" indicates the change in the pianist's speed in the cited passage. 104 in this case means his original average tempo used in this Waltz; 76 means the tempo applied to bars 10, 12, 20 and 93.

***De Pachmann's recording of 1925 is less clear and meticulous than his 1906 version, yet both reveal exactly the same rhythmic characteristics. Unfortunately, Friedman and Levitzki, who also recorded this Waltz, have not been included due to the impossibility of locating their renditions in time.

As the examples show, no pianist performs all three mordents exactly as they are written. Nor have we found two pianists playing them alike.

on the beat. His tempo stands for MM 132 = quarter. In the footnote he introduced the mordent as a triplet and warned against playing it by anticipation. (Incidentally, Kreutzer's footnote in his edition indicates just the opposite—an anticipation.) Bülow explained that the anticipatory mordent would lead to an "harmonic incorrectness" in bar 21. But Chopin offers far bolder "harmonic incorrectness" in some of his later works. Besides, the mordent played off the beat, quickly, does not run together with the preceding dissonance-note, and Chopin was probably much more concerned with actual sounds than with formalistic harmonic laws. Should we accept the Bülow explanation, we could as well dismiss all modern pedalling, including that given by Chopin himself in the opening bars of the *Polonaise Fantasie*, where the pedal introduces a far stronger harmonic conflict than the innocent off-beat mordent in the Impromptu. Bülow is indeed not alone in his conception—he finds allies in Mathias and Halle. In a strong belief that this mordent should fall on the beat, all three musicians changed it into a triplet—the only remaining way to make it pianistically performable at the correct speed.

But accepting a triplet, we are left with a dismal choice: either we make an even quintuplet combining the mordent with the two next main notes, or we play the triplet and these two notes in two separate impulses. In either case the original melodic figuration is disfigured. The mordent, changed into a triplet, would here automatically increase the number of notes in the melodic motive and consequently form a different thematic pattern. Unlike a triplet, the mordent *never* serves to expand the melodic function in Chopin's music, and there is no reason to suppose that this time Chopin made an exception.

The pianists who still wish to perform this mordent on the beat with a stop would have to compromise their tempo to approximately MM 120 to the quarter. Possibly Chopin's *Allegro, quasi Presto* was closer to our *Allegro* than to our *Presto*. Then too, Chopin's piano had a far easier action than our modern instruments. Yet I know of no pianist who performed the Impromptu at 120. The recorded pianists present two approaches to the Impromptu's mordent:

1. On the beat, as a triplet—only De Pachmann, at a speed of 148.
2. Off the beat, as recommended by Kreutzer, Hofmann and Godowsky. Their choice was shared by Cortot (180), Moiseivitch (192!),

Orloff (140), Horowitz (166), Kentner (approximately 132) and Arrau, who plays at 166 and makes an exception, preceding the mordent by an additional upper F incorporated into the "total" ornament.

As far as the Impromptu mordent is concerned, the only reasonable treatment remains that of anticipation. But somewhat different is the case with the Mazurkas, where the mordent played on the beat with a stop occasionally causes an undesirable accentuation. Theoretically, there are three ways to avoid these accents:

1. By decreasing the volume of the second and third (main) note—extremely difficult.
2. By decreasing the volume of the first and second note and returning to the normal volume on the third (main) note. As I have already said, this version would create a certain old-fashioned flavor.
3. By playing the mordent at exactly the same volume as the surrounding main notes. In many cases this version is difficult too, and it would diminish the charming lightness of the ornament, a lightness approachable only when the mordent is played softer than the main note.

Naturally, all these problems might have been of minor importance in Chopin's time when the pianos had such a light action that it was easy to play mordents on the beat without any accentuation. Since our pianos are not adapted to this delicate treatment, the anticipation should be acceptable. It is always better to preserve the "stop," which makes the mordent sound more gracious, than to change it into an ordinary triplet. As for the contrast so much favored by Chopin, his two mordents could be interpreted in a different speed instead of in a different rhythm, the notated being played a bit slower.* This solution would suit such works as the

*Although I have explained both mordents in detail, some questions remain unanswered. For instance, why in the Nocturne, Opus 32, No. 2, did Chopin employ the notated mordent in bars 27-28, while the following bars received symbols? It is possible that here Chopin used the notated mordent to indicate that further mordents (symbols) should also be treated by anticipation. He might have used this method to save the effort of writing out every mordent in full notation. Therefore, in works like the Mazurka, Opus 67, No. 1, Chopin used a *tr* in bars 38-40 instead of a symbol, to assure the on-the-beat treatment. Had he inserted a symbol, we might understand it as an "abbreviation" for the preceding notated mordents in bars 30-32. There are also a few instances where Chopin used the *tr* in the beginning of a phrase as a "reminder" that all following mordent symbols were to be played on the beat. These exceptions are the Waltz, Opus 34, No. 1, bar 52 (autograph); the Waltz, Opus 34, No. 2, bar 37 (the first editions); or the *Rondo alla Mazur*, bars 2 and 4.

Waltz, Opus 18, or the Waltz, Opus 34, No. 2, where both mordents are presented. In addition, Chopin occasionally offers a mordent on the beat with a stop, "disguised" as a *tr*. This *tr* is followed by a short rest, thus automatically changing it into a traditional mordent, as in the Mazurka, Opus 67, No. 1, bar 38; the Mazurka, Opus 67, No. 3, bar 4; and others.

* * *

In place of "concluding words," I would rather offer a brief, self-explanatory résumé of the choice pianists generally made in performing both mordents.

De Pachmann uses the on-the-beat version only when he finds it suitable. This is not too often. He seems to rely upon his musical instinct. Paderewski does not hesitate to perform both mordents on the beat in many instances. Backhaus and Novaes also, in most cases, play the two mordents on the beat. But all three artists occasionally strike the first note of the mordent with the bass note (in fast and difficult passages). Rachmaninoff plays both mordents off the beat. Hofmann usually prefers anticipation. Godowsky and Friedman choose the anticipation for both mordents. So does Cortot. Moiseivitch usually performs both mordents off the beat. Brailowski almost always and Rubinstein without exception play both mordents off the beat, no matter what pianistic inconvenience may be involved. Incidentally, Rubinstein is the *only* pianist who chooses the anticipation for the mordent symbol in bar 124 of the Polonaise, Opus 53. Casadesus, Arrau and Horowitz seldom play any mordents on the beat. Lipatti usually plays the mordents off the beat and in a manner somewhat similar to Hofmann's.

As you can see, if there are a few pianists who play mordents only by anticipation, there is not a single one who consistently plays them on the beat—and correctly.

* * *

The Chopin Autographs Used in this Study
Complete Autographs

Allegro De Concert
Ballade in A-flat
Ballade in F major
Barcarolle
Berceuse (an early sketch)
Berceuse (the final autograph)
Nocturne in C minor (no opus)
Nocturne, Opus 62, No. 1
Nocturne in C-sharp minor, Opus Posthumous
Polonaise, Opus 53
24 Preludes (set)

Etudes: Opus 10, Nos. 3, 8, 9
Opus 25, Nos. 1, 2, 5, 7
Etude in F minor, Opus Posthumous
Impromptu in G-flat
Krakowiak
Largo in C minor (no opus)
Mazurka, Opus 7, No. 4
Mazurka, Opus 33, No. 4
Mazurka, Opus 56, No. 2 (an early sketch)
Scherzo in B-flat minor
Scherzo in E major
Sonata in B minor
Waltz, Opus 69, No. 1 (1835)
Waltz, Opus 69, No. 1 (the second version, 1842)
Waltz, Opus 69, No. 2
Waltz in A-flat, Opus Posthumous
Waltz, Opus 34, No. 1 (unknown version, reproduced in the musical quarterly *Muzyka*, 1949, Poland)

Fragmentary Autographs

Impromptu in A-flat
Mazurka, Opus 6, No. 2
Mazurka, Opus 33, No. 2
Mazurka in A-flat, No. 58 in the Paderewski edition
Polonaise, Opus 40, No. 1
Polonaise-Fantasie
Sonata in B-flat minor
Variations, Opus 2
Variations in E major
Waltz, Opus 34, No. 1

Where the original manuscript was not acccessible, I relied upon the recent Paderewski edition based on Chopin's autographs and first editions. I also used the Oxford original edition, the Kalmus edition based on the first editions, Mikuli's, Klindworth's, Schultz's and some copies by Pugno, Kullak, Debussy, Michalowski, Cortot, Sauer, Friedheim, Joseffy, Rosenthal, Pachmann, Friedman, Kreutzer and Casella.

A Complete Index of Cited Pianists, Listed Chronologically

De Pachmann, Vladimir	b.1848	Landowska, Wanda	1877
Schwarwenka, Xaver	1850	Cortot, Alfred (studied with Chopin's pupil, Decombes)	1877
Michalowski, Aleksander (studied with Chopin's pupil, Mikuli)	1851	Hambourg, Mark	1879
Pugno, Raoul	1852	Petri, Egon	1881
Grunfeld, Alfred	1852	Friedman, Ignaz	1882
Carreno, Teresa (studied with Chopin's pupil, Mathias)	1853	Kreutzer, Leonid	1884
		Backhaus, Wilhelm	1884
		Sirota, Leo	1885
Friedheim, Arthur	1859	Rubinstein, Artur	1886
Paderewski, Ignace	1860	Moiseivitch, Benno	1890
Sauer, Emil	1862	Hess, Myra	1890
De Greef, Arthur	1862	Orloff, Nicolai	1892
Ansorge, Konrad	1862	Novaes, Guimar	1895
Reisenauer, Alfred	1862	Gieseking, Walter	1895
Stavenhagen, Bernard	1862	Brailowski, Alexander	1896
Rosenthal, Moriz (studied with Chopin's pupil, Mikuli)	1862	Barerre, Simon	1896
		Levitzki, Mischa	1898
		Casadesus, Robert	1899
D'Albert, Eugen	1864	Arrau, Claudio	1903
Busoni, Ferruccio	1866	Horowitz, Vladimir	1904
Da Motta, Vianna	1868	Kentner, Louis	1905
Godowsky, Leopold	1870	Gilels, Emil	1916
Rachmaninoff, Sergei	1873	Lipatti, Dinu	1917
Lhevinne, Josef	1874	Tamarkina, Rosa	1921

Contributors to this Issue

LUKAS FOSS, composer, conductor and pianist, is now Professor of Music at the University of California in Los Angeles, where he succeeded Arnold Schoenberg as teacher of composition in 1953.

PEGGY GLANVILLE-HICK'S opera, *The Transposed Heads*, commissioned by the Louisville Orchestra, received its first New York performances on February 10 and 17, 1958. Miss Glanville-Hicks has just completed a ballet commissioned for the Festival of Two Worlds in Spoleto, Italy.

JAN HOLCMAN was born in Lodz, Poland, in 1922, and came to the United States in 1947 after his escape from the Soviet "Free Polish" Army. He studied at Juilliard, and in 1954 received a grant from Brown University to continue an extensive research project on pianism. His volume, *The Legacy of Chopin*, was published by the Philosophical Library in 1954. He has been a regular contributor to the *Saturday Review*, *High Fidelity*, *Etude* and other periodicals, and is now working on a book from which his present article is taken.

ROBERT WARD is completing his Fourth Symphony, commissioned by the Advisory Board of the La Jolla Orchestra, Nikolai Sokoloff, conductor. He will conduct the Orchestra in the premiere performance on August 3, for the final concert of the La Jolla Festival. He is Executive Vice-President and Managing Editor of Galaxy Music Corporation.

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Spring 1958

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Spring 1958

ON THE COVER: Van Cliburn and his teacher, Mme. Rosina Lhevine, in her Juilliard studio.

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.

"All the News That's Fit to Print"

The New York Times.

LATE CITY EDITION

U. S. Weather Bureau Report (Page 46) Forecast: Fair and mild today and tomorrow. Temp. range: 62—42. Yesterday: 61.8—42.9.

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U. S. Pianist, 23, Wins Soviet Contest

Cliburn Is Awarded First Prize by 16 Moscow Jurors

By MAX FRANKEL

Special to The New York Times.

MOSCOW, Monday, April 14—Van Cliburn, a 23-year-old American, has won the first prize in the Soviet Union's international Tchaikovsky piano competition.

Mr. Cliburn, a Southerner who lives in New York, triumphed in what had been regarded as a contest of extremely high standards over three young Soviet pianists and one from Communist China.

The awards were voted late last night by a panel of sixteen jurors, including six leading Soviet musicians. Their choice clearly coincided with that of the Moscow public. Muscovites wildly cheered Mr. Cliburn's performance in the finals Friday night.

Daniel Pollack, another 23-year-old American from Los Angeles, was awarded eighth place. He actually ranked ninth among the nine finalists because there was a tie for second place.

Co-winners of the second prize were Liu Shih-kung, an 18-year-old student at the Chinese Central Conservatory, and Lev Vlasenko, a 29-year-old native of Tiflis, Georgia, in the Soviet Union.

The final standings will not be formally announced until noon today. But they became an open secret about 2 A. M. when the top winners were summoned to the Moscow Conservatory to make color films of the program. There Mr. Cliburn quickly became the center of attention and a number of contest officials had word of

Continued on Page 18, Column 4

Associated Press

Van Cliburn, left, being greeted in Moscow last week by Lev Oborin, Soviet pianist

STATES WANT U.S. TO ACT ON SLUMP, SURVEY INDICATES

Many Hesitate to Move on Their Own—Federal Aid to Jobless Sought

By CLAYTON KNOWLES

A spot check of thirteen states disclosed yesterday that most of them were looking to Washington for strong lead in fighting the recession.

The findings in The New York Times survey, covering areas from coast to coast, underscored the appeal by President Eisenhower for the returning Congress to act "as swiftly as possible" on his proposal for the liberalization of unemployment insurance.

He has asked that the period of coverage be extended for half again as long as most state systems provide. For many states, particularly in the East, this would mean a thirteen-week extension.

Increase In Coverage

Many states also want more Federal public works. A $1,579,000,000 rivers and harbors and flood control bill awaits approval or veto by the President.

Many states have hesitated to move on their own. Some State Legislatures apparently would hesitate to implement any plan by the Federal Government to increase the period of jobless pay coverage.

Virtually every state included in the survey has accelerated public works programs already on the books but none has inaugurated any new program.

None of the thirteen states even considered tax relief to stimulate the economy. Three of the thirteen actually have increased taxes in the hope of making up revenue losses resulting from the business downturn.

The states covered in the survey were New York, New Jersey, Connecticut, Massachusetts, Pennsylvania, Ohio, Michigan, Illinois, Missouri, California, Maryland, Virginia and Florida.

Many Are Democrats

The Governors of many of these states are Democrats. Some, like Averill Harriman of New York, Robert B. Meyner of New Jersey and G. Mennen Williams of Michigan, figure in speculation about the 1960 Presidential race.

Others, like Foster Furcolo of Massachusetts and Abraham A. Ribicoff of Connecticut, are standing for re-election.

But none has been more outspoken in calling for Federal leadership than Goodwin J. Knight of California, a Republican, who is running for the Senate this year.

States that have raised or broadened taxes are New York, Maryland and Florida. Governor Furcolo of Massachusetts has

Continued on Page 14, Column 1

Congress to Return From Recess Today

By ALLEN DRURY

Special to The New York Times.

WASHINGTON, April 13—Congress returns from a ten-day Easter recess tomorrow. It will plunge immediately into controversial issues of the national economy, foreign policy, military reorganization and outer space.

Most have political overtones in this campaign year, which will see thirty-three Senate seats and all 435 House seats up for election. The remaining months of the session, therefore, are expected to feature a tug-of-war between Democrats seeking to put their own label on anti-recession bills and other measures and Republicans fighting to hold the line in defense of the Eisenhower Administration's handling of foreign and domestic issues.

An advance guard of law-

Continued on Page 15, Column 1

FIGHT IS RENEWED ON COURT REFORM

DeSapio Hails Harriman Bid as Lefkowitz Scores It—Election Issue Is Seen

By RICHARD AMPER

A new battle in the election-year war over state court reform was joined yesterday.

Tammany's leader, Carmine G. De Sapio, acclaimed Governor Harriman's new proposal that the state's top judges join in drafting a new plan to overhaul New York's judicial system and declared:

"I am confident that we're going to have some court reform constructively in the very near future under Governor Harriman's leadership."

Attorney General Louis J. Lefkowitz, a Republican, said that he was "amazed" by the Democratic Governor's proposal, questioned whether judges would have time for the job and said that he felt the task belonged to the Committee on Revision and Simplification of the State Constitution, a group headed by Nelson A. Rockefeller.

The issue provoked new political recriminations, reflecting major party jousting to escape blame for or make election-year capital out of the defeat of court reform measures at the recently ended session of the Legislature.

The Assembly killed both the latest reform proposals of the Temporary State Commission on the Courts, headed by Harrison Tweed, and the commission itself after it had spent $800,000 in developing a program to overhaul and streamline the judicial system.

Mr. Tweed has laid the de-

Continued on Page 18, Column 4

PRESIDENT URGES CONGRESS TO PUSH JOBLESS-AID BILL

Calls for Prompt Action on Extending Benefit Period to Alleviate Hardships

HE RETURNS TO CAPITAL

Legislators Cool to His Plan—Belief Grows He Will Veto Works Measure

By FELIX BELAIR Jr.

Special to The New York Times.

AUGUSTA, Ga., April 13—President Eisenhower urged the returning Congress today to act "as swiftly as possible" on his proposal to extend unemployment compensation. The step would benefit workers who had exhausted their drawing rights under state and Federal laws.

The President issued the appeal just before boarding his special plane for Washington at the end of a golfing weekend. It coincided with a growing belief in the capital that he might veto the $1,579,000,000 rivers, harbors and flood control bill, an "omnibus" public works measure.

[General Eisenhower's plane reached Washington at 5:54 P. M. He went immediately to the White House.]

The Senate and House of Representatives reconvene tomorrow at noon after the Easter recess. The President has until Tuesday to act on the public works bill and until Wednesday to sign or veto the equally controversial $1,800,000,000 highway construction bill.

Passed by Both Houses

Both measures were passed by large majorities in each house as counter-recession moves. The Administration is counting on the same kind of support to put over the President's unemployment compensation plan, but Congressional reaction has been unenthusiastic.

In his statement on the program the President said:

"On March 25, I recommended to the Congress enactment of legislation to provide the temporary continuation of unemployment compensation benefits for workers who have exhausted their benefits under state and Federal laws. I said at the time that prompt action was necessary to give these workers and their families greater measure of security.

"This is not a matter of statistics or economic theory. It concerns people, human beings, who need, and should have, the assistance of their Government.

800,000 Affected

"I hope that the members of Congress will move as swiftly as possible on this vital problem when they return to Washington. All of us in Government have a special responsibility to act to alleviate the hardships which are being suffered, through no fault of their own, by these workers and their families."

In his message to Congress outlining the plan, the President asked authority to make direct Federal payments to workers for half again as long as permitted under present state unemployment compensation systems.

About 800,000 jobless have exhausted unemployment com-

Continued on Page 14, Column 7

ATOMIC TEST HALT WILL BE STUDIED BY SENATE GROUP

Humphrey Reveals Strauss and Teller Will Discuss Issue of Suspension

SEES SOVIET 'ACCIDENT'

Senator Regards Dispatch on 'Catastrophic' Blast in Russia as Credible

Special to The New York Times.

WASHINGTON, April 13—A Senate Disarmament Subcommittee will investigate this week the possibility of suspending nuclear tests.

This was announced today by Senator Hubert H. Humphrey, chairman of the subcommittee, a unit of the Foreign Relations Committee.

The subcommittee will hear Edward Teller, who played an important part in the development of the hydrogen bomb, and Lewis L. Strauss, chairman of the Atomic Energy Commission.

Two Opponents of Ban

Both men have opposed suspension of nuclear testing and have contended that the Soviet Union could evade an agreement by underground tests registering as earthquakes.

Senator Humphrey said Dr. Teller would be questioned on problems involved in the control and inspection of a suspension of nuclear weapons tests and a cut-off of production of fissionable materials for weapons purposes. Dr. Teller will be heard Wednesday.

Senator Humphrey, Democrat of Minnesota, said Mr. Strauss had been asked to discuss several aspects of the problem of control of nuclear weapons tests. The A. E. C. chairman will be heard Thursday.

To Testify in Public

Both he and Dr. Teller will testify at public sessions. The committee will also hear, at a closed meeting Thursday, Dr. Hans Bethe, nuclear physicist of Cornell University.

Appearing on a television program today, Senator Humphrey said there was a great deal of evidence to support a Danish report that a "catastrophic accident," involving radioactive fallout forced the Soviet Union to end its recent series of tests.

A Copenhagen newspaper quoted diplomatic reports from Moscow as having said that the accident caused radioactive fall-out over the Soviet and neighboring states and an increase to the danger limit.

Mr Humphrey said the latest Soviet tests were the dirtiest, in the sense of dangerous radio-

Continued on Page 6, Column 2

RED CHINA SPURNS TOKYO TRADE PACT

Says Japan's Hostility Bars Fulfillment of Accord

By GREG MacGREGOR

Special to The New York Times.

HONG KONG, April 13—Communist China is turning down a trade agreement with private Japanese companies that Tokyo businessmen have estimated as involving about $98,000,000.

In a message to the three Japanese commercial groups that recently signed the fourth unofficial trade agreement with Peiping, Nan Han-chen, chairman of the Communist China Committee for the Promotion of International Trade, said that the regime repudiated a statement made by the Japanese Government concerning the Peiping radio reported today.

Mr. Nan accused the Japanese Government of deliberate attempts to sabotage the agreement in collusion with the United States and Generalissimo Chiang Kai-shek's Nationalist Chinese regime in Taiwan.

Peiping's rejection was ad-

JAKARTA PRESSES ATTACK ON REBELS

Targets in Sumatra Bombed and Strafed as Warships Close in on Padang

By The United Press.

SINGAPORE, April 13—The heaviest fighting of the Indonesian rebellion erupted today in Sumatra. Five Government warships arrived off the rebel stronghold of Padang and aircraft bombed and strafed rebel targets in preparation for an invasion of the rebel heartland.

The revolutionary government predicted an invasion of the Padang area of west Sumatra by dawn Tuesday, and possibly tomorrow.

The rebel commander, Lieut. Col. Ahmed Husein, sought to stiffen morale with an appeal over the Padang radio to his forces to "be prepared to sacrifice all and if necessary die" to repulse the troops of the Jakarta central Government.

Heavy Rebel Toll Reported

Other major developments in the revolt, which was started in mid-February by army officers and former Government officials determined to force President Sukarno to bar Communist influences from his Government, were:

¶The Indonesian Air Force stepped up raids in a familiar pre-invasion pattern and claimed a heavy toll of rebel troops and equipment, including trucks.

¶Sharp fighting broke out in North Sumatra, where Government forces conceded that they had run into heavy rebel resistance.

¶A stiff battle seesawed in the north of Celebes, another of the main Indonesian islands, and the Government asserted that it had finally cleaned out a rebel force in the Kulabi area.

Insurgents Ask Support

The rebel radio at Padang appealed to the residents of East Java and the Lesser Sunda Islands to join the uprising against President Sukarno. It appeared that the rebels believed the crucial moment had arrived in their two-month-old attempt to overthrow the central Government.

The Government, acknowledging that there was severe fighting in North Sumatra, reported it had lost two men killed and two wounded. It said twenty-seven rebels had been captured with a quantity of arms and two truckloads of rebels had been put out of action by air attacks.

In the fighting at Kulabi in northern Celebes, the Government said, one rebel company has been wiped out and only two companies of insurgents remain.

Smiling Skies Put City in Gala Mood And Fill the Parks

By MURRAY SCHUMACH

Central Park became a huge playground and promenade area yesterday as its fresh greenery brought together athletes and belated Easter paraders against a sort of carnival background.

With sunshine that raised afternoon temperatures into the sixties—it was 61.8 degrees at 4:50 o'clock—throngs of New Yorkers and visitors headed for the city's oases of recreation and relaxation.

Some of this festive spirit was evident along Fifth Avenue, which Mayor Wagner had proclaimed the scene of a post-Easter turnout. Although extra police details were not overworked, the avenue filled up after churches let out and again late in the afternoon.

But in the park the carousel calliope tootled, balloons swelled, sea lions barked and humans, in high fashion or calm disarray, seemed serene.

Tempers Are Serene

Rowboat collisions seemed infrequent, tennis players waited patiently for courts, ice cream venders were not accused of short-changing. On crowded baseball diamonds, where outfielders occasionally strayed—in hot pursuit of a fly ball—into an adjacent game, the display of tact was extraordinary.

Even on the handball courts, noted for their heat, a rare comment was made during a disagreement about whether a ball was in or out of the court. After a spectator had suggested a solution, one of the players smiled and agreed, adding:

"We'd better play. We don't want the kibitzers to leave the game. Good kibitzers are hard to find."

At the zoo, where the crowds were so dense at times that they resembled subway crushes, tolerance was the rule. Nelson

Continued on Page 12, Column 4

French Right Wing Opposes Tunis Talk

By W. GRANGER BLAIR

Special to The New York Times.

PARIS, April 13—The French Right Wing expressed its hostility today to the Government's decision to reopen direct negotiations with Tunisia.

A showdown on the issue will come Tuesday, when last night's Cabinet decision will be put before a special vacation session of the National Assembly for ratification.

As the Deputies began to return to Paris, leading spokesmen for the Gaullist movement and the Roman Catholic Popular Republican party took to the

MAYOR HELD OPEN TO SENATE 'DRAFT'

De Sapio Says Pledge to Fill Out Term Is Not Binding —He Lists No Favorite

Carmine G. De Sapio threw the door "open" yesterday for a Mayor Wagner to run for the United States Senate in November.

The Tammany leader and Democratic National Committeeman made it clear that he did not consider the Mayor's declared intention to serve out his term in City Hall binding.

He said that the Mayor might be "drafted" for the Senatorial nomination. And he acclaimed him as "one of the best vote-getters" in the Democratic party.

In a television interview on the "Between the Lines" show over WABD, Mr. De Sapio reeled off the names of persons mentioned as potential Democratic candidates for the seat of Senator Irving M. Ives, Republican of Norwich.

He listed them in alphabetical order to emphasize, he said, that that neither he nor other party leaders wanted to show any preference. He did not include Mr. Wagner.

When asked about the possi-

Continued on Page 55, Column 3

City Budget Critics Line Up for Battle At Hearing Today

By PAUL CROWELL

Mayor Wagner's proposed 1958-59 expense budget of $1,996,952,986 is about to be subjected to a three-day barrage of criticism.

The first of three public hearings by the Board of Estimate on the Mayor's proposed budget will begin at 10:30 o'clock this morning. The board will hear the complaints of city employes, to whom the "austerity" budget would deny general pay rises, and city department and agency heads whose requests for municipal housekeeping funds were drastically pruned.

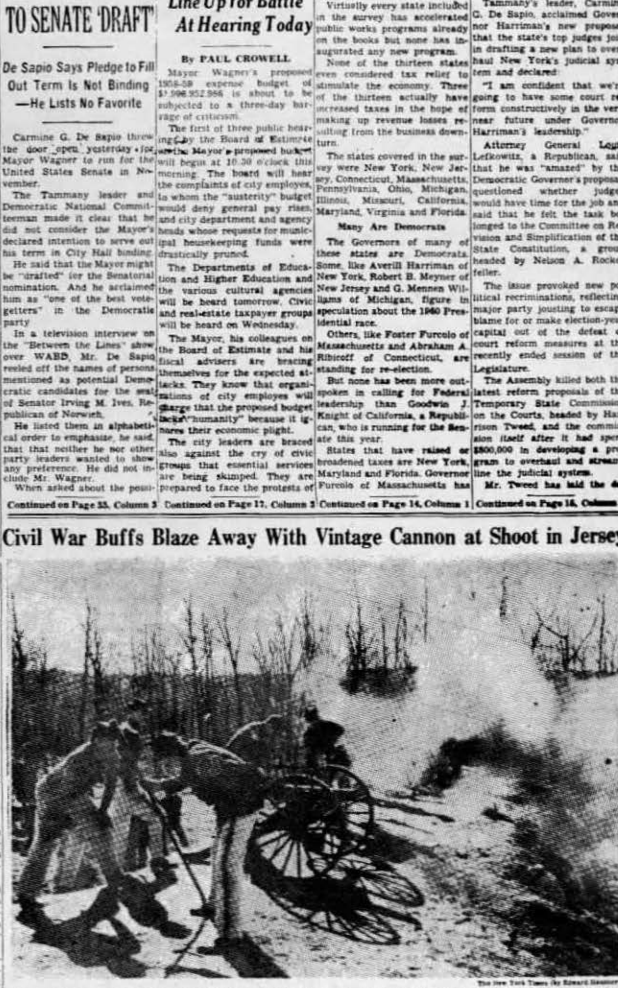
The Departments of Education and Higher Education and the various cultural agencies will be heard tomorrow. Civic and real-estate taxpayer groups will be heard on Wednesday.

The Mayor, his colleagues on the Board of Estimate and his fiscal advisers are bracing themselves for the expected attacks. They know that organizations of city employes will charge that the proposed budget lacks "humanity" because it ignores their economic plight.

The city leaders are braced also against the cry of civic groups that essential services are being skimped. They are prepared to face the protests of

Continued on Page 17, Column 3

Civil War Buffs Blaze Away With Vintage Cannon at Shoot in Jersey



The New York Times (by Edward Hausner)

The Second Regiment of New Jersey Volunteers firing their station-wagon version of a Civil War 6-pounder yesterday

Sputnik II Reported Down in Caribbean

The second Soviet satellite apparently disintegrated last night over the Caribbean, United States scientists said early today.

The largest of the man-launched satellites was reported to have plunged like a comet "with a fiery tail" over the British West Indies and south of the Virgin Islands, Reuters reported.

Scientists at the Smithsonian Astrophysical Laboratory in Cambridge, Mass., said that the satellite "very probably disintegrated." The laboratory is the principal United States agency correlating world-wide observ-

THE NEW YORK TIMES REPORT

U.S. Pianist, 23, Wins Soviet Contest

Cliburn Is Awarded First Prize by 16 Moscow Jurors

BY MAX FRANKEL

Moscow, Monday, April 14 — Van Cliburn, a 23-year-old American, has won the first prize in the Soviet Union's international Tchaikovsky piano competition.

Mr. Cliburn, a Southerner who lives in New York, triumphed in what had been regarded as a contest of extremely high standards over three young Soviet pianists and one from Communist China.

The awards were voted late last night by a panel of sixteen jurors, including six leading Soviet musicians. Their choice clearly coincided with that of the Moscow public. Muscovites wildly cheered Mr. Cliburn's performance in the finals Friday night.

Daniel Pollack, another 23-year-old American from Los Angeles, was awarded eighth place. He actually ranked ninth among the nine finalists because there was a tie for second place.

Co-winners of the second prize were Liu Shih-kung, an 18-year-old student at the Chinese Central Conservatory, and Lev Vlasenko, a 29-year-old native of Tiflis, Georgia, in the Soviet Union.

The final standings will not be formally announced until noon today. But they became an open secret about 2 A.M. when the top winners were summoned to the Moscow Conservatory to make color films of the program. There Mr. Cliburn quickly became the center of attention and a number of contest officials had word of the results. The chairman of the jury was Emil Gilels, the Soviet pianist

THE NEW YORK TIMES FEATURE

Tall at The Keyboard

Moscow, Monday April 14 — A native of the American Deep South who is the son of an oil company employe and a beneficiary of the Rockefellers; that is who stands as the cynosure of Moscow today.

His name is Van Cliburn, and he now lives in New York. In the first days of the Tschaikovsky International Piano and Violin Festival, when he emerged from among forty-nine contestants here as the darling of the serious listeners and bobby-soxers alike, they called him "the American genius."

Now that he has won the contest, the Russians have dubbed him "Malchik (little boy) from the South."

Both titles seem apt. Despite his slender six-foot four-inch frame, Mr. Cliburn, who is 23 years old, is boyish in appearance. He has a small face, with a sharp nose and clear blue eyes tucked under a thick head of blond, curly hair.

He was born in Shreveport, La. His speech betrays the fact that he has not been away too long from his "daddy," who lives in Kil-

who toured the United States last year. Last Friday night, after Mr. Cliburn's performance of Rachmaninoff's Piano Concerto No. 3, Mr. Gilels and others, filed backstage to embrace the young American.

Also on the jury were Dmitri Kabalevsky, Soviet composer, who had written a rondo for the final phase, and Syvateslav Richter, a well-known Soviet pianist.

Mr. Cliburn, who was born in Louisiana and whose family lives in Kilgore, Tex., is a tall, lanky, boyish-looking young man. He attained his first moments of serenity shortly after the results became known. Still playing for the cameras at the conservatory at 3 A.M., he seemed to have conquered all the dizzying excitement that had possessed him throughout the contest.

All around him were the weary members of the Moscow Symphony Orchestra. Since Thursday they had played three hours each morning to rehearse the contestants and from three to four and a half hours in the evenings for the actual performances.

The enthusiasm of performers and audience this morning was the most dramatic but certainly not the only indication of the stir that this competition has caused here. Every newspaper has been billing it for weeks. Mr. Cliburn's name has been on tens of thousands of lips in the last week and a ticket for his Friday performance was taken as a sign of standing and influence in the community.

In the opinion of most observers, now confirmed by the jury, Mr. Cliburn did not let his public down. He played with exacting technique but with great lyricism, especially in the Rachmaninoff. Dr. Mark Schubart, Dean of the Juilliard School of Music, who was here to watch his students in competition, rated Mr. Cliburn's Rachmaninoff rendition as outstanding. Mr. Pollack also is a graduate of Juilliard.

Mr. Cliburn will receive a gold medal and 25,000 rubles in cash ($2,500 at the tourist exchange rate). The other cash awards scale down to 5,000 rubles for the eighth prize for Mr. Pollack.

Mr. Cliburn also will have to give a solo recital on Friday and will perform at two concerts with other winners. In addition, he has had many offers for recordings and appearances throughout the country. Mr. Pollack also will make some recordings.

Third place was awarded to Naum Shtarkman of the Soviet Union. The other winners were:

Fourth, Eduard Miansarov, Soviet Union; fifth, Milena Mollova, Bulgaria; sixth, Nadia Gedda-nova of France; seventh, Toioaki Matsurra of Japan.

Mr. Pollack had received polite applause. He seemed a bit disappointed by his final performance.

"Thank God it's over!" he said backstage. "I feel like sleeping for twenty years."

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gore, Tex., where Van spent his early years.

If they know, the Russians have not let on that Mr. Cliburn's father is a purchasing agent for a big United States oil company ("But mind you, we don't own a drop") or that the Martha B. Rockefeller Foundation financed the young man's trip to this capital of communism.

Mr. Cliburn brought to the stage of the Tchaikovsky Conservatory a formidable talent, combining great technical skill with a robust and crowd-appealing emotional style. And that is comparable to bringing a copy of Marx to the Kremlin.

A Frustrated Actor

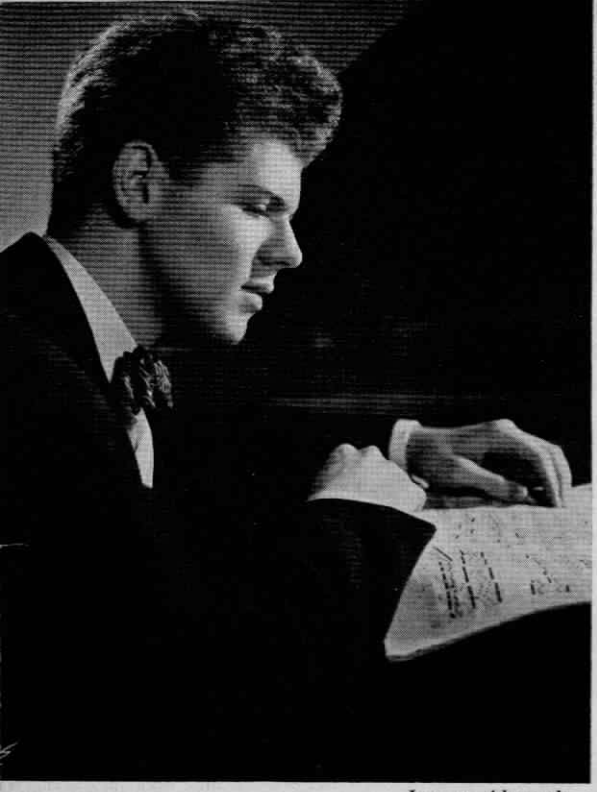
Mr. Cliburn, who concedes that he is a frustrated actor, says he has to have people around to perform at his best. That wish was eminently fulfilled here. He has been mobbed everywhere by fans, autograph seekers and girls bearing flowers. The audiences responded at once to his playing and his displays of rapture at the piano.

Some of the six Russian members of the contest jury made no secret of their admiration for his talent and training. They confessed to Mark Schubart, dean of the Juilliard School of Music, that they had no idea of "your wonderful school." Mr. Cliburn is a graduate of Juilliard.

Still, the Russians could take part credit for the winner's training. His teacher at Juilliard was Rosina Lhevinne, a graduate of the Moscow Conservatory, who left Russia before the Communists came to power in 1917.

There has been only one other teacher in Mr. Cliburn's life. He toddled up to her at the age of 3 and demanded that if his mother could train all the other children in the neighborhood, she should teach her only child as well. Rilda O'Brian Cliburn, herself a concert pianist, agreed and until he was 17 she taught him all she had learned.

At Kilgore High School young Cliburn played a clarinet and marched at football games, but Liszt, Chopin, Tschaikovsky and



James Abresch

Van Cliburn

especially Rachmaninoff, among other romantics, were his idols.. Aware of his own talents and some weaknesses ("I love to play but I despise practicing"), the maturing pianist seems also to have developed a dramatic public personality.

At the age of 12 he made his debut with the Houston Symphony, playing Tchaikovsky Concerto No. 1, which was required of finalists in the Moscow contest. In 1954, shortly after graduation from Juilliard, he again played the Tchaikovsky in his New York debut with the Philharmonic under Dimitri Mitropoulos.

Winner of Many Prizes

He has won many prizes, including the Edgar N. Leventritt Award in 1954 and a Walter Damrosch prize for postgraduate studies at Juilliard. But twenty orchestral dates around the country in 1955 kept him from graduate study.

Mr. Cliburn based himself in New York, in an apartment at 205 West Fifty-seventh Street, for the long climb into the professional ranks. He toured the United States again in 1956. A year ago he was inducted into the Army in Dallas, but was released after two days because of a blood condition.

This broke his stride, and serious illness in the family led him to spend much of the last year in Kilgore, tending to domestic affairs and teaching his mother's classes.

He had scheduled his first European tour for next summer when Mme. Lhevinne wrote urging that he go to Moscow instead. With a new goal before him, he was able to discipline himself again, working from six to eleven hours a day during two month's preparation.

Editorial

If Juilliard is feeling pleased and proud these days, it is more than understandable. For it is not often that three of its graduates, at the same time, distinguish themselves as highly as did Van Cliburn, Daniel Pollack and Joyce Flissler. Had the three merely placed in the Tchaikovsky competition, it would have been cause for rejoicing. This was, after all, one of the most significant and difficult of the international competitions, and any entrant who made the finals deserves high praise and a large measure of respect. Thus, the congratulations of the School and its Alumni Association go out to these three performers and their teachers, Mme. Rosina Lhevinne and Mr. Edouard Dethier.

But Juilliard has reason to be even more proud. Not only did its graduates place in the finals — Daniel Pollack was awarded eighth place in the piano contest, and Joyce Flissler received seventh place in the violin contest — but the contest was won by one of them.

When Van Cliburn carried off the first prize in the piano contest, the New York *Times* judged the news worthy of the front page (see page 3). Since then, the news has appeared in every newspaper and news magazine in the country, and many, notably *Life* and *Time* magazines have published extended feature stories on Van.

Van's success is an admitted artistic triumph, and through his artistry he has also achieved a diplomatic triumph. By winning this contest, he has secured himself a place in the first rank of young performers, and has also proven himself an effective—and extremely likeable—ambassador for the United States. *sk*

Alumni Council Election Results

As a result of the recent mail-ballot election, the following have been named to serve a two-year term (1958-59; 1959-60) on the Alumni Council: Margaret Hillis, Leonid Hambro, Wallingford Riegger, Irwin Freundlich, Lehman Engel, Wesley Sontag, Eugene Brice and Charles Wadsworth.

Members of the present Council who will be serving the second year of their terms during the 1958-59 season are: John Ryan, Joan Bass, Lucy Ishkanian, Clifford Snyder, Theresa Masciarelli Arrigo, Edna Hill Natkin, Roy Clifton Matthews, Henry Edison McDaniel, Gordon Gallo and Betty Ann Hirschberg. The Council membership will be completed with the election of two representatives from this year's graduating class.

Alumni Association Honors Graduates

On Tuesday, May 27, the Alumni Association sponsored its annual dinner, concert and dance in honor of the graduating class. As in the past, a buffet supper was served in the Cafeteria, members of the graduating class being guests of the Association.

Following the supper, a concert was presented in the School's Recital Hall. The program was divided between John Buttrick, pianist, who holds this year's Alumni Scholarship, and Samuel Baron and the New York Woodwind Quintet. A dance on the Concert Hall stage closed the evening.

Isidore Cohen Joins Juilliard Quartet

Isidore Cohen, violinist, is joining the Juilliard String Quartet this spring, replacing Robert Koff as second violinist.

A graduate of Juilliard, Cohen was a scholarship student at the School, studying under Ivan Galamian. He has had wide experience as a soloist and has appeared frequently as a member of chamber music groups. A former member of the Symphony of the Air, he has also performed with the Kell Players, the Saidenberg Chamber Players and the Collegium Musicum, among others. As a member of the Schneider Quartet, he recorded the entire set of Haydn Quartets.

He has served as Concertmaster with the Little Orchestra Society, the Saidenberg Little Orchestra, the American Concert Orchestra and at the Peninsula Music Festival and the Moravian Music Festivals, appearing also as a soloist at both Festivals.

He has also been a guest artist with the Budapest String Quartet, and last year took part in the Festival Casals in San Juan, Puerto Rico. This summer he will perform with the Juilliard Quartet in Europe. As a member of the Quartet, he will also become a member of the School's chamber music faculty.

Robert Koff, second violinist of the group since its founding ten years ago, is leaving the Quartet to take up his new duties as Director of Performing Musical Activities and Visiting Lecturer at Brandeis University.

Dean Schubart Attends Tchaikovsky Competition

At the invitation of the United States Embassy in Moscow, Dean Mark Schubart was present at the International Tchaikovsky Competition, where he had the opportunity of observing the four Juilliard graduates who participated. After the Competition, Mr. Schubart went to Helsinki, Stockholm, Oslo, Brussels and London under the International Exchange Program of the United States Department of State. Upon his return home, he addressed the student body and faculty of the School to report on his trip.

American Dance on Tour

by José Limón

New York City, N. Y
January 6, 1958

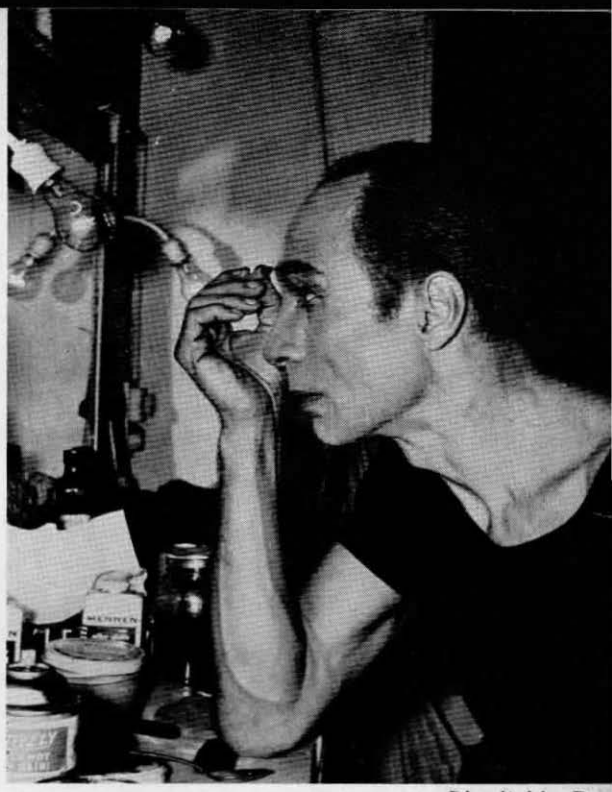
The only way in which I can let you know about our European tour is to write one report and make a number of copies, one of which will be sent to you, because I think you would be interested both as a friend whom I value and as a dance enthusiast. We have just returned home and I am about to begin classes and rehearsals with new ideas clamoring to be tried and worked on. ,

The company was very tired after a busy spring with a long tour of the United States, television in Canada, a series of concerts in June in public parks and a most arduous summer session at the American Dance Festival at New London, and it was a most welcome thing to find ourselves on the Queen Mary with nothing to do but rest and to prepare ourselves for the rehearsals and the opening of the tour in London on September 2nd. We enjoyed the trip very much—it was mostly good weather and no one suffered inconvenience. venience.

London meant plunging immediately into rehearsals with the orchestra which had to be selected and signed up for the duration

l. to r.: José Limón, Lucas Hoving and Betty Jones in *The Moor's Pavanne* (Purcell); Betty Jones and Ruth Currier in *New Dance* (Riegger); José Limón and

photos by Kiehl—Berlin



Lipnitzki—Par

José Limón in his dressing room at the Marigny Theatre, Paris.

of the tour. This kept Simon Sadoff very busy. The works in the repertory numbered some 18 pieces, and all these had to be learned in approximately one week. A number of dances had to be recalled, since they had not been performed for varying lengths of time. A child had to be auditioned for *Day on Earth*. We were extremely fortunate in finding Gwendolyn Looker, a child of thirteen, exceptionally talented and lovely. She did a superb job. A speaker had to be procured for the *Lament for Ignacio Sanchez Mejias* and many other preparations kept Doris and the dancers very busy. At the Sadler's Wells a company of Spanish dancers were finishing an engagement, Vargas & Ximenez and a fine and spirited company. They were doing very well. Incidentally, both Vargas and Ximenez turned out to be Mexicans and they told me they had seen our company perform in Mexico City at the beginning of this decade. Bob Schnitzer of ANTA and his wife Marcella Cisney were on hand at the dress rehearsal, and gave us encouragement, for frankly I was very nervous and apprehensive—so much depended on the reaction of the London public—and I was constantly aware of the tremendous responsibility which was ours. It was not solely for artistic reasons that I was apprehensive. Our visit had other implications. I was anxious as to our capacity to fulfill the semi-official portion of our task.

The opening was highly inauspicious. The public was small. We were practically unknown. London was depopulated of its usual dance-going audience. The Edinburgh Festival was on at the time. The audience response was polite and reserved. The first press critiques were glacial and condescending, often scathing. Much was made of the fact that I was forty-nine years of age. I was not really doing badly, some said, for such an old boy. Things looked dismal that first week, really bad. But we kept on resolutely giving the best performances of which we were capable. I had a feeling that the second week would see a change. I cannot tell you on what I based this intuition, except that I have a

mpany in *Dance Overture* (Creston)—in Berlin. Betty Jones, Chester Wolenski d Ruth Currier in *Concerto Grosso* (Vivaldi) in Poland.

Foto Bogdan Krasicki—Poland

Editor's Note: The above article was written by José Limón upon his return from Europe, and sent as a letter to his many friends and associates who wished to know of the experiences he and his Company had while on their ANTA tour last fall. He has very kindly allowed us to reprint the letter in this issue of the *Alumni Supplement*.

José Limón with composer Priaulx Ranier and Doris Humphrey.

big supply of congenital optimism in my nature, a strong faith in our art, and what it represents, its power, its vitality, its validity and its sincerity as a voice speaking for us as Americans of the twentieth century. As always, there were those among our audiences for whom we were a miracle and a revelation. These always found their way back-stage to offer warm enthusiasm and encouragement. The second week found an upsurge. The Embassy officials, who watched over us, would report to me that subsequent programs found favor in the eyes of the critics and that they considered the general tenor of the press quite spectacular. Audiences grew somewhat, and the miracle happened: They warmed up, they applauded with enthusiam and gave us many bravos, and in all ways behaved in a most un-British manner, to my relief and delight.

The company (now composed of some forty-eight persons, minus Lola Huth, who came down with appendicitis, including an orchestra of twenty-three musicians) flew to Paris on Sunday and on the following Monday opened at the Theatre Marigny. His Excellency, Mr. Amory Houghton, the American Ambassador, under whose auspices we would be appearing, honored us with his presence and gave us a most distinguished reception in the foyer of the theater. There followed what to me seemed the nadir of my artistic fortunes. The Parisian press disliked us intensely and wrote of us with derision and mockery. This kept the public away, of course. We played what was essentially the same programs as in London, to very small houses. It took courage to do a good performance, for example, on a matinee when the audience present totalled less than the performers, orchestra, and stage crew. I must inform you that I am proud of our dancers: they gave me a superb performance. It took much resolution to continue to do good performances for the rest of the engagement, which lasted two whole dreary weeks. It is pleasant to recall that those who came to see us were receptive and enthusiastic and many would find their way to my dressing room to tell me that they liked our dances very much. There was even a change in the press. Certain writers took the trouble to ask for interviews, and wrote with understanding and appreciation. After the opening, auditions were held for a new child for *Day on Earth*, since our English child was not permitted by law to leave England. We found a little French girl, Sylvie, who did a fine job. She could not have been more different from the little girl in London—she was very French, very Parisian, very knowing, a very experienced child performer who danced impersonations of the stock Parisian females, including Can-Can dancers. Doris said, in selecting her, "This is a very capable and skillful performer. I believe she will be quite able to give a fine impersonation of an innocent child."

I for one was happy to leave Paris, which, with the exception of a few intensely moved and enthusiastic people, seemed to want none of us.

Anatole Heller, our European impressario, a man of culture, a philosopher, a kind, urbane man, had proposed certain deletions from our repertory. He maintained that European audiences, as he knew them, would find some of Doris' works and some of mine not to their liking. He referred specifically to the *Lament for Ignacio Sanchez Mejias*, *Day on Earth* and *La Malinche*. I had not agreed in the case of Doris' two works, since to me they are both great masterpieces, and the two dances which gave me what stature I have as a dancer. I insisted that they should be shown in London and Paris, since it was important to show these artistic milestones, whether they were liked or not.

After Paris Mr. Heller counselled that we were sent to Europe to make friends through our art. It was important, since this was our first showing, to do works which were not so difficult for audiences lacking the background

of familiarity with the slow development of the contemporary dance in the United States. To appreciate the *Lament* and *Day on Earth* took an experience in viewing dance which was obviously lacking in European audiences in general. We settled for giving the *Day on Earth* one last chance in Berlin, because otherwise, without the *Lament*, this would leave Letitia Ide with nothing to do.

Mr. Heller arranged a magnificent lunch on board the chartered BOAC plane to Berlin, and our wounds licked somewhat, we arrived, went to our hotels, and prepared to open the next day as part of the Berlin Festwochen.

I can say that Berlin was our first triumph. The public made us feel wanted. It was our first experience with a fantastic custom of not ceasing to applaud at the end of a performance. After many curtain calls in the conventional manner, we would continue to take bows in front of the curtain, because they would not stop the applause and acclaim. I love Berlin.

Mary Wigman welcomed us with that deep warmth which one encounters at rare intervals, and which emanates only from a great human being. She had known Doris before. I had never met her, but the instant I greeted her I felt that I had known her always. She attended many of our performances and we spent one fascinating evening at her home. It was a rare privilege to know this great generous woman, this rich all-encompassing maturity, this loving spirit.

At the end of the Berlin performances I felt we had found our audience.

Poland is an experience which I will not fully grasp, I think, for quite some time. The bare facts are simply—17 days of hard trouping, four cities, Poznan, Wroclaw, Katowice and Warsaw. Hard work—performances every night plus a good many matinees—marvelous opera houses, packed with a warm, perceptive public. But what I saw and felt as an artist and as a human being is probably the most complex and devastating experience of my life. Against a background of cities still lying eviscerated by the savagery of war, I met human beings of courage, serenity, nobility. There was no rancor, no bitterness. Only a tremendous resolution, a sense of the future. Poland had to be rebuilt. I am in awe of these brave young people, of their passionate love for their identity, their tradition, their beautiful survival—but above all, their unspeakable courage. I am very humble and very proud to have performed for them.

They were very friendly, very considerate. We were official guests. They gave us the best they had in accommodations. They were attentive, they transported us everywhere, to see their museums, their reconstructed buildings. Their dancers especially were kind. They would talk to me for a long time after the performances, and expressed a strong desire to know about our motives and beliefs, and a desire to strike out in new directions in the dance themselves.

The American Ambassador in Warsaw, Mr. Jacob Beam, and his wife, were most gracious. They attended performances and visited backstage and seemed very pleased and impressed with the response of the Poles to our work. They gave us a wonderful reception at the Embassy. An interesting thing which I want you to know: One of our younger dancers, Chester Wolenski, who as you can see by the name, is of Polish descent, made quite a hit with everyone. I was happy to have been able to give him my place in the *Concerto Grosso* of Vivaldi, with Betty Jones and Ruth Currier, in Berlin, where it was an instant favorite, but in Poland it became tremendously popular. The Poles were very proud of their boy, who did very well indeed in the part, and improved visibly as he went along. He spoke Polish, and held press interviews, made friends, and was in every way a most valuable asset to the enterprise.

Arrival in Berlin.

I will never forget these people. As audiences they were intelligent, perceptive, superb. As humans they were generous, kind, warm. Living as they do, surrounded by a nightmare of ruin, they shine in my eyes.

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"Ariadne on Naxos"

March 21, 22, 23 – 1958

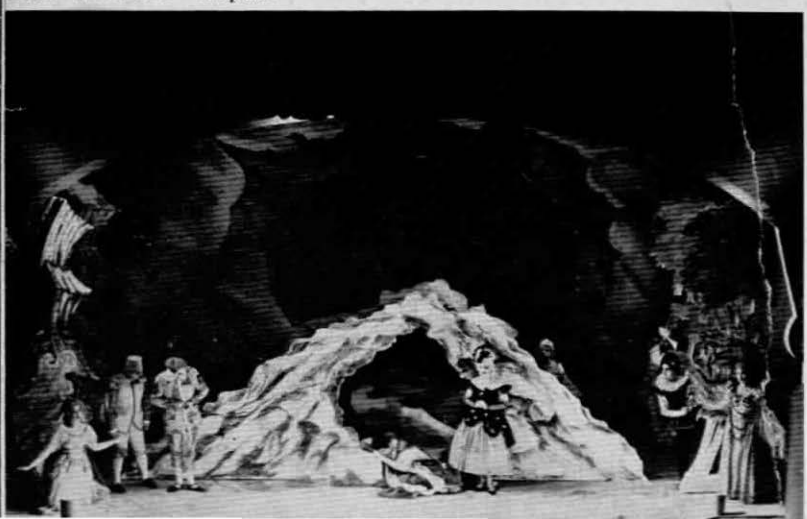
Frederic Waldman and Frederic Cohen on stage during rehearsal.

George Zimbel

George Zimbel

Frederic Waldman, Frederic Cohen, Elsa Kahl and Sara Rhodes Hageman talking over a problem during a rehearsal break.

Kate Roosevelt—Impact



Two scenes from the Opera

THE JUILLIARD OPERA THEATER

Frederic Cohen, *director*

Kate Roosevelt—Impact

Scene from the Prologue

Kate Roosevelt—Impact

Fritz Rikko:

Baroque Impressario

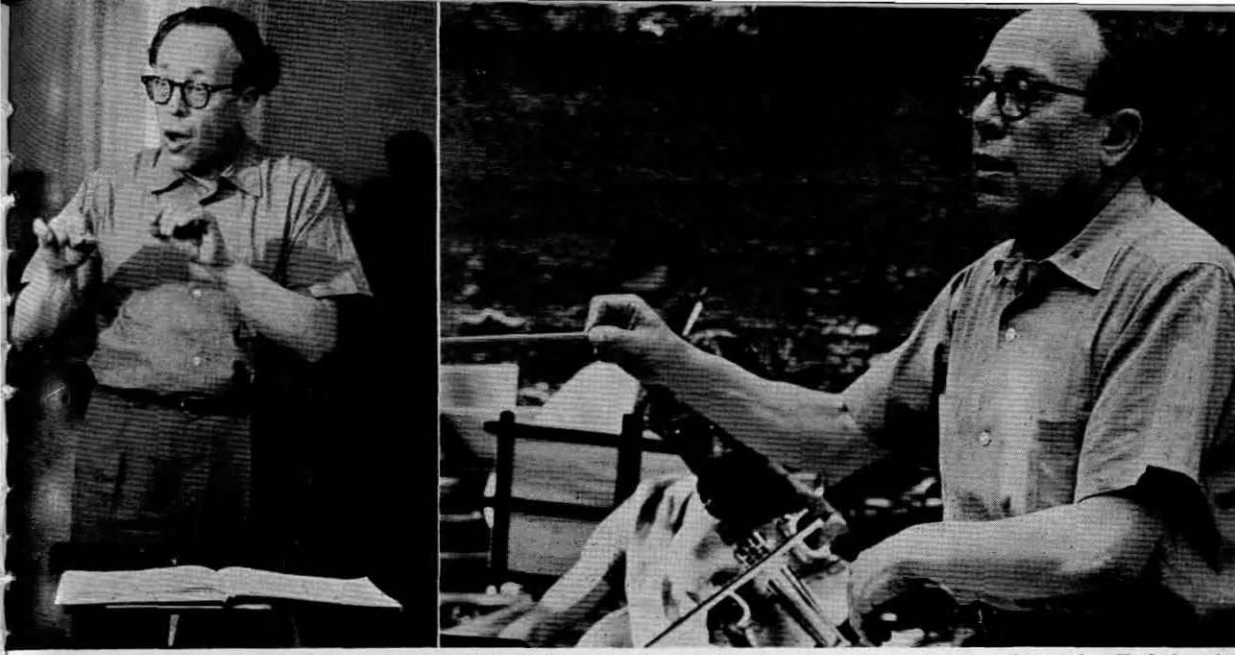
It is often said that it takes a busy person to get things done, and Fritz Rikko, who conducts Juilliard's graduate seminar in Baroque music, is an outstanding example of this truism. For Rikko is undeniably a busy man, but one whose enthusiasm for his work remains constant. His Juilliard seminar affords him great pleasure, for here he guides his students through the intricacies of musicological research which lead, in the class, to performances of Baroque works otherwise inaccessible. His own enthusiasm for the subject has inspired the students, and it is not unusual to find a group of them arranging for extra practice time in the harpsichord room, currying the research libraries in New York for manuscript material and contemporary accounts of performance techniques, and attending concerts of Baroque music.

In addition to his Juilliard teaching, Rikko is a member of the Greenwich House Music School faculty, where he has a large class of violin students. For another, less energetic and dedicated man, such a teaching program would afford full-time activity. But Rikko's first interest, beyond teaching, performing or conducting, is in searching out Baroque music and presenting it in concert. To this end he founded, in 1951, the Collegium Musicum, a chamber orchestra which specializes in the performance of Baroque and Rococo music.

Rikko comes well-equipped to this task. He was trained as a violinist and conductor at the Musik Hochschule in Cologne, Berlin and Leipzig and was a student of Bram Eldering and Adolf Busch. He is a former member of the Glaser Quartet and the Busch Chamber Players, and was a member of the Folkwang

Neal Boenzi—The New York Times

Fritz Rikko conducting the Collegium Musicum in Washington Square



Fritz Rikko in rehearsal *photos by Ted Castle*

Studio for Old Music, in Essen, and the Kabeler Kammermusik, a group of young musicians interested primarily in performing music of the Baroque Era on the original instruments. He is also well-known as an editor of Baroque music, having prepared performance editions of many works available only in manuscript.

The Collegium Musicum is made up of performers of first-desk calibre, each of whom can—and does—perform with the group as a soloist. For its first two seasons, the group performed in the Circle-in-the-Square, a former night club in Greenwich Village. Its opening concert was warmly received, the New York *Times* commenting that " . . . the playing was of excellent quality and the musicians all seemed to share Mr. Rikko's genuine affection for the music, which, whether grave or lively, brought an underlying tranquility that must have seemed strange to whatever ghosts haunt abandoned night clubs."

After two seasons, the group moved uptown to Carl Fischer Hall, where it played to full houses in a series of subscription concerts.

In 1956, it performed for the first time on the summer "Chamber Music in Washington Square" series, and last season opened and closed the series' programs. The series, which is held under the auspices of the Washington Square Association with the cooperation of the New York City Department of Parks, is a true community enterprise. New York University provides the printed programs; New York City's radio station, WNYC, not only broadcasts the concerts but installs an amplifying system for them in the park; the West Side Savings Bank has underwritten the entire cost of one program; the shell in which the musicians perform has been donated by Miss Harriett Mittelstaedt; and other individuals and organizations have cooperated with rehearsal and storage space and the loan of equipment. Not the least of the contributions has been the generosity of Local 802, American Federation of Musicians, which, through a grant from the Trust Funds of Recording Industries, has helped defray the costs of music and helped pay for the musicians' services.

The success of these concerts in Washington Square has been phenomenal, and has more than justified the good faith and generosity of the sponsoring organizations. Last summer the musicians played literally to standing-room-only. Not only were the chairs provided for the audience filled to capacity, but there was not an empty bench or patch of lawn available throughout the park. Over 3500 persons attended the opening concert, and the atmosphere, even at the farthest reaches of the park, was remarkable for the quiet attention being given the music.

This summer Fritz Rikko will be director of the series, appearing as conductor at three of the four programs. The series has created for itself a loyal and enthusiastic audience, and there is no doubt that its members, Villagers and non-Villagers alike, will once again ensure a sell-out success.

JUILLIARD SCHOOL OF MUSIC

Public Concerts, March - May, 1958

March 14:

A CONCERT OF CHAMBER MUSIC

"Contrasts" for Violin, Clarinet and Pianoforte — *Bela Bartók*
Edward Sefarian, violin
Arthur Bloom, clarinet
Howard Lebow, piano

Sixth Sonata for Piano, Op. 82 — *Serge Prokofieff*
Joseph Rollino

"Facade," An Entertainment With Poems by Edith Sitwell — *William Walton*
Ann Perillo, Arthur Burrows and Lynn Rasmussen, reciters
Mark Anstendig, conductor

March 21, 22, 23

THE JUILLIARD OPERA THEATER
Frederic Cohen, director

"Ariadne on Naxos"
Opera in One Act with a Prologue
by Hugo von Hofmannsthal
music by Richard Strauss
Musical direction — *Frederic Waldman*
Production and stage direction — *Frederic Cohen*
Costumes from designs by — *Lemuel Ayres*
Settings — *Thomas DeGaetani*
in collaboration with — *David Hays*
Technical direction and lighting — *Thomas DeGaetani*

March 26:

THE JUILLIARD CHORUS AND ORCHESTRA
Frederick Prausnitz, conductor

"The Passion According to St. Matthew" — *Johann Sebastian Bach*
Lynn Rasmussen, soprano
Shirley Carter, alto
Clifton Steere, tenor (Evangelist)
John Parella, bass
Raymond Wolin, bass (Jesus)
Tatiana Troyanos, alto; Arthur Williams, tenor; Wendell Howard, bass; Jerald Lepinski, bass; Estelle Jiavis, soprano; Perryne Anker, soprano; Anne-Marie Cope, soprano.
Kenneth Kroth, organ
David Moore, continuo
Joseph Maggio, flute
Andrejs Jansons, oboe

April 11, 12:

THE JUILLIARD DANCE THEATER
Doris Humphrey, director
José Limón, guest artist

Partita No. 5 in G Major — *Johann Sebastian Bach*
Choreography — *Doris Humphrey*

Out of the Chrysalis
Four Episodes for Piano, Winds and Strings — *Ernest Bloch*
Choreography — *Donald McKayle*
(First Performances Anywhere)

Missa Brevis
Missa Brevis — *Zoltán Kodály*
Choreography — *José Limón*
guests artists: José Limón with members of his Company
(First Performances Anywhere)

Session '58
Music (1948-55) — *Teo Macero*
Choreography — *Anna Sokolow*
(First Performances Anywhere)
members of the Juilliard Chorus and Orchestra
Frederick Prausnitz, conductor
Howard Lebow, piano soloist

April 25:

A CONCERT OF CHAMBER MUSIC

Sonata for Two Pianos in F Minor, Op. 34b — *Johannes Brahms*
Abraham Stokman and Bruce Steeg

Sonata da Camera for Violin and 'Cello — *Mátyás Seiber*
Paul Bellam, violin
Gerald Kagan, 'cello

"Parto, parto, ma tu ben mio" Aria from the Opera "La Clemenza di Tito" — *Wolfgang Amadeus Mozart*

Three Songs with clarinet obbligato, from Op. 103 — *Ludwig Spohr*
Anne Perillo, soprano
Victor Morosco, clarinet
David Stimer, piano

"Von Himmel hoch da komm ich her" (M. Luther)

"Die mit tränen säen" (Psalm 126:5-6) — *Johann Herman Schein*
Members of the Juilliard Chorus
John DeWitt, conductor

continued on pg. 28, column 2

Juilliard Orchestra to Tour Europe

The Juilliard Orchestra will begin its tour this summer in Great Britain with an appearance in The Royal Festival Hall in London, followed by concerts in other English cities.

After the English tour, the Orchestra will appear at the Brussels Fair, at the Rencontre Internationale d'Orchestres de Jeunes Musiciens, and also at the American Pavilion. In addition, members of the Juilliard Orchestra have been chosen to play in a special concert on July 20, at the Brussels Fair, under Herman Scherchen. The orchestra for this concert will be made up of musicians from the participating youth orchestras. For its Brussels appearances, the Orchestra will be conducted by Jean Morel, with his associate, Frederick Prausnitz, leading the next to last concert.

The Orchestra will then travel to Germany and Austria where Mr. Prausnitz will conduct it in appearances in Hamburg and Salzburg, as well as other cities. Other appearances in Austria and Switzerland are now under negotiation.

Mr. Morel will re-join the Orchestra for the final portion of the tour which will take it to Italy.

Preparatory Division Presents Copland's "Second Hurricane"

On Saturday, May 3, the Parents Association of the Preparatory Division sponsored two performances of Aaron Copland's *The Second Hurricane*, a play-opera for high school performance. Principal parts were taken by Ruth Mesavage, Mary Ann Scialdo, Estelle Shulder, Joseph Sukaskas, Ronald Capicotto, Paul Posnak, Gregory Sandow, Jeffrey Sacher, Kenneth Hirsch, Douglas Lyons, Donald Freed and Francis Gannon, students in the Division. The choruses were sung by students and parents of the Preparatory Division. Leslie Bennett was responsible for the musical direction, Frederic Cohen the production and stage direction and Thomas DeGaetani the technical direction and lighting. The two-piano accompaniment was played by Camille Budarz and Edith Kilbuck.

Ben Mancuso—Impact

Shirley Carter, contralto, and Joseph Schwartz, pianist winners of this year's Walter W. Naumburg Musical Foundation awards, with their teachers, Marion Fresch and Irwin Freundlich.

Fulbright Awards to Juilliard

Fulbright Scholarships for 1958-59 have been awarded to the following Juilliard students and alumni:

Jerry Bywaters: to study Dance at the Conservatory of Dramatic Art Paris; *Roy Clifton Matthews, Jr.:* to study Piano at the Music Academy, Munich; *Tessa Mingarelli:* to study Piano at the Santa Cecilia Conservatory, Rome; *Joseph L. Rollino:* to study Piano at the Santa Cecilia Conservatory, Rome; *Paul Sheftel:* to study Piano at the Santa Cecilia Conservatory, Rome; *Vincent E. Sperandeo:* to study Piano at the Luigi Cherubini Conservatory, Florence; *Eva Marie Wolff:* to study Voice in Germany; *Ramon Zupko:* to study Composition at the Academy of Music, Vienna.

Lecture-Recital Presented

Guido Agosti, Italian pianist, appeared on March 10, as the guest of the School in a special lecture-recital on the Piano Preludes of Claude Debussy. Mr. Agosti, who has toured this country with the Quartetto di Roma, is head of the Piano and Chamber Music Department at the Accademia di Santa Cecilia in Rome, as well as the Accademia Musicale Chigiana in Siena.

Ben Mancuso—Impact

PARTITA

Music Johann Sebastian Bach
Choreography Doris Humphrey

Ben Mancuso—Impa

OUT OF THE CHRYSALIS

(first performances anywhere)

Music Ernest Bloch
Choreography Donald McKayle

Jack Mitchell

José Limón, *guest artist*

THE JUILLIARD DANCE THEATER

Doris Humphrey, *director*

April 11 & 12, 1958

Ben Mancuso—Impact

SESSION '58

(first performances anywhere)

Music — Teo Macero
Choreography — Anna Sokolow

Ben Mancuso—Impact

MISSA BREVIS

(first performances anywhere)

Music — Zoltán Kodály
Choreography — José Limón

Alumni News

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

1915: Mercury Records have released HOWARD HANSON's recording, with the Eastman-Rochester Symphony Orchestra and Chorus, of his *Song of Democracy* and *Elegy in Memory of My Friend, Serge Koussevitzky*, on disc MG-50150.

1926: CHARLES KRANE's edition of Benedetto Marcello's Sonata in G, for 'cello and piano, has been published by Shapiro, Bernstein & Co.

It is with deep sorrow that we report the death of two members of the class of 1934. Dudley Marwick, bass, died on February 16 of this year. He had long been active as a recitalist and had a distinguished career in opera.

Samuel Antek, conductor, died on January of this year. In his memory, the Board of Trustees of the New Jersey Symphony Orchestra, which he conducted, have established a Samuel Antek Memorial Fund. The Board has stated: "We can find no better way to perpetuate his memory than by continuing to develop the orchestra which he inspired and to which he gave so freely of his remarkable ability and wisdom."

1937: Lt. Col. JEREMY K. SCHLOSS, associate professor of Air Science and Executive Officer of the ROTC Detachment at Michigan State University, recently received his Masters degree in Educational Administration from the University.

1938: ALEXEI HAIEFF's *Ballet in E* has been recorded by the Louisville Orchestra, Robert Whitney conducting, on Louisville disc LOU 58-1. MINUETTA KESSLER has been awarded a composition prize by the Brookline (Mass.) Public Library for her Trio, which was performed at the Library on February 12. The New York première of ELIE SIEGMEISTER's one-act comic opera, *Miranda and the Dark Young Man*, to a libretto by Edward Eager, was given on May 24 at Hofstra College's first annual Festival of Contemporary Music. The work was staged and performed by the Opera Workshop of the Hartt Foundation (Hartford, Conn.) and conducted by Moshe Paranov. The Festival also included the première of Albert Tepper's *What is Man?*, performed by the Hofstra Symphony conducted by Mr. Siegmeister.

1941: BARRY DREWES has been appointed Educational Director for G. Schirmer, Inc. CARROLL GLENN, violinist, appeared with her husband, pianist Eugene List, and the National Orchestral Association under Leon Barzin at Carnegie Hall on March 18, in a program which included three premières. They presented Viotti's Double Concerto in A, Opus 3, and Strauss' Concerto for Violin in D minor, Opus 8, in first New York performances, and the United States première of Rosenthal's *Aesopi Convivium*, for violin and piano.

1942: NORMAN DELLO JOIO's *Air Power — Symphonic Suite*, has been recorded by the

Philadelphia Orchestra under Eugene Ormandy on Columbia disc ML 5214. WILLIAM MASSELOS has been engaged as special guest pianist at the Aspen Music School this summer. His recording of Griffes' Sonata for Piano, Rudhyar's *Granites* and Weber's *Episodes* has been released on M-G-M disc E 3556. EDYTH WAGNER's article, "Class Piano or Individual Piano Lessons?" appears in the April issue of the *Musical Courier*.

1943: ESTHER WILLIAMSON BALLOU's *Prelude and Allegro*, for piano and string orchestra, is performed on Composers Recordings release CRI-115. ARTHUR GOLD and ROBERT FIZDALE, duo-pianists, will appear at the Aix-en-Provence Festival this July, playing the world première of Georges Auric's *Toccata for Two Pianos* which was written for and dedicated to them. JEAN MADEIRA made her debut at La Scala in Milan in April. Her husband, FRANCIS MADEIRA, conductor of the Rhode Island Philharmonic Orchestra, closed his season on April 10, with a performance of Verdi's *Requiem*. He conducted a concert with the Mozarteum Orchestra in Salzburg on May 28, and on June 6 fulfills a return engagement with the Kammerorchester des Wienerkonzerthausgesellschafts.

1944: Juilliard alumni appearing with the New York City Center Opera Company in its spring season of American opera included CAROL BRICE, GRANT WILLIAMS (1955), WILLIAM METCALF (1956), PAUL UKENA (1950, now faculty), HELEN STRINE (1952), OLGA JAMES (1951), ANDREW FRIERSON (1950) and SHIRLEY CARTER (student). ARNOLD GAMSON (1952), SAMUEL KRAMCHALNICK (1953) and KURT SAFFIR (1952) were members of the conducting and music staff.

1946: INEZ BULL's four-part song, *I Will Bow and Be Simple*, will be published by the Lorenz Publishing Company in its series, "The Volunteer Choir." On April 10, she led the Glee Club of the North Jersey Training School for Girls in a half-hour broadcast over WNJR. She is the Director of Music at the School, which is a New Jersey institution for mentally retarded girls. VICTOR WOLFRAM will be Assistant Professor of Music at the University of Omaha (Neb.) next year. He will have charge of instruction in piano and present several recitals at the school. His article, "Music in the Junior College," appeared in the December issue of the *Junior College Journal*.

1948: The first New York performances of WILL GAY BOTTJE's Quintet for Flute and Strings was given on April 19, at Carnegie Recital Hall, on the final concert of the Silver Jubilee Series of the National Association for American Composers and Conductors. Two works of HOWARD BRUCKER, *Miniature Suite*, for band, and *Elegy*, for orchestra, were chosen for performance at the ninth annual regional Composers' Forum at the University of Alabama, April 18-20. Mr. Brucker is Assistant Professor of Music at Hampton Institute (Hampton, Va.). GERALD FRIED has recently returned from Munich, Germany, where he conducted the Bavaria Symphony Orchestra in his score for the Kirk Douglas motion picture, *Paths of Glory*. He is now supervising and will conduct an RCA Victor album based on music of the Far East. ARMANDO GHITALLA presented a solo trumpet recital at Town Hall on March 23. Assisting him in the program were Paul Ulanowsky, pianist, and members of the Boston Symphony Orchestra conducted by Arthur Fiedler. The program included first American performances of Handel's *Trumpet Suite* and Hummel's Concerto for Trumpet. ROBERT PACE is writing the new Keyboard column of *The Instrumentalist* magazine. ROBERT PARRIS' Concerto for Five Kettle Drums and Orchestra was chosen by the National Symphony Orchestra as the first work to be taped under the recording guarantee project recently instituted by the American International Music Fund, Inc. The work was premièred by the Orchestra on March 25, in Washington, D.C. BERL SENOFSKY, violinist, will make his debut with the New York Philharmonic next season. Other Juilliard alumni appearing as soloists with the Philharmonic will include VAN CLIBURN (1954), WILLIAM MASSELOS (1942) and ROSALYN TURECK (1935), pianists, and MICHAEL RABIN (1951), violinist. MORTON SIEGEL, who has been a Teaching Fellow at Juilliard and worked under Frederic Cohen as Assistant Stage Director of the Juilliard Opera Theater, will be Stage Director of the opera department of Southern Methodist University in Dallas, Texas, during 1958-59.

1949: LOUISE NATALE appeared as soprano soloist in an all-Mozart program with the New Jersey Oratorio Society, PETER SOZIO (1952) conducting, on April 18.

1950: MATTHEW KENNEDY has been appointed Director of the Fisk Jubilee Singers. He is completing his fourth year as a member of Fisk University's piano faculty. This season he has appeared in recital at Clark

College and St. Paul's College and, on March 16, gave a recital in Carnegie Recital Hall.

1951: ELLIOT BORISHANSKY's *Music for Orchestra* received the George Gershwin Memorial Foundation Award this year. The work was performed by the New York Philharmonic under Leonard Bernstein on April 17, 18 and 20. LENORE GLICKMAN has been engaged as leading soprano with the Frankfurt (Germany) Opera House. MARGA RICHTER's *The Hermit, Fishing Picture* and song cycle, *Transmutation*, have been recorded by Dorothy Renzi, soprano, and MARO AJEMIAN (1952), pianist, on M-G-M disc E 3546. KEITH WALLINGFORD has been named Acting Director of the Music Department at the University of Oklahoma.

1952: The Contemporary Chamber Ensemble made its debut in Carnegie Recital Hall on February 24, including on its program LOU CALABRO's String Quartet No. 1. Members of the group include SEYMOUR WAKSCHAL (1953), violinist: GEORGE MESTER (1957), violist; EVALYN STEINBOCK (1954), 'cellist; ISRAEL BOROUCHOFF (1957), flutist; RALPH FROELICH (1957), French horn; and NANCY HALL (1957), contralto. London Records have released a GLORIA DAVY Recital, on disc 5395. The Xavier Symphony Orchestra, under VINCENT LaSELVA, gave the first performance of STANLEY WOLFE's *Lincoln Square Overture* on March 2, in the Xavier Theater (N.Y.C.). "The Harpsichord on the Contemporary Scene: Roots for a Tradition," by STODDARD LINCOLN, appears in the ACA *Bulletin*, Vol. VII, No. 2. BARBARA METROPOLE WASON, mezzo soprano, appeared at Carnegie Recital Hall last fall in a program of arias, lieder and folk song. Her accompanist was DAVID STIMER (1938).

1953: A letter from RAMONA DAHLBORG, now teaching at Stephens College in Columbia, Missouri, reports a busy schedule: "My two years at Stephens have been very eventful and rewarding. I teach flute here, play first flute in the Burrall Symphony Orchestra, perform in many ensemble and chamber concerts. Taught Music Theory last year, but now teach Fencing in its place. Soloed last year with the Burrall Symphony — played the Mozart Flute and Harp Concerto on one of the programs — and gave a recital." Her dual career, as musician and sportswoman, was the subject of a feature article in the *Stephens Life*. SARA RHODES HAGEMAN, soprano, has been named a winner in the American Opera Auditions. She will make her debut in Italy this summer. FRANK IOGHA, pianist, made his Town Hall debut on March 16. HARRIET MORIN is organist and director of music at the Fort Washington (N.Y.) Presybyterian Church. JAMES SUTCLIFFE's *Gymnopedie* was conducted by HOWARD HANSON (1915) at the Eastman School American Music Festival, May 4. Sutcliffe designed, directed and conducted the Duquesne University Opera Workshop's productions of Mozart's *The Impressario* and Purcell's *Dido and Aeneas*, given on April 17 and 18 at the University.

1954: MARY MacKENZIE, WILLIAM METCALF (1956) and LYNN RASMUSSEN (student) have been engaged for the spring season of the Experimental Opera Theatre of America, in New Orleans.

1954: DAVID FREED is a member of the newly-formed Utah String Quartet, and principal 'cellist with the Utah Symphony. He performed the six Bach Suites on May 28, for a Brigham Young University faculty recital, and has had an active season as a recitalist and performing for TV broadcasts.

1955: NORMA AUZIN, violinist, who recently married Ronald Leonard, solo 'cellist with the Rochester Philharmonic and Civic Orchestras, will be playing with both orchestras next season. SARAH DUBIN has been awarded a two-year contract with the Hanover Statsoper. She recently toured Germany and Austria.

1956: ARABELLA HONG, soprano, was the winner of NCAC Management's New Faces competition. She recently completed a sixteen-week cross-country tour. GEORGE KATZ, pianist, recently won the Viotti International Piano Contest in Vercelli, Italy. He has been studying in Paris under a Fulbright grant. WILLEM MUELLER, pianist, is on the faculty of Ohio State University. He will tour The Netherlands and Belgium this spring under the auspices of the Dutch government. ELEANOR MANDELL NELSON appeared as soloist in the Rachmaninoff Piano Concerto No. 2, on February 22, with the West Hempstead (N.Y.) Symphony Society, Emanuel Vardi conducting. BENJAMIN OREN, pianist, presented a series of three Carnegie Recital Hall chamber music programs this spring. Assisting were Charles Treger, violinist, and Leslie Chabay, tenor. DONALD PAYNE, pianist, gave a piano recital on March 7, for the Acadia (Nova Scotia) University Fine Arts Series. He was invited to play the 1958 Convocation Recital, on May

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Faculty Activities

HUGH AITKEN's *Three Songs*, to poems of Rilke, were performed on the March 9 "Music in Our Time" program at the New York YMHA by Leyna Gabrielli, soprano; Wallace Shapiro, clarinet; and CHARLES McCRACKEN (1950), 'cello.

MITCHELL ANDREWS gave the first performance of Elizabeth Gyring's Piano Sonata No. 2, on February 16, at Carl Fischer Hall, as part of radio station WNYC's American Music Festival. On March 4, he appeared in recital with Laurel Hurley, soprano, at the State Teachers College in Kutztown, Pa. He appeared on radio station WQXR on April 15, with Harvey Shapiro, in a performance of Rachmaninoff's Sonata for 'Cello and Piano, and played a solo broadcast entitled "Keyboard Masters" over WNYC on May 11. On April 20, he gave a solo recital in Easthampton, N. Y., for the Guild Hall series, of which JOAN ROTHMAN BRILL (1949) is program chairman.

SAMUEL BARON, flutist, plays in a new recording of Rossini's Quartets for Woodwinds, Nos. 1, 4, 5 and 6, on Period disc SPL 737.

LOUISE BEHREND will teach at Kneisel Hall, Blue Hill, Maine, this summer.

JOSEPH BLOCH, pianist, has recently returned from a four-week European tour during which he appeared in Spain, Greece, Switzerland, Denmark and Finland. He was soloist with the Finnish State Radio Orchestra in the Mozart Concerto in C, K. 415, and the Piston *Concertino*.

JANE CARLSON appeared as piano soloist in the Mozart Concerto, K. 467, with the Teaneck (N.J.) Symphony in April. She will teach this summer at the Berkeley Summer Music School in North Bridgeton, Maine.

JAMES CHAMBERS will perform and teach at the Aspen Music School this summer.

HELEN CONSTAS will deliver a paper at the August meeting of the American Sociological Society on "The Soviet Union as a Charismatic Bureacracy — Viewed Comparatively."

VERNON de TAR has a busy concert and lecture schedule this spring. He appeared in recital on April 28 at the Harvard Memorial Church, Cambridge, Mass.; June 15 and 16, in New Orleans for the American Guild of Organists, arranged by RICHARD NELSON (1956), program committee chairman; June 26, in Houston, Texas, for the National Convention of the AGO; July 16 at the University of California in Berkeley; and during August at the Sante Fe, New Mexico, Museum, JOSEPH LEONARD (1948), Curator of Music. He attends Church Music Conferences during April, May, June and July at Cincinnati, Ohio; Garden City, N. Y.; Austin, Texas; and Berkeley, California. On May 9, 10, 16 and 17, he performed at the annual Bach Festival in Bethlehem, Pa.

LONNY EPSTEIN, pianist, will perform works for piano and violin by NORMAN DELLO JOIO (1942) and Geiser over the Radio Basel, Switzerland, on July 14. In September she will make tape recordings for

Radio Nuremberg and serve on the jury for the International Music Contest in Munich.

VITTORIO GIANNINI's opera, *The Taming of the Shrew*, received its New York première on April 13, as part of the New York City Center Opera's spring season of American opera. In the cast, making their debuts with the company, were GRANT WILLIAMS (1954) and PAUL UKENA (1949, now faculty).

The second annual Edwin Franko Goldman Memorial commission, given by RICHARD FRANKO GOLDMAN, conductor of The Goldman Band, has been awarded to VITTORIO GIANNINI. His *Prelude and Allegro* will be performed by the Band this summer.

SASCHA GORODNITSKI has recorded a group of solo piano works on Capitol disc P 8374.

MARTHA GRAHAM and her Dance Company presented a two-week season at the Adelphi Theatre (N.Y.C.) in April. The programs included premières of two new works: *Clytemnestra*, a full-evening dance to a score by Halim El-Dabh, and *Embattled Garden*, to Carlos Surinach's music. Performing with Miss Graham were YURIKO KIKUCHI, ETHEL WINTER, HELEN McGEHEE, LOIS SCHLOSSBERG (1955), GENE McDONALD (1954), PAUL TAYLOR (1952) and AKIKO KANDA (student). BETHANY BEARDSLEE (1951), soprano, was a vocal soloist in *Clytemnestra*.

BERNARD GREENHOUSE and Sylvia Marlowe gave the first New York performance of ALEXEI HAIEFF's (1938) *Ecologue* in its new version for 'cello and harpsichord, in Carnegie Recital Hall on February 3.

ANN HUTCHINSON's *Primer for Dance*, Book I, has been published by Witmark and Sons. She has written articles on Labanotation and Dance Notation for the Encyclopedia Brittanica.

CHARLES JONES appeared as a guest composer, speaker and seminar discussion chairman at the Dartmouth Festival of Music, April 24-26.

The JUILLIARD STRING QUARTET appeared on April 19 at the Library of Congress in a program of première performances for the First Inter-American Music Festival, sponsored by the Pan American Union. They performed Juan Orrego Salas' Quartet No. 1, Alberto Ginastera's Quartet No. 2, and Heitor Villa Lobos' Quartet.

PHYLLIS and KARL (1921) KRAEUTER, violin and 'cello duo, assisted by Joseph Wolman, piano and SAMUEL BARON, flute, appeared in Carnegie Recital Hall on April 13. Their program included the first performance of Karl Kraeuter's transcriptions for violin and 'cello of Bartók's *Hungarian Folk Melodies* and first New York performances of Martinu's *Madrigal Sonata*, for flute, violin and piano, and Haydn's *Divertimento* for flute, violin and 'cello.

CECILY LAMBERT's *Designs for Music* and *Many Melodies* will be published by the Heritage Music Corporation. Her Piano Sonata No. 6 was performed by Catherine Carver Burton on May 18, at the Griffith Auditorium in Newark, N. J. On March 13, she was a panel member for a discussion on the "Creative Approach in Music" for the Music Educators of New Jersey, and on April 20, took part in a panel discussion on the "Development of Modern Music," at Livingston, N. J.

PEARL LANG's *Carnival*, to music of Carlos Surinach, will be premièred at the University of Colorado in July, where she will be teaching and performing with her Company. On May 18, she presented the first performance of her *Diary of a Nightmare*, to music by Ingolf Dahl, at the New York YMHA. She will appear as dancer and choreographer with her Company at the Connecticut College American Dance Festival, August 15 and 17.

The Lloyd Chamber Singers, a group formed and directed by NORMAN LLOYD, made its debut in Carnegie Recital Hall on April 24. Members of the group are LYNN CLARKE (1956), soprano; JAN RUETZ (1954), mezzo-soprano; NANCY HALL (1957), alto; GORDON RICHMOND (student), tenor; ALAN BAKER (1955) and ARTHUR BURROWS (1955), baritones.

MADELEINE MARSHALL is preparing two pamphlets for singers entitled "How to Sound Off" and "Voicing for the Voiceless." She is continuing her lecturing activities, appearing on May 14 at the National Convention of Catholic Music Educators Association, in Pittsburgh, and in June at a one-week workshop for alumni of the School of Sacred Music of Union Theological Seminary where she is a faculty member.

PETER MENNIN, a member of the Composition and L&M faculties since 1947, has accepted the directorship of the Peabody Conservatory in Baltimore. He will assume his new duties at the end of the current school year. His Piano Concerto, commissioned by the Cleveland Orchestra for its fortieth anniversary, was premièred in Cleveland on

March 1, and repeated in Carnegie Hall on March 7, with Eunice Podis as soloist.

JEAN MOREL conducted the NBC-TV Opera presentation of *Rigoletto* on February 16. The opera was presented in a new English version prepared by JOSEPH MACHLIS (1928).

MARGARET PARDEE will teach at the Meadowmount School of Music, Westport, N. Y., this summer.

VINCENT PERSICHETTI has received a Guggenheim Fellowship. His *Serenade for Flute and Harp* received its first American performance on March 12, in Philadelphia, by Kenton Terry, flute, and Edna Phillips, harp.

JOSEF RAIEFF appeared on the Pequot Library (Southport, Conn..) recital series on February 2, including in his program WILLIAM SCHUMAN's *Voyage*. On February 21, he appeared at Queens College.

WILLIAM SCHUMAN's *Credendum* will be one of the American works featured by the Philadelphia Orchestra during its European tour beginning May 12. The tour, sponsored by President Eisenhower's cultural program administered by the American National Theatre Academy (ANTA) will take the orchestra, for the first time, behind the Iron Curtain. *Credendum* is scheduled for performance in Moscow on May 29, in Leningrad on June 4, and in Brussels on July 2, at the orchestra's opening Brussels Fair program. Mr. Schuman's Sixth Symphony was performed by the New York Philharmonic under Leonard Bernstein on April 17, 18 and 20.

BELLA SHUMIATCHER has opened The Westchester Music Studio in Larchmont, N. Y., and The Stamford Music Studio in Stamford, Conn., where she teaches piano, lectures and conducts Music Workshops.

ROBERT STARER's Piano Concerto No. 2 is scheduled for performance by David Bar-Illan with the Israel Philharmonic Orchestra under Dimitri Mitropolous on June 29. The work will be published by Leeds Music Corp.

EDWARD STEUERMANN will teach and perform this summer at the Mozarteum in Salzburg, August 6-23, and at the Kranichsteiner Musikinstitut in Darmstadt, September 1-14.

PAUL UKENA and LOUIS NATALE (1949) appeared as soloists, singing Adam and Eve, in Haydn's *Creation* with the New York Philharmonic, Robert Shaw conducting, on April 3, 4 and 6.

HUGO WEISGALL is the featured composer in the ACA *Bulletin*,, Vol. VII. No. 2.

Alumni, cont.

17, in University Hall there. Peru has awarded the 1957 "Duncker Lavalle" national prize in musical composition to POZZI ESCOT for her First Symphony, for string orchestra. She is presently studying in Hamburg with Prof. Phillip Jarnach under a German government grant.

1957: GORDON GALLO, violinist, is teaching at P.S. 209, in Queens, N. Y. He is also playing nightly with Ted Straeter in the Persian Room of New York's Plaza Hotel. RICHARD KUELLING, bass-baritone, is a winner of the National Music League award for 1958. HOWARD LEBOW, pianist, was one of ten American and Latin American musicians, chosen from 250 applicants, who were selected to attend the Festival Casals in San Juan, Puerto Rico, this spring. The award provided transportation and living expenses, and was made available by the State Department of Puerto Rico and the Organization of American States. GEORGE MESTER conducted the ensemble which accompanied Jennie Tourel in her performance of Hindemith's *Der Junge Magd* at her March 5 Town Hall recital. ANTHONY STRILKO, who was the winner of last year's Bearns Prize, awarded by Columbia University for his String Quartet, has been studying in Paris on a Fulbright grant. The Pittsburgh New Friends of Music recently performed his *Music for Violoncello and Piano* at the University of Georgia Chamber Music Festival and will repeat it at subsequent concerts. He is now completing an opera. JOYCE TRISLER choreographed the Yale Dramatic Association's musical production of *Cyrano*, presented at Yale and again in Strafford, Conn., early in May.

Limón, cont.

It was a pleasure to have a day off on the plane to Bonn. Again the arrangements on the plane were beautifully made by Mr. Heller. After the austerities of Poland, it was startling to find another world in West Germany. Opulence and prosperity were everywhere. Practically all signs of the war's destruction were eradicated. The cities were almost entirely new. Bonn, Dusseldorf, Stuttgart, Munich and Essen gave us receptions which compared favorably with those of Berlin and Poland. All this took away the sting of our catastrophic season in Paris. Here again they simply would not stop applauding. The houses were full. A puzzling paradox to all this were some of the press reviews, which were jaundiced, unfriendly, and insisted that what we had to present was "passé," that it

had been done years ago by Wigman, Jooss, Kreutzberg, etc., and had no validity, since at the present time it was being done much better by Robbins, deMille, Bejart and the Royal Danish Ballet. I am happy to report that often, as at Munich, the director of the opera house would come back to my dressing room after the show and offer the most gratifying appreciation, and urge that we return at the earliest possible opportunity.

Again, after a fabulous ride on the train up the valley of the Rhine, a new country, Belgium. Remembering Paris, I was more than a bit nervous. We made Brussels our headquarters, and from there travelled to Ghent, Liege, and Antwerp. We did not do badly, especially at Brussels and Antwerp, which were the high points of our tour of this region. The Embassy at Brussels was most kind and attentive. We were fortunate indeed to have as our mentor Mr. John Brown, who presided over one of the most interesting press conferences of the entire tour, and who was in all ways kind and helpful.

Our local impressario in Holland was to be Mme. Johanna de Beek, a most charming and imposing lady. As a sort of anticipatory activity, she invited all the dance critics in Holland for a press conference in Antwerp. This proved a most interesting and challenging occasion. These were as intelligent and alert-minded a group of persons as I have ever encountered. They had seen everything and were well informed on the subject and put Doris, Pauline Koner, Lucas Hoving and me through a most thorough inquisition.

Holland charmed all of us. With the exception of a matinee at Utrecht, which was badly attended, we had good audiences, which were appreciative and receptive. The Hague and Amsterdam were very fine. Holland was in the nature of a home-coming for our leading man, Lucas Hoving, who is a native of Groningen, and was received with much Dutch gusto everywhere, by family, friends and admirers. He made a great personal hit with the public. The programs were naturally arranged to give him the most advantageous showing possible, and being a seasoned and mature artist, he delivered his assignments with more than his customary distinction. The José Limón American Dance Company, as we were billed, was on this occasion more than ever fortunate to have as one of its mainstays an artist of the caliber and stature of Lucas Hoving.

After playing two minor dates at Enschede and Hilversum we finished in Arnhem, and took the long journey southeast to Yugoslavia. On the way we celebrated Thanksgiving—a special diner was put on at Salzburg to give the company its holiday dinner. It was a fine occasion.

Yugoslavia was something none of us could have possibly imagined. Ljubljana, a lovely old Austrian city, was deeply enveloped in a thick fog, which gave it an enigmatic air. The usual press conference, only with a difference: These people, unlike the Dutch and other Western Europeans, are outside the main currents of recent developments in the dance and their questions were those of intelligent persons probing the unknown. Here in this city began an extraordinarily successful series of performances. The entire Yugoslavia tour was on a high pitch for us, for everywhere, Rijeka, Zagreb, Sarajevo, Subotice, Novi Sad and Skoplje, we were received with great enthusiasm. As in Poland and Germany, there were magnificent ovations, and many flowers, both bouquets and baskets and huge wreaths, from officials in the government and artistic organizations of all sorts, and impressive receptions by the mayors of several cities, including Sarajevo. Our friends with the Embassy and the Consular offices were exceptional people of high caliber. We are fortunate to have representing us in this country people like Arthur Hopkins, Heath Bowman, Francis Mason and Clement Scerbach, besides our distinguished Ambassador, Mr. James W. Riddleberger. I mention these people because never for one instant did they fail to be with us, night and day, whether travelling, rehearsing, performing, or relaxing afterwards, or assisting at the perpetual and all important press conferences, counseling, informing, being helpful and generally indispensable. This was *their* project, and they gave it their full and most competent attention. I'm happy to say that we became good friends, and that we earned a high compliment from them: we had added immeasurably to American prestige, and helped their task in Yugoslavia.

At a reception after our final concert in Belgrade, a Yugoslavian journalist told Mr. Bowan, our host, in my presence, that our appearances had been a most significant cultural event and had been the most important piece of U.S. propaganda in recent years.

On our Yugoslavian tour Anatole Heller, who by now had urgent matters to attend to in Moscow in connection with his booking the Philadelphia Symphony orchestra there, delegated his colleague, Mme Charlotte Flatow, to accompany us. We grew very fond of her

for her many splendid qualities. She is not only a good impressario, but a fine and warm human being, with a deep understanding of her fellowmen and their quirks and foibles. She has my greatest affection and admiration.

Again a most welcome day off on the plane from Belgrade to Lisbon, and our eyes opened on an entirely different world—a western nation again. It was sunny and warm, where the Balkan mountains were bitterly cold. There were palm trees and orange trees and irises in bloom. The gentlemen of the press were right in the swim, having seen everything and knowing practically all there is to know on the subject. One young man asked me details of a dance composed and danced by Charles Weidman, his memorable *Kinetic Pantomime*, back in the middle thirties. He wanted to know why it was called by this title, and asked me to describe the movements and gestures, which I did as best as I could. There were many hours daily devoted to these press interviews, for the gentlemen were insatiable.

The Teatro de San Carlos, built in 1793, is one of the most beautiful theaters in which I have had the honor of performing. Our four performances were beautifully received. There were ovations and flowers and the most beautifully dressed audience in Europe. The press was enthusiastic. Here something most interesting happened: *The Traitor* had a colossal success. In other countries of Europe other works had had the outstanding successes. I had been under a certain apprehension about this work in a Catholic country, dealing as it does with the Last Supper. It brought down the house, as they say, and the director of the theater, Senhor Duarte Figuereido, rushed back and requested the program be changed to include a repeat of this work on all of the following programs. He told me he considered it a phenomenal work, dealing most succesfully with a most dangerous subject, and it was the most powerful piece of theater he had seen in his house. I was deeply honored to have this praise from so distinguished and cultured a gentleman. I am deeply honored also to have had the press, often, in Poland, Germany, Yugoslavia, after discussing our work seriously and at great length, sum it up as "high art." I was further highly gratified to have the Brussels papers say that they found, after seeing our dances, completely baffling the hostile attitude of the Parisian press.

Our last performances were at Oporto, and I regret to say that after the glitter of Lisbon they were an anti-climax. We were certain we should have ended the tour on that exalted moment. We were well received —the press was enthusiastic—and we performed better than well—but we are not machines—we are only human beings, despite being dancers and artists. Oporto was for us a petering out, after Lisbon. I do believe this was largely due to the fact that the performances were given in an extremely ugly movie house, a place of ungraceful proportion and uncouth style—after the San Carlos—with its charm, grace and beauty, this was difficult. Pauline, my wife, said often that she wanted to bring back to America two things, from Europe, the bread-and-butter, and the opera houses. We returned to Lisbon, where I gave the company a farewell dinner, and the musicians returned to England, most of the dancers returned to New York, Pauline Koner, the Hovings, Mich Hollander and Lucy Venable remained for a few days.

I want you to know that I learned many things on this tour. I learned to admire more and more, to respect, to value and to love my dancers. Each of them, according to his capacity, did very well under very trying and demanding circumstances. Pauline Koner continued to be the formidable artist that she is, except that she grew in stature and capacity. I never saw Pauline give less than a brilliant performance, whether at Warsaw, Belgrade, London or a small city in some remote province. I have told you about Lucas Hoving. Betty Jones is one of the joys of my life. This matter-of-fact girl from Albany, New York, is a superb artist. I am unhappy that Ruth Currier, one of our great assets, did not have the showing worthy of her very great and special talents. *Day on Earth* early in the tour had to be abandoned. *The Exiles*, where she is incandescent, was beyond the capacity of our orchestra. Lavina Nielsen performed most ably as always and she and Lucas Hoving often saved the day for us by supplying our programs with comedy, their *Satyros*. Michael Hollander and Harland McCallum distinguished themselves in *Ritmo Jondo*, *There is a Time*, *Emperor Jones* and *The Traitor*. Michael especially brought down the house on a number of occasions in the *Scherzo*, with his solo, a piece of technical and rhythmic virtuosity. I also loved to watch, from the wings, Michael's work with Betty Jones and Ruth Currier, in Doris' *Ruins & Visions*. This is one of my favorite dances of all time. Ronald Chase, Vol Quitzow and

Kenneth Bartmess gave good account of themselves.

Ofter our European friends would comment on the fact that we used very little scenery and decor, and that they did not miss it because our lighting was, as they said, so fine. I give full credit for this to Spofford Beadle, our indispensable man who was in command of all the complex and difficult arrangements back-stage, with a sure hand, with skill and a calm professionalism capable of dealing with all the vicissitudes, the human variables and inconstancies and inconsistencies, and the many national tempers and temperaments. He is a fine craftsman and an artist. He had able and at times spectacular assistance from Edouard Ebbner and Giovanni Esposito.

And now I must tell you about Simon Sadoff. He was completely admirable. He had an orchestra which had serious shortcomings, and an orchestral repertory containing any number of difficult scores. He conducted magnificently and I am proud to work with him. Michael Charry, our assistant conductor, proved to be a rare find. He even played the oboe when our oboist had his appendix removed.

I must mention Andrew James, our wardrobe master. This young Englishman has toured with Ballet Theater and *Porgy and Bess* all over Europe and the Americas. He kept our costumes in order, a by-no-means simple task. Everything was in its place at the right time, well laundered and pressed. He was also my dresser and he was always the most considerate, obliging and gracious person. He made a most difficult and demanding assignment much easier to perform.

We gave 92 performances and visited nine nations. I believe that everywhere we made a good impression, and added to people's knowledge and appreciation of things American. I am deeply honored by the great distinction conferred on us by ANTA in sending us on this mission. It was a grave and awesome responsibility. That my dancers and myself accomplished it with success, as artists, and with dignity and distinction, as persons, is my great desire and hope.

Concerts, cont.

May 2:

THE JUILLIARD ORCHESTRA
Jean Morel, conductor

Second Essay for Orchestra, Op. 17 — *Samuel Barber*

Concerto in D Minor for Violoncello and Orchestra — *Edouard Lalo*
Raymond Davis, 'cello

Symphony for Strings — *William Schuman*

"Tsar Saltan" Suite, Op. 57 — *Nicholas Rimsky-Korsakoff*

May 16:

A MOZART PROGRAM

Overture from the Opera "Don Giovanni," K. 527

Symphony No. 40 in G Minor, K. 550
Members of the Juilliard Orchestra
George Mester, conductor

Requiem in D Minor, K. 626
Members of the Juilliard Chorus
Abraham Kaplan, conductor

May 29:

COMMENCEMENT CONCERT
The Juilliard Orchestra
Jean Morel, conductor

"A Roman Carnival" Overture — *Hector Berlioz*

Symphony in D Minor — *César Franck*

Concerto in E-flat Major for Piano and Orchestra, K. 271 — *Wolfang Amadeus Mozart*
Herbert Chatzky, piano

Suite from "The Fire Bird" — *Igor Stravinsky*

Frank Donato—Impact

"St. Matthew Passion"
(for program, see pg. 16)