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THE Juilliard review

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Winter 1958-9



THE Juilliard review

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Volume VI, Number 1

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ON THE COVER: Scene from Luigi Dallapiccola's *Job*, given its U.S. premiere on December 19, by the Juilliard Opera Theater.

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First Alumni Chapter Formed

Congratulations and best wishes to the Alumni in the Los Angeles area. Their group, the Southern California Chapter at Los Angeles, is the first Alumni Chapter to be chartered by the Alumni Association. Under the leadership of their President, Edward Paul, and his officers, Bernard Kundell, Edith Knox, Esther Rabirow and Leah Effenbach, plans and projects for an active season are now going forward.

Alumni Hold Open House

The annual Alumni Open House day was held on February 27. As in the past, Alumni were invited to attend classes at the school. Following the day's classes, the Juilliard String Quartet presented the Damrosch Memorial Concert, celebrating this year the 100th anniversary of Dr. Damrosch's birth. The day concluded with a reception in honor of the Quartet, given by the Alumni Association in the School's cafeteria.

Alumni Give Additional Scholarship Aid

The Alumni Council, at its February 17 meeting, voted to donate \$1000 to the School's Scholarship Fund for 1959-60. Awards made from this donation will be known as Alumni Scholarships. In the past two years the Association has donated \$500 per year to the Scholarship Fund. Alumni Scholarships have been held by John Buttrick and Herbert Chatzky. In voting their donations, the Association has specified that the choice of scholars be left to the discretion of the School's Scholarship Committee, with the provision that no award be made for less than \$100. The Association has further stipulated that the awards, in a single year and in succeeding years, be distributed among the various departments of the School.

Herbert Chatzky, Alumni Scholar 1958-59



IMPACT



SHELBURNE STUDIOS

Michel Saint-Denis

Consultant for Juilliard's Drama Division Named

Michel Saint-Denis, distinguished French drama director, actor and educator, has been named chief consultant to Juilliard in the formation of the School's proposed Drama Division. The new Division will be added when the School moves to the Lincoln Center for the Performing Arts.

A major figure in the field of drama, M. Saint-Denis has long been associated with contemporary theatrical development and has also concerned himself with problems of theatrical architecture. He was born in Beauvais, France, and began his career in the professional theater after World War I. By 1929 he had founded his own group, the Compagnie des Quinze, which he directed until 1934 when he established in London, with the collaboration of the Hungarian architect, Marcel Breuer, the London Theatre Studio. Student members of that group included Alec Guinness, Tyrone Guthrie, John Gielgud, Laurence Olivier and Peter Ustinov.

Following World War II, during which he served as liaison officer with the British Army and was in charge of the French Section of the British Broadcasting Corporation, he rejoined Laurence Olivier and Ralph Richardson as a director of the Old Vic Theatre and established the Old Vic Theatre Centre which included a complete dramatic academy and a company of young actors known as the Young Vic. From 1953 to 1957 he served as Director of the Centre Dramatique de l'Est, located first in Colmar and then in Strasbourg.

M. Saint-Denis is an officer of the Legion of Honor, a Commander of the British Empire and a Knight of the Order of Leopold. He was awarded the Croix de Guerre in both World Wars.

Carl Tollefsen, a member of the class of 1908, has for forty-six years been director of the Brooklyn Chamber Music Society.

A Half-Century of Memories

by Carl H. Tollefsen

It is somewhat difficult to believe that a half century has elapsed since I walked up to a platform in response to my name being called, and there received from the hands of Dr. Frank Damrosch a diploma which, duly framed, has reposed on a wall in my home ever since.

I had heard Franz Kneisel play the Brahms Violin Concerto with the Boston Symphony Orchestra and also conduct that distinguished organization. I was delighted, therefore, when in 1905, I heard that he was coming to New York to head the violin department of the Institute of Musical Art. I lost no time in heading for the Institute and registering as a student. After undergoing a very complete audition, I was overjoyed to learn that I had been accepted by Mr. Kneisel and would be working under his tutelage. Thus began a friendship which lasted not only for the three years I was under his guidance, but continued until his death in 1926.

With a teacher such as Kneisel, then the head of the famous quartet which bore his name, it would seem but natural to assume that I would be influenced by his solid musicianship and ideals, for these were constantly in evidence. And so it turned out to be. I could see no greater goal for my ambitions and life's work than to enter the world of chamber music. As I look back over the many distinguished names of violinists who studied under the Kneisel banner, I find many who have contributed mightily toward the development of chamber music in this country. The lure of chamber music then was ever my goal and with my marriage, in 1907, to Augusta Schnabel, an extremely gifted pianist, my hopes began to take root. With Paul Kefer, first 'cellist of the New York Symphony, we formed the Tollefsen Trio, and the die was cast. Whether the Tollefsen Trio was the result of our marriage or the marriage the result of the Trio, I leave for posterity to decide. The fact remains that a trio began which was to have a long life, perform for twenty-five years all over the country, and eventually form the

nucleus of the present Brooklyn Chamber Music Society.

I graduated from the Institute in 1908, and was accepted by Walter Damrosch in the first violin section of the New York Symphony. The Trio made its formal New York debut in March 1909, in the old Mendelssohn Hall, appearing in two works: a new trio by Leon Boellmann (first performance in New York) and the Tchaikowsky Trio in A minor, destined to be our *tour de force*, since we played it more than four hundred times on our tours.

In 1911, came a happy invitation to make some records for the Edison Phonograph Company. This was a big boost to our morale and status. Soon after, the Victor Company offered us a recording contract. We were now securely on our feet before the public. In 1913, we received an invitation to give a concert for the Brooklyn Institute, and these concerts have continued, with but one change, until the present. In 1938, the Brooklyn Institute asked me to undertake the formation of a larger group than the Trio, and create a chamber music ensemble of enough members to give works in larger forms and varied instrumentation. And thus another dream came to life.

In January of 1939, we gave our first concert. On our program were the Arensky D minor Trio, the Schumann Piano Quartet and the Mozart Clarinet Quintet. Four concerts a year have been given since then, and it is a matter of pride to relate that we are in our forty-sixth year of concerts in Brooklyn.

I would like to turn now to another phase of my musical activities, my collection of musical *curiosa*. Over the years I have collected more than five thousand photographs, prints, autographs, first editions, ancient manuscripts and quite a number of old instruments, some dating back to the thirteenth century.

This has been the work of half a century, beginning in 1906, when Saint-Saëns was in this country. Augusta Schnabel made her New York

Mrs. Tollefsen accompanies her husband's viol on Marie Antoinette's harpsichord.



VANG STUDIO

debut in November of that year with the New York Symphony, Walter Damrosch conducting. She performed two concerti in one evening: the D minor by Rubinstein and the G minor by Saint-Saëns.

We conceived the idea of inviting the great French master to the concert, and great was our pleasure to receive a reply from him. He expressed regrets that he could not attend, owing to the fact that the Lotus Club was giving him a banquet the same evening. His letter was most kind, and he thanked Miss Schnabel for the honor she was conferring upon him by playing his concerto. I have always felt that this letter was a beautiful example of French gallantry, in that a composer of Saint-Saëns' eminence expressed himself so graciously to an unknown debutante.

This autograph letter was for some years our sole source of pride and joy, until I came across a dealer who flaunted a nice Mendelssohn letter before my eyes, causing me to lose sleep thereby until I tearfully extracted \$25.00 from my wallet and finally bought it.

Then began the urge to collect autographs, and I succumbed to this disease. The urge has never abated and never will, I fear. This disease is much like extracting olives from a bottle. After you get the first one out, the rest are more or less easy.

But I am glad that this has entered my life, for it has added zest and pleasure to my daily labors. In my music room framed pictures of masters look down upon me, and among them we find Beethoven, Haydn, Mozart, Brahms, Wagner, Liszt, Chopin, Weber, Grieg, Berlioz, Schubert, Schumann, Mendelssohn and Tchaikowsky, all with specimens of their handwriting. Of Schumann we have the entire song *Ich Grolle Nicht*. When Dvorák was here in the 1890's, he wrote

out portions of all four movements of his then new "New World" Symphony for a lecture given by Henry Krehbiel, noted critic of the *Tribune*. This came recently into my possession.

It is hardly a month since Mrs. Tollefsen and I drove up to Poughkeepsie to visit the grandson of Robert and Clara Schumann. We purchased a beautiful samovar which was given to the Schumanns in 1843 by the royal family of Russia in appreciation of their visit and Clara's consummate pianistic art.

There are a few other specimens which have a touch of royalty to them. We have the lute which was once the property of Queen Catherine II of Russia, some two hundred and fifty years ago. It is a most elaborate example of fine inlaid work in mother of pearl, with a portrait of the Queen, for whom it was made, in the center.

Another instrument in which we take much pride is a richly decorated harpsichord, formerly played on by little Marie Antoinette when she was a child in the palace in Schönbrunn in Austria. It was made in Pisa in the year 1756, the year of Mozart's birth, and I like to think that the keyboard (four octaves) might perhaps have been touched by the hands of this immortal genius when he came to visit Marie during his juvenile travels.

When I began this article, I hardly knew how to begin, and now I hardly know how to stop. I will conclude by saying that should any of my fellow alumni wish to wile away an hour digging into the archives of the near and remote past, I should be delighted to have them visit me in my Brooklyn home.

* * *

VANG STUDIO



Mr. Tollefsen with part of his collection of musical autographs.

Arthur Hauser, president of the Theodore Presser Company, delivered this address at a meeting of the Music Library Association. The address was first published in *Notes* magazine, copyright 1958 Arthur A. Hauser, and is here reprinted by permission.

American Music Publishing in 1958

by Arthur A. Hauser

It is not often that the scholar and the publisher get together to exchange views on matters of mutual and basic interest to both of them. Some of the reasons for this are obvious: they inhabit two different though tangential worlds—the classroom-seminar-library world in which the pursuit of knowledge and the preservation of culture are carried on, and the cash-register-order department-executive office world in which the products of culture—in our case, music—are prepared and distributed, made available to that part of society which requires them. That is not to say our paths do not cross, for it is my personal pleasure to count among my valued colleagues many from the library world; but it is not often that we have such a fine opportunity as this to talk over these matters in an atmosphere of eager expectancy and desire to learn other points of view. For this reason I consider it a particular honor to have been asked to talk to you today and to offer some thoughts bearing on the issues under discussion.

The main subject as I understand it is *the role of the American music publisher* with particular reference to his part in our musical life now: his relation to musical scholarship, to his European colleagues, and to music libraries. In many ways this is more complex a set of interrelationships than would appear on the surface. I say more complex because a publisher must be aware of far more than he can actually do or accomplish. On the surface, he considers manuscripts, accepts or rejects them, has them engraved, printed, and distributed; keeps in touch with music dealers, churches, schools, professional organizations; maintains an advertising and sales department; and keeps account of money spent and money earned. He is, in short, a business man. But surrounding these daily routines is a whole world of activity with which he must keep in constant touch—through correspondence, travel, personal discussion, and reading—the tangible and intangible currents of the musical life of his day. He must know who are the active, leading composers, and who are the younger composers constantly appearing on the scene; what are the

stylistic tendencies evident in their music; what are musicians saying and thinking; what are performing organizations doing and planning to do; what are schools doing and what are music educators saying and thinking. Not all of this information is immediately useful to the publisher in his work since his program is necessarily limited, both physically and financially. I can say quite frankly that the gap between what a publisher ought to do or would like to be able to do and what he can do is enormous. For one thing, he knows that he owes the living American composer the prospect of publication; but not only are his own finances limited, he also is frustrated by the realization that the orchestras and performing organizations of our country are doing all too few works by American composers—which fact alone increases his financial risk as soon as he publishes.

Let me describe what goes on in Europe for a moment in order to bring into clearer focus the dilemma of our American scene. During the recent years of Austrian rehabilitation, an American composer was lunching with a German composer in Vienna. The conversation was naturally about music—shop-talk, mostly. The American, out of politeness, asked the German what he was working on. The German replied to the effect that he was desperately trying to complete an orchestral score by July. Did he have a performance in July? No; in July his publisher would receive a large quarterly subsidy and if the work were ready by July, his work would fall into that quarter's publication plan. Then he could write another work for the next quarter!

Before drawing any conclusion from this little story, let me call to your attention another bit of factual data relating to the European scene. Discussing the performance situation in Europe of music by European composers, a European publisher of international repute mentioned that 13½ performances (!)—the ½ purely a statistical result—quite nicely covers the cost of publishing an orchestral score; and 13½ performances could be easily arranged at almost any time for any kind of music—whether C major

or 12-tone! A work, for example, like Boulez' *Le Maître sans Marteau* has been played all over Europe, perhaps more times than, let us say, Roy Harris' 7th Symphony has been played here in the United States. If we compare the American publisher's situation with that of the European publisher's we find that, roughly speaking, rental fees for serious orchestral works are about the same; but production costs incurred in making the score available are for the European publisher half of what they are for the American publisher. I would estimate that in the United States a publisher would recapture his investment in printing a score if he could secure 30 performances. Our higher standard of living plus our poor record of performance combine to act as a distinct drawback to the American publisher; the opposite being true in Europe places our European colleague in an enviable position.

All of this naturally affects the composers' status: in the United States the serious composer can hardly expect a substantial income from his music; in Europe, the serious composer while perhaps not completely self-sustaining has an easier time of it financially. We indeed face a dilemma, for we have neither subsidy nor quantity of performance to make it possible to bring out the chamber music, orchestral works, and operas of our own composers to the same degree that European publishers are able to do.

It is said that Emil Hertzka, director of Universal Edition in the early decades of our century, would publish everyone and everything. In fact the story goes that his subordinates had to urge restraint constantly. But the course of events has largely vindicated his attitude; for the Universal catalog contains the works of the leading composers of our time, then young men in their 30's or 40's—Bartók, Schoenberg, Berg, Webern, Janáček, Kodály. Could we do the same? Could we take a similar attitude? Possibly; but only in circumstances where the total awareness of our musical community were to place the work of our own composers at the very center of activity, where the days of the concert hall as museum have passed and our auditoriums begin to ring with the living musical thought of today. The publisher can and does promote the works he publishes; but he rarely is fortunate enough to have more than one or two works in his catalog which achieve 20 or 30 performances in a given season of concerts. For the rest, he must be content, like his composers, with a performance a season or every other season.

Let us shift to Europe again to reveal other aspects of our dilemma. Radio, usually government sponsored, is an important part of musical activities in European countries. In every country of Western Europe and in many cities of one or two countries, particularly Germany, each radio station has its own orchestra; there is also the BBC in London, *Radio Diffusion* in Paris,

Radio Italiano in Milan, not to mention the Scandinavian countries. Since there is no box-office or deficit-minded board to contend with, these stations program contemporary music regularly. With such an array of musical means it is no wonder that a new work can receive so many performances, not only live but also on tape. It is not unusual for a work to be played via tape 15 to 20 times in a given period of months. Naturally all this is additional income for the publisher and composer, and supports their continued activity.

We have no such outlets. In the United States, radio and TV are thoroughly commercialized. We have seen the demise of the C. B. S. Orchestra and the N. B. C. Orchestra. Our air-waves are given over to soap opera, news on the hour, and the *disc jockey*, that new American phenomenon. FM stations are a fine innovation; but they hardly answer our problem since their principal source of music is the LP record. Income from performance of a recording of contemporary music via FM radio is infinitesimal. A most paradoxical situation is one in which TV dramatic programs use recordings of serious music as background despite the fact that most or all of this music was intended for the concert hall. Some people may say this is a step in the right direction. But I must disagree: background music is not *listened* to, it is merely tolerated for the sake of the visual. I doubt that a composer derives any further reputation because his music is used in this way. The single advantage, of course, is the financial return for the use of such music; and this, as I have said, is infinitesimal.

The whole question of recordings of serious American music is a perplexing one especially in regard to the European scene. First of all, Europeans in general have taken the view that while Gershwin and Jazz are highly desirable, and they are indeed eager to hear our best jazz performers, they are unwilling to accept our serious music. While our record companies make a practice of recording European composers both in front of and behind the Iron Curtain, European record companies do not reciprocate. If they do not record our composers, how will their works get to be known and therefore create a demand for live performances in Europe? To increase the difficulty, records manufactured here in the United States cannot be imported into European countries. Every way one turns, the road appears to be blocked; and our composers remain quite literally *ours*. In order to break down this unfounded prejudice of the Europeans, the first step necessary is to be able to export recorded works so that people may buy them and become familiar with them. In this way gradually, I am confident the current European prejudice would melt away and a genuine interchange of culture could begin to take place instead of the present one-sided,

continued on pg. 20

Noemi Levinsons and Daniel Pollack, both 1957 graduates in piano, were married on September 4, 1957, the day before sailing for Europe.

We Went to Europe

by Noemi Levinsons Pollack

As Premier Khrushchev circulated among the group, clinking his champagne glass with ours, I suddenly wondered how on earth I had ever arrived at this Kremlin reception, and my thoughts returned to all that had happened to us since September 5, 1957, the date we sailed to Europe.

When one is looking for "Old World Tradition," it is often London which comes to mind. However, after a year's stay in Vienna, I would more likely recommend that city than any other place. The Viennese take pride in their city and its traditions, and maintain them well. The old cafes in which one can "laze-away" a whole day, the Opera Ball which is the highlight of the social season—both are typically Viennese. There is also the gossipy corner milk store where all the women of the block gather for their morning (6:30 a.m.) discussions, providing a small town atmosphere within a big city.

As a Fulbright scholar in Vienna, my husband Danny participated in the weekly master classes of Professor Seidlhofer. I studied lieder and opera coaching with Viktor Graf. There was plenty of free time, however, and Danny used that time to experiment and to analyze his own work. This, of course, proved to be invaluable.

On December 29, 1957, Danny heard about the International Tchaikowsky Competition, and in mid-March we found ourselves in an elegant Chinese hotel in the center of Moscow. I immediately found that my being able to speak some Russian made our stay both pleasant and interesting.

The Competition itself was something absolutely extraordinary. It became such a national event that even bus drivers, porters, taxi drivers and cleaning maids talked about it. There were fifty competitors from nineteen countries. While Danny was practicing, I went to hear practically everyone in the first round. One cannot imagine the high artistic level these competitors attained. As I sat there listening, I couldn't help wondering how the judges were ever going to narrow the winners down to eight.



The Pollacks at the Brussels Fair

During the Competition, our schedule was extremely irregular. Danny started practicing every day at noon, ate lunch at 3:30 p.m., practiced again until 11:00 p.m. and then returned to the hotel for dinner. The hotel was kind enough to keep the dining room open for the competitors until 12:30 a.m.

The Conservatory stayed open twenty-four hours a day. Each contestant was assigned a special room for the duration of the contest. We were particularly impressed by the wonderful spirit which we encountered at the Conservatory. To the students, this event seemed to be one of the most important in their lives. They shared the excitement as if each one of them were participating in the Competition.

When Danny played in the semi-finals, he had an overwhelming success. The Russians were especially thrilled by the Barber Sonata, which Danny had premiered there. After that performance he received countless letters praising the Sonata. We have since had many requests for the music and have already sent several copies to Moscow.

The frenzy and excitement of the competitors and public continued to rise until April 14, the day the winners were announced—and Danny was one of them!

He was then asked to go on an extensive concert tour, and what a thrilling one it was for us. Danny found himself playing encore after encore, even after orchestral appearances. He was besieged with requests for autographs. And once he even had to play an extra performance, so great was the demand for tickets.

After the tour we returned to Moscow, and Danny made several LP recordings, among them the Barber Sonata. Then, back to Vienna.

The quiet atmosphere of Vienna was a blessing for us, but it did not remain so for long. On May 31, about two and a half weeks after our

return from the Soviet Union Union, Danny made his Viennese debut, repeating the Moscow program.

In July, we took our little Italian Fiat and travelled south to beautiful Italy. We found that country exhilarating. Within just a few hours we had crossed into a different world. The Italian Alps were breathtaking (in more than one way—especially when our car almost didn't make it up the mountains or, worse still, when it raced out of control on the downhill). We stayed for six weeks in Siena where Danny studied with Guido Agosti and Alfred Cortot, and I worked in the opera department of the Accademia Chigiana. At the end of the six weeks, Danny was soloist with the Genoa Symphony Orchestra, and that same night we drove to Rome, Naples and on to Positano.



Danny with Wilhelm Kempff

Danny had received the "Prix de Positano," whose award was a two-week Beethoven seminar in the summer home of the pianist Wilhelm Kempff. As I look back to those two weeks (I also audited), it is hard to believe they were so short. Two weeks with such a personality as Wilhelm Kempff are absolutely priceless.

I remember the time when the "Pastoral" Sonata (Opus 28) of Beethoven was being played. I noticed Herr Kempff's gaze wander and saw that it was fixed on the beautiful sunset which was reflected on the cliffs, met by the Mediterranean Sea a few hundred feet down. The pianist was interrupted, and we were all implored to come out and watch the sunset.

Kempff later explained that he was sure this would make everyone understand the music better.

This was how Kempff communicated his music to us. He combined natural beauty, discussions of man and life, of Goethe, and of the genius of Beethoven. He instilled in us a feeling of grandeur which encompassed the whole world.

Kempff gave a concert during our stay there. He had arranged for the guests to sit out on the terrace, and he played in the huge salon which led out to it. Beethoven's "Moonlight Sonata" was scheduled on the program. Kempff timed it so that at the moment when the moon came out and shone over the terrace, all the lights were put out. Then he sat down and played the most beautiful performance of this Sonata that one could ever imagine. When he finished he walked quietly out of the room. Applause was unnecessary.

We returned to Vienna in time for several appearances that Danny was to make in Austria and to get ready for further travels. We decided that we hadn't seen enough of the world, and so we would make a somewhat roundabout trip home: first to Paris, then the Brussels Fair, then London and finally, after thirteen months, home. Unfortunately, we had barely a week in which to do all this. We had a suspicion that the U. S. Army was pursuing Danny—and rightfully so. Three weeks after we returned he became Private Daniel Pollack.

The night before we were to leave, Danny was again engaged to perform the Tchaikowsky Concerto with the Austrian State Radio Orchestra. I knew that the performance (if my readers will permit me to say so) was a brilliant one. And, as it turned out, the critics agreed with me the next morning.

* * *

Juilliard Director Receives Award

Henry S. Drinker, member of Juilliard's Board of Directors, was presented with the Tripas Award at the Choral Foundation's December 10 dinner at the Harvard Club in New York. The award was made for his "invaluable contribution to American choral life in founding the Drinker Library and translating and publishing texts of vocal works." Speakers for the occasion included Juilliard's President, William Schuman, Anne Hull, Juilliard faculty member, who was chairman for the dinner, and choral conductor Margaret Hillis, Juilliard alumna.

HAVE YOU MOVED?

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

Otto Luening, with Vladimir Ussachevsky, has pioneered the composition of electronic music in this country. Working at Columbia University, they established the first studio for electronic music there, which will now be expanded into the Columbia-Princeton Studio with the aid of a recent Rockefeller Foundation grant.

Karlheinz Stockhausen

by Otto Luening

At the age of thirty, Karlheinz Stockhausen is becoming the victim of those who like to discuss Stockhausen. When confronted with any of his works, there are some who wearily or promptly groan, or proclaim, "But is it music?" There are also the fanatical admirers like the one who said: "We have had the three B's. Now we have the three S's: Sound, Silence and Stockhausen." Although clarification of this situation may be unnecessary, it is an interesting task.

Biographical data indicates that the composer was born in Cologne, studied at the Hochschule für Musik with Frank Martin and later in Paris with Messiaen who, in 1952, composed *Timbre-durées*, one of the earlier *Musique Concrète* pieces. Stockhausen also worked in the fields of physics and acoustics with Dr. Werner Meyer-Eppeler of Bonn University. Stockhausen is now the foremost representative of Electronic Music as developed by the Cologne group.

There is no question as to his gifts, his zeal, his almost mystical dedication and the industry with which he pursues his aims. His compositions are vital and imaginative contributions to the music of our time. They are original too, but not always as defined by his disciples. Fact and fancy need to be unscrambled, time sequences re-established and credit given to whom it is due. This ought not to take away from his stature. On the contrary, his real contributions to music will stand out all the more clearly if seen in a proper light.

To identify his music, professional musicians, critics and earnest laymen should let it come close to them. Study and repeated hearings are essential for its evaluation. The composer's lecture-analysis at Juilliard on *Gesang der Jünglinge* was a step in the right direction, but a follow-up is needed. Information about scores, articles and recordings by the composer can be obtained from his publishers, Universal Edition, and such study and performance materials need to be utilized.

Stockhausen's lecture-recital at Columbia University was a general introduction to ideas, ma-



Courtesy Theodore Presser Co.

Karlheinz Stockhausen, who lectured at Juilliard on November 4.

terials, works and techniques developed around the North-West German Radio in Cologne. The brilliantly objective lecture was delivered in fluent English. There was enthusiastic response, and when the distinguished guest scolded America for its cultural softness, nobody arose to shout, "You don't know the half of it!" After giving due credit to various laboratories and people active in this field, Stockhausen presented samples of works by Boulez, Pousseur, Berio and others, including his own. The last number programmed was his *Piano Piece XI*, played brilliantly by David Tudor.

This raises the question of Stockhausen's non-electronic music. *Piano Piece XI* permits the performer to play sections in any order he pleases with, of course, the help of some traffic rules. After playing any one fragment three times, the piece must end. It should be noted that John Cage's accidental oriental music preceded this work, and the sage Henry Cowell, in a *Musical Quarterly* article, pointed out that Mozart, Charles Ives and even the present author had preceded Cage in trying out these ideas. Stockhausen's piece was composed with more conviction, energy and bravura than any other piano work of this type known to the profession.

Groups, another non-electronic work scored for three orchestras, is a strong and intense piece. The technique resembles the multiple group efforts of Ives and the kind of work that Henry Brant has been producing these past six years. Stockhausen's experiments with a scale of forty-two microtones follows Partch's work with a forty-three-tone scale.

Anyone who has heard Stockhausen conduct his *Zeitmasse for Five Woodwinds* must have been impressed by the fact that he times the instruments to their last gasp. He is an effective precision conductor who knows what he wants.

He is also a formidable musician and one who bears close watching!

Stockhausen stands as a significant exponent of a new movement in contemporary composition, and the ideas and people who contributed to its background are fascinating to contemplate. Beginning in the nineteenth century, there was E. T. A. Hoffman, the Jules Verne of Electronic Music, who prophesied the future with uncanny accuracy in a story entitled *The Automaton*. Kant and *Das Ding an Sich*, Schopenhauer and *The World as Will and Idea*, Wagner and *The Total Art Work*, Marx and Engels, the Olympian Goethe—all of these left their mark on our time. The twelve tones of Tristan are probably the most direct musical influence; Schoenberg and his disciples transformed them into serial technique. Schoenberg's concept of "tone colour melody" tied in nicely with early electronic music, but it was from America that the first tangible results came. Thaddeus Cahill's "Dynamophone," an electric instrument, was being demonstrated in the United States when Busoni visited here in 1906. The latter had already written that the progress of music was being slowed by the limitations of existing instruments. In Cahill's instrument, which could play sounds at intervals of one vibration, Busoni recognized new horizons for a music based on electronically-produced sounds. He stated in *A New Aesthetic of Music* (1907) that only a long and careful series of experiments could make this unfamiliar material approachable and plastic for coming generations and for art. Such experimentation has been taking place since then in the United States, Russia, France, Germany and elsewhere. Let us outline the early development of the Cologne group:

1949: Dr. Werner Meyer-Eppler of the Phonetic Institute of Bonn University lectured at the Northwest German Music Academy in Detmold on "Developmental Possibilities in Sound," using a tape of the American "Vocoder" which H. Dudley had left for demonstration purposes. Robert Beyer of the Cologne Radio was present and took notice. He had expressed, without significant result, avant garde ideas on space or room music in a 1928 article, "The Problem of the Coming Music" (*Die Musik*, Vol. XIX).

1950: The general program of the "International Ferienkurse für Neue Musik" in Darmstadt included two lectures by Beyer and one by Meyer-Eppler on "The World of Sound of Electronic Music." The term "electronic music" was used to describe any kind of music which could be produced by electronic instruments. Edgard Varèse and Dr. Herbert Eimert attended these lectures.

1951: At the Phonetic Institute of Bonn University, Meyer-Eppler produced models of synthetic sounds which were presented at Darmstadt in July. Beyer discussed "Music and Technology" and Eimert lectured on "Music at the Borderline." Pierre Schaeffer attended these conferences.

On the 18th of October, a night program called "The World of Sound of Electronic Music" was broadcast over the Cologne radio station. On the same day, the staff of the station, with Beyer and Eimert, made a recommendation "to follow the process suggested by Dr. Meyer-Eppler to compose directly onto magnetic tape" and to work on this problem at the Cologne Radio. This led to the creation of the "Electronic Studio" in the North-West German Radio in Cologne.

1952: Bruno Maderna, while visiting the Phonetic Institute at Bonn University, used electronic means to realize a "Musica su due Dimensioni" which was played in Darmstadt. The piece included flute, piano, percussion and electronic sound. The program read: "The preparation of the electronic tape was made by the composer in collaboration with Dr. W. Meyer-Eppler." Maderna stated further that "Musica su due Dimensioni" is a first attempt to combine the past possibilities of electronic tone generation as presented by Dr. Meyer-Eppler in Darmstadt in 1951. Pierre Boulez and Karlheinz Stockhausen were in the audience. In December, Meyer-Eppler gave a lecture-recital in Aachen on "Authentic Compositions." Later, Eimert's article, "Electronic Music—A New World of Sound," addressed to composers the word that expressed for him their responsibility: "Begin."

1953: Within the frame of the "New Music Festival, 1953," the first purely electronic compositions produced in the Electronic Studio of the Cologne Radio were performed on May 26th. They were jointly produced by Herbert Eimert and Robert Beyer. A number of other lecture-recitals took place that year.

1954: In the presentation "Music in Our Time," the North West German Radio gave a public concert on October 19th, including purely electronic compositions by Goeyvaerts, Pousseur, Gredinger, Eimert and Stockhausen. The new compositions used a strict serial technique and were described in an article by Stockhausen published in the technical journal of the Cologne Radio.

Since then, Stockhausen has been the most adroit of the Cologne group in assimilating previous experiments and projecting new applications of them. He is the boldest, the most energetic, the most dedicated and single-minded exponent of the Cologne School which is at present the German School of Electronic Music.

To deny the impact of this strong personality on his disciples would be false. To attempt to assess the influence of his work on the larger world of musicians and music lovers would be premature. We must, for the present, withhold our judgment. We must wait, study and listen, until his path becomes as clear to us as it is to him. Of this only can we be sure: Stockhausen's path in the future will be, as in the past, his own.

* * *

The Bookshelf

Beginning with this issue, *The Juilliard Review* inaugurates a new department, a section of book reviews. Through this department, we hope to keep our readers informed of the best and most significant publications about music.

Taking the editorial privilege of first refusal, it is my pleasure to introduce this new department with a brief consideration of several books which arrived recently. I was particularly pleased to receive a copy of Cesar Saerchinger's sympathetic biography of Artur Schnabel. (**ARTUR SCHNABEL**. By Cesar Saerchinger. 354 pp. New York: Dodd, Mead & Company. \$5.00.) For one who grew up idolizing Schnabel ("If you'll practice hard—every day—maybe you'll be able to play like Schnabel."), it is particularly gratifying to read this warm and informative study of his life and art. Saerchinger's style seems peculiarly suitable to his subject, for his writing—in mood, attitude, organization and approach—is strongly reminiscent of the effect of Schnabel's playing. While the author clearly holds his subject in affection and esteem, the writing never falls into the trap of hero-worship or press-agentry. The information seems remarkably complete, the evaluations just and considered. This book should by all means be listed as recommended reading—and not only for pianists.

Vincent Sheean's study of Verdi (**ORPHEUS AT EIGHTY**. By Vincent Sheean. 372 pp. New York: Random House. \$5.00.) represents a different school of biography. Sheean is, of course, a newspaperman rather than a musician, but he admits to a love for music and a life-long devotion to it as a concert-goer. His experience as a foreign correspondent is valuable in that he is able to present a full coverage of the historical background and a complete explanation of the Italian political situations during Verdi's lifetime. Thus, the account of a life is topical, rather than chronological, filled with references to earlier and later chapters in which the same events are discussed from several points of view. Sheean provides extensive background information about the com-

posing and producing of each work, but wisely refrains from technical musical analyses.

Books, like Noah's animals, apparently come in pairs. First there arrived two biographies; closely following came two collections of musical criticism. Irving Kolodin (a Juilliard alumnus, by the way) has published a group of his newspaper and magazine reviews under the title, *The Musical Life*. (**THE MUSICAL LIFE**. By Irving Kolodin. 266 pp. New York: Alfred A. Knopf, Inc. \$4.50.) For once, I find that I am in agreement with the publisher's dust jacket blurb, which calls this book "wise and witty." Kolodin's essays are personal, often reflective, sometimes contemplative. He rather enjoys summoning literary allusions, and possesses the background to do this effectively. His style often sounds more like conversation than writing: it is informal, but informed; it is relaxed; it takes the time for small side excursions into interesting but tangential ideas. As for his wit, it is usually clever but kindly. I would assume he thoroughly enjoyed composing the titles of the essays, some of which are particularly pleasurable to any player on words: "Life Begins at Forte"; "The Barber of Figaro"; "Oh, Say Can You 'C'"; "No Thomas Like Sir Thomas"; "Peter Jekyll, Illich Hyde." His notions are also endearing to any reader who possesses a touch of whimsy and an admiration for the logically-founded illogical. But Kolodin does not confine himself only to whimsy and harmless reflection. He is a critic who holds opinions and shelters prejudices, and he does not hesitate to state them, whether they be fashionable or unpopular. As a guided tour among another's opinions, this book is worth the advertised price.

Winthrop Sargeant, the *New Yorker's* music critic, is another man who holds strong opinions and has no compunctions about expressing them in print. His collection of pieces from the magazine (**LISTENING TO MUSIC**. By Winthrop Sargeant. 302 pp. New York: Dodd, Mead & Company. \$4.00.) is topical, more directly concerned with the specific concerts and performances than with general surveys of the work of composers and performers. And his wit is more barbed, less kindly than Kolodin's. Readers may find themselves with strong reactions to his writing, but for those minded to argue musical points, it is stimulating.

One work of fiction has crossed this desk, a gentle yarn from England by T. L. W. Hubbard. (**A BATON FOR THE CONDUCTOR**. By T. L. W. Hubbard. 220 pp. Boston: Houghton Mifflin Company. \$3.00.) Mr. Hubbard terms his book "a

continued on pg. 22

OUR REVIEWERS:

FRANCES MANN, a member of Juilliard's piano faculty, is a director of the School's Preparatory Division.

CHARLES JONES, composer and Juilliard alumnus, is a member of the School's L&M faculty.

BENNET LUDDEN is Juilliard's Librarian.

Rev. REMBERT WEAKLAND, Juilliard alumnus, transcribed "The Play of Daniel" into modern notation for its production and recording by the New York Pro Musica.

JOHN MEHEGAN offers a course in jazz improvisation through the School's Extension Division.

Doris Humphrey, member of Juilliard's Dance faculty and Director of the Juilliard Dance Theater since its formation in 1954, died on December 29, 1958. Norman Lloyd, a member of the School's L&M faculty, here pays tribute to this distinguished artist with whom he enjoyed a close professional and personal friendship for many years.

Doris Humphrey

by Norman Lloyd

Doris Humphrey was a great artist and a great person. She was not flamboyant. Nor was she temperamental. But whether she was dancing, teaching, composing, speaking or relaxing socially she radiated a feeling of sureness and strength. Those of us who were privileged to work with her felt her mastery. We also knew the hours of disciplined labor that went into that mastery.

My own friendship and professional association with Doris started in the mid-Thirties when, for a period of several years, I was her music director in the Humphrey-Weidman Company. The Company rehearsed all morning for Miss Humphrey and all evening for Mr. Weidman. There were concerts almost every Sunday night plus occasional Friday and Saturday nights. There were tours which introduced the modern dance to many sections of the United States.

At this time the modern dance was just coming into its own. As her contribution to this American art-form, Doris danced her beautifully lyric solos. She composed monumental dance works which were truly symphonic: *New Dance*, *Theater Piece* and *With My Red Fires*, to the music of the as-yet-undiscovered Wallingford Riegger. When necessary Doris explained to audiences, in the most lucid fashion, what modern dance was all about. In addition she ran a studio, taught, read furiously—and had a home life with her husband and her son.

Working with Doris was a demanding job. She wasted little time, and she expected others to approach rehearsals with the same intensity that she did. In the midst of the turmoil of rehearsals and performances Doris never lost her head. Perhaps the single most important characteristic about her was her quiet personal discipline. If she was discouraged or angry she never expressed this in a way that discouraged or angered anyone else. The discomfort of her surroundings (the studio could get bitter cold) was never even considered, much less was it allowed to interfere. Changing trains in the middle of the night—going without dinner—these were expected nuisances. As long as there was time for a dress rehearsal there was nothing to complain about.



MARCUS BLECHMAN

Doris sought perfection in whatever she did. She demanded the same quest for perfection from those who worked with her. I can remember exciting concerts with cheers and wild applause coming from the audience. As we bowed to acknowledge the ovation Doris would whisper, "That was pretty good, but it needs more work." Success pleased her, but that did not mean she was satisfied. To her a good composition could always be made better.

When lameness prevented Doris from dancing she built a new career for herself. In addition to composing for the Limón Company and the Juilliard Dance Theater she began to teach composition in a full-scale way. Here her talent in composition merged with her interest in people. Always generous and warm-hearted, she was willing to take pains—literally and figuratively—with the humblest talent and help that talent to grow. Her comments in composition classes were full of so many rich thoughts that young choreographers came away with ideas enough to last them for the rest of their lives. To Doris every life situation was full of stimulating material for creation. Perhaps that is why her own works drew from so many sources: music, as in her *Day on Earth* to Copland's Piano Sonata; social conditions, as in her *Inquest*; nature, as in her *Water Study*; poetry, as in her *Lament for Ignacio Sanchez Mejias*; and the sheer joyousness of dance, as in her *Dance Overture*.

Doris prided herself on getting things done on time. That is why her friends gently teased her about her book. For ten years she had been trying to get down on paper her thoughts about choreography. Eight days before her death she sent out her Christmas cards. She must have been in great pain, but it is easy to imagine her quietly triumphant smile as she wrote on some of the cards: "It took me ten years, but I finally got the book on choreography written. Out in the Spring (Rinehart). Affectionately, Doris."

Faculty Activities

HUGH AITKEN's *Cantata on Elizabethan Texts*, for tenor, oboe and string trio, was premiered by Blake Stern and the New York Chamber Soloists on January 18, in Summit, N. J. His *Quintet*, for oboe and string quartet, was included in the February 4 program of the "Music in our Time" series at the 92nd Street YMHA, MEL KAPLAN, soloist.

MITCHELL ANDREWS, pianist, appeared with LEOPOLD AVAKIAN (1952), violinist, in the first performance of Henry Cowell's *Homage to Iran* at a recital on December 10, at George Washington University. The program was sponsored in part by the Iranian Embassy. He received a second prize last fall in the Fourth Annual Awards of the Musicians Club of New York. Between December and March, he appeared as a soloist and accompanist in fifteen recitals, including two appearances as organist at Trinity Episcopal Church in Iowa City.

WILLIAM BERGSMA's *Concerto for Wind Quintet*, commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress, received its first performance on October 30, in the Coolidge Auditorium of the Library of Congress. It was played by the New York Woodwind Quintet: SAMUEL BARON (1947), flute; John Barrows, French horn; David Glazer, clarinet; JEROME ROTH (1951), oboe; and ARTHUR WEISBERG (student), bassoon. The Louisville Orchestra, under Robert Whitney, has recorded his *Carol on Twelfth Night* on Louisville disc 545-10.

JANE CARLSON performed Richard Strauss' *Burlesque* with the Hartford (Conn.) Symphony Orchestra on November 5. She will return to the faculty of the Berkley Summer Music School this summer.

FREDERICK COHEN directed the production of Monteverdi's *Orfeo* which opened the new Francis Scott Key Auditorium at St. John's College in Annapolis (Md.) on January 31 and February 1. Members of the cast included LEE CASS (1957), CHARLES BRESSLER (1951), RICHARD KUELLING (1957), RUSSELL OBERLIN (1951) and REGINA SARFATY (1957). THOMAS DeGAETANI was the technical director and supervised the lighting. Chore-

ography was created by RUTH CURRIER who appeared, with CHESTER WOLENSKI (1958), as a dancer in the production. The work was repeated at the Lisner Auditorium in Washington on February 3. On February 7, Mr. Cohen presented Rameau's *Pygmalion* at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art (N.Y.C.). Mr. Cohen has also staged and directed the first U.S. performance of Benjamin Britten's setting of the Chester Miracle Play, *Noye's Fludde*, scheduled for performance March 16 and 17, at the Union Theological Seminary (N.Y.C.). ELSA KAHL assisted Mr. Cohen in all the above productions.

LONNY EPSTEIN performed NORMAN DELLO JOIO's (1942) *Fantasia on a Gregorian Theme* and, with Annie Steiger, violinist, his *Variations and Capriccio* for the WNYC annual American Music Festival, on February 19.

IRWIN FREUNDLICH appears as a performer and lecturer at three "Recitals with Commentary" presented by the Adult Education Division of the Master Institute (N.Y.C.) this season. Other performers participating in the chamber music programs include LILLIAN FREUNDLICH (1934), piano, and DAVID WALTER (1938), double bass.

Beethoven's Trios Op. 1, No. 1 and Opus 70, No. 1 have been recorded by Eugene Istomin, JOSEPH FUCHS and Pablo Casals on Columbia disc ML-5291.

HAROLD GOLTZER has been named associate first bassoonist of the New York Philharmonic.

HAROLD GOMBERG appeared as soloist in Vivaldi's *Concerto No. 2 in G minor* for oboe and strings with the New York Philharmonic on December 4, 5 and 6. His article, "In Search of Cane" appeared in a recent issue of *Woodwind Magazine*.

MARTHA GRAHAM, DORIS HUMPHREY and HELEN TAMIRIS were among the dancers honored by the Women's Division of the Federation of Jewish Philanthropies of New York at its second International Festival of Dance held November 25, in the Grand Ballroom of the Astor Hotel. A special program for the occasion was arranged by Miss Tamiris.

MARCEL GRANDJANY has recorded a *Bach Program* on Capitol disc P-8459.

CHARLES JONES' *Sonatina for Violin and Piano* has been published by Peters.

The JULLIARD STRING QUARTET will give a week-long series of concerts and lectures next July on "The String Quartet's Literature in Example from Three Centuries" at the University of Colorado. They are busy fulfilling concert and recording engagements this season, in addition to their teaching at the School.

International Music Company has issued a four-volume collection of Purcell songs with keyboard realizations by SERGIUS KAGEN.

KARL (1921) and PHYLLIS KRAEUTER, violin and 'cello duo, are continuing their chamber music activities this season with two appearances in Carnegie Recital Hall. On December 7, they were joined by MITCHELL ANDREWS, pianist. KATHERINE BACON, pianist, was guest artist on February 1.

PEARL LANG appeared as dancer and choreographer with her Dance Company at the annual Channukah Festival for Israel, held in December at Madison Square Garden, performing with the New York Philharmonic. On December 7, she presented her new solo dance, *Judith Triumphant*, with the Philadelphia Orchestra, in Philadelphia's Convention Hall.

YUREK LAZOWSKI choreographed the Metropolitan Opera's current production of Mussorgsky's *Boris Godunov*, and has restaged the American Ballet Theater's production of *Petrushka*. He also choreographed and staged the Polish Dance Theater's ballet-pantomime *Pan Twardowski*, presented on January 25, at Hunter College.

On January 29, the Federation of Jewish Philanthropies presented an Award of Honor to Mme. ROSINA LHEVINNE "for her distinguished career as musical artist and teacher of a generation of American musicians who have received world-wide acclaim, thereby enriching the musical heritage of America." The award was made at the Federation's first annual Festival of Music in the Hotel Astor (N.Y.C.). Mme. Lhevinne, the JULLIARD STRING QUARTET and JOHN BROWNING (1956), former student of Mme. Lhevinne, participated in the musical program.

NORMAN LLOYD lectured at Wayne University on February 13 and 14, on "Keyboard Harmony and Improvisation."

CLAUDE MARKS' work was included in a group exhibit of paintings shown at the James Gallery (N.Y.C.) during December and January. He appeared as a guest lecturer at the Metropolitan Museum's ten-lecture series on "The Artist's Search for Meaning," which opened on February 11.

GEORGE MESTER appeared as guest conductor of the Grand Rapids Symphony on February 6. Soloist on the program was ZVI ZEITLIN (1948), violinist.

The New York Philharmonic invited JEAN MOREL to lead its March 12, 13 and 15 performances of Debussy's *Pelléas et Mélisande*. He is one of three conductors who were invited to take over the schedule originally planned for Dimitri Mitropoulos.

MARGARET PARDEE, violinist, appeared at the Phillips Gallery in Washington on December 8. DAVID GARVEY (1948) was her accompanist, in a program which included the first Washington performance of MARGARETTE PRICE ROMEIKE'S (1945) *Cubhagita*.

VINCENT PERSICHETTI'S Symphony No. 5 for Strings, performed by the Louisville Orchestra under Robert Whitney has been released on Louisville disc 545-7.

ELENA POWSTUCK, pianist, made her Town Hall debut on December 4.

DOROTHY PRIESING's *The Language of the Piano*, a workbook in theory and keyboard harmony prepared in collaboration with LIBBIE TECKLIN, will soon be issued by Carl Fischer, Inc.

DONALD READ conducted the United Nations Singers on the CBS-TV program *U.N. in Action* on December 21, and the NBC-TV program *County Fair* on December 25.

Performers appearing on Town Hall's first annual Festival of Music, a series of three chamber music concerts, include LEONARD ROSE, 'cellist; MACK HARRELL (1937), baritone; and LEONID HAMBRO (1945), pianist.

WILLIAM SCHUMAN has been appointed to the U.S. Information Agency's Advisory Committee on Cultural Information to counsel the Agency on its music programs overseas, including the promotion of American music abroad. On January 29, he and MARTHA GRAHAM participated in a panel on "Exchanges in the Performing Arts" held in Washington under the sponsorship of the Institute of International Education. Mr. Schuman was commissioned to write three choral works performed by the Laurentian Singers of St. Lawrence University on their March 20 program of the University's second annual David B. Steinman Festival of the Arts. His *New England Triptych* has been performed by several orchestras this season, including those in San Francisco, Kansas City and Pittsburgh. *The Mighty Casey* was performed by the UCLA Opera Workshop. Mr. Schuman's speaking engagements have included appearances at the MTNA Convention held in Kansas City, where he delivered the keynote address; the Fiftieth Anniversary celebration of the Settlement Music School in Philadelphia; and at the University Club and the High School of Music and Art in New York.

ANNA SOKOLOV and her Dance Company appeared for two weeks during December at the York Playhouse in New York. Included on their programs was the premiere of *Session for Eight*



MARIA METZGER

President Schuman meets with American composers at the School. seated l. to r. Douglas Moore, Roger Sessions; standing l. to r. Aaron Copland, Elliott Carter, Wallingford Riegger, Mr. Schuman, Walter Piston.

to a score by TEO MACERO (1953), who conducted the orchestra for the series.

ROBERT STARER's *Partita* was given its first performance by pianist DAVID BAR-ILLAN (1950) on December 10, at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art (N.Y.C.). Ron Golan premiered his *Concerto for Viola, Strings and Percussion* with the Orchestra de la Suisse Romande under Ernest Ansermet. International Music Publishers have issued his *Gadya* and *Mahol*, for piano.

MARGARET STEILEN, for many years secretary of the Juilliard Musical Foundation, died on February 13, 1959.

Westminster records have released Volumes 21 and 22 of FERNANDO VALENTI's performances of the complete Sonatas of Domenico Scarlatti on discs 18772 and 18785.

PAUL VERMEL is one of four recipients of the Conductor Recognition Award presented by the American Symphony Orchestra League. Made possible through a Rockefeller Foundation grant, the award provides for appearances as special guest conductor at the annual July workshop sponsored by the League in Monterey (Calif.), where the award winners will prepare and record scores of several contemporary composers. Works chosen will be those not previously recorded. The records will be made available for study to orchestras, conductors, composers and schools. On January 30, Mr. Vermel was guest conductor

of the Teaneck (N.J.) Symphony Orchestra. On April 24, he will conduct the Hudson Valley Symphony Orchestra (Tarrytown, N.Y.) in the premiere of Coleridge T. Perkinson's *Adoremus in Aeternum*.

The Netherlands Government, at the request of Her Majesty, Queen Juliana, has honored BERNARD WAGENAAR by appointing him an Officer in the Order of Oranje-Nassau. The appointment was made by the Netherlands Consul-General, Jonkeer H. Th. A. M. van Rijckevorsel at a ceremony held December 17, at the Netherlands Consulate in New York. Mr. Wagenaar was cited for his unusual contribution to music and his great interest in and assistance to Dutch musicians and Dutch music in the United States. He has received a commission from the Kindler Foundation, established in the memory of Hans Kindler, for a chamber music work. His *Three Songs from the Chinese*, for voice, flute, harp and piano, were recently performed at the Punahou School in Honolulu. The Louisville Orchestra, under Robert Whitney, has recorded his *Concert Overture* on Louisville disc 545-2.

FREDERIC WALDMAN conducts a series of three concerts of *Music Forgotten and Remembered* on January 3, February 7 and March 21, at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. The February 7 concert included a presentation of Rameau's *Pygmalion*, directed by FREDERIC COHEN. Choreography for the opera-ballet was by JOYCE TRISLER (1957). Included in the cast were ANGELICA LOZADA (1955), LOUISE NATALE (1949), JEANNETTE SCOVOTTI (1952), and CHARLES BRESSLER (1951).

M-G-M records have released Volume I of the complete edition of Schubert's piano sonatas as performed by BEVERIDGE WEBSTER on disc E3711.

FREDERICK WILKINS is touring the country directing educational clinics and appearing as a flute soloist and lecturer.

JOHN WILSON'S *Three Haikus*, for baritone and soprano, have been published by the Vocal Centre. The Bunin Puppets have commissioned him to write a *Balinese Dance* for chamber orchestra. His *Varigations*, for piano and soprano, received their first performance at the Henry Street Playhouse (N.Y.C.), on December 5, where he also appeared as a solo dancer with JOYCE TRISLER (1957) and Company. On January 7, he conducted a master class in "Finding Your Own Style in Creative Dance" for the Westchester Dance Council in White Plains, N.Y.

* * *

**957 ALUMNI HAVE
PAID THEIR DUES
HAVE YOU?**

Alumni News

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

1907:

WALLINGFORD RIEGGER's *Music for Orchestra* was included in the Cleveland Orchestra's European tour program last spring, under the direction of George Szell. Last fall it was performed by the New York Philharmonic under Leonard Bernstein, and in February by the Dallas Symphony Orchestra under Paul Kletski. Robert Shaw conducted the Cleveland Orchestra in his *Symphony No. 4*, in December, and repeated the work with the Boston Symphony in several January programs. His *Dance Rhythms* has been performed by the Grant Park Symphony Orchestra under George Barati, in Chicago, and by the Salt Lake City Symphony. Leopold Stokowski led a performance of his *New Dance* last fall in Carnegie Hall, and Richard Burgin conducted the Boston Symphony in his *Study in Sonority*. The Louisville (Ky.) Philharmonic Orchestra will give the world premiere of his *Variations for Violin and Orchestra*, commissioned by them, this season. They have recorded his *Variations for Piano and Orchestra* on Louisville disc 545-3. Composers Recordings have released his *Dance Rhythms* and *Music for Orchestra* on disc CRI-117. His article, "The Music of Vivian Fine," appears in the *ACA Bulletin*, Vol. VIII, No. 1.

1915:

HOWARD HANSON's *Lament for Beowulf* and *Symphony No. 2* ("Romantic"), recorded by the Eastman-Rochester Orchestra under the composer's direction, have been released on Mercury disc 50192 and Mercury stereo disc 90192.

1917:

Last summer works of ETHEL GLENN HIER were included in a summer school survey course for piano teachers at the Housatonic Regional Music Center in Cornwall, Conn.

1925:

The Cincinnati Symphony under Max Rudolf gave the world premiere of BERNARD ROGERS' *Symphony "Africa"*, commissioned by the Koussevitzky Foundation, on January 30.

1926:

CHARLES KRANE's *New School of 'Cello Studies*, Book I, has been published by Jack Spratt.

1929:

EDITH JENSEN DAVENPORT, concertmistress of the St. Petersburg Symphony, has been appointed concertmistress of the Clearwater Symphony for the 1959 season.

The first performance of EUSEBIA SIMPSON HUNKINS' *Young Lincoln*, a folk-opera in one act, was given at Knox College, Galesburg, Ill., on October 4, during the centennial celebration of the Lincoln-Douglas debates. The opera, which has received five subsequent performances, is based on authentic folk melodies of Lincoln's time, and is scored for five soloists, chorus and orchestra.

1934:

The Jackson (Miss.) Opera Guild staged the world premiere of LEHMAN ENGEL's opera *The Soldier* on November 24, under the direction of the composer.

POLYNA STOSKA was member of the University of Indiana School of Music faculty last summer, and returned there to teach again during the month of October.

1935:

ROSALYN TURECK, pianist, returning to this country after a three-year stay in Europe during which she concertized extensively in England and on the Continent, presented an all-Bach program in Town Hall on November 6. She has recorded Bach's *Goldberg Variations* on Capitol disc GBR 7134.

1937:

MARO and ANAHID (1941) AJEMIAN are soloists in Hovhanness' *Concertos* for violin and piano on M-G-M disc E3674.

1938:

ALEXEI HAIEFF's *Ballet in E* has been recorded by the Louisville Orchestra, Robert Whitney conducting, on Louisville disc 58-1.

A full evening of the works of ELIE SIEGMEISTER was presented in Carnegie Recital

Hall on November 30. Included on the program was his *American Sonata*, performed by AVRAHAM STERNKLAR (1954). His *Abraham Lincoln Walks at Midnight*, for mixed chorus, piano or orchestra, has been published by Boosey and Hawkes, Inc.

1939:

RICHARD KORN spent two months in Israel last fall where he was engaged as a guest conductor. During his fifteen appearances, he included many contemporary American works on his programs.

1940:

GEORGE KLEINSINGER's *archy and mehitabel* ("back-alley" opera) and *Happy Instruments*, eight songs for children, have been published by Chappell & Co., Inc.

1941:

JULIUS HEGYI conducted the Chattanooga Symphony Orchestra in the U.S. premiere of Rolf Liebermann's *Symphony 1949* at the Orchestra's January 13th subscription concert. This summer he will direct the third season of the Sewanee Summer Music Center, which he founded, from June 21 to July 26.

1943:

RAMONA ROCKWAY GRIM is living in Palo Alto, California, where she is a leading singer in the West Bay Opera Company. She also teaches piano privately and does vocal coaching.

1944:

BARBARA HOLMQUEST, pianist, included the first New York performance of Ghedini's *Divertimento Contrappuntistico* in her Town Hall program on January 25.

WALTER MANTANI has scheduled the American premiere of Sir Arthur Sullivan's *Symphony in E major* ("Irish"), written in 1865, with the Midland (Texas) Symphony.

1945:

HENRY FUSNER played the first performance of Paul Creston's new organ work, *Fantasia*, at the Fiftieth Anniversary of the Cleveland Chapter of the American Guild of Organists on November 9, in Trinity Cathedral, Cleveland.

LEONID HAMBRO plays Chopin *Nocturnes* on Kapp disc KCL-9016. He has recorded Bartók's *Five Songs, Op. 15* and Kodály's *Six Songs from Hungarian Folk Music* with Magda László on Bartók disc 927.

KATRINA MUNN, organist, and JOHN KOCH (1957), pianist, gave a joint recital at the Congregational Church in Bradford, Vermont, on August 24.

1946:

INEZ BULL recently returned from a European tour during which she gave recitals in seven countries, including an appearance at the Brussels World's Fair. Following a broadcast performance in Oslo, she was decorated by Norway's King Olav V for her contribution toward creating Norwegian-American goodwill.

ROBERT WARD's *Euphony for Orchestra* is performed by the Louisville Orchestra under Robert Whitney on Louisville disc 545-10.

1947:

JEAN GRAHAM, pianist, left in January for a tour of Norway, the Netherlands, Germany and Greece which will include over twenty-five solo recitals and appearances with orchestra. She will perform works by Walter Piston, Aaron Copland, BERNICE ROBINSON (1939) and VINCENT PERSICHETTI (faculty).

YEHUDI WYNER has received a commission for a work for chamber ensemble from the Serge Koussevitzky Music Foundation in the Library of Congress.

1948:

ARMANDO GHITALLA appears as a soloist in *Music for Trumpet and Orchestra*, an anthology recorded on Kapp disc KCL 9017 and Kapp stereo disc KC-9017-S. He is a member of the Boston Symphony Orchestra.

PETER HOWARD (Howard Weiss) is writing the music for the forthcoming Pearl Buck play, *Three Against Time*. Last summer he was conductor of the Ellenville (N.Y.) Music Theatre. He is currently conducting the New York City revival of Leonard Bernstein's *On the Town*.

The La Salle Quartet, whose members are WALTER LEVIN, violinist; HENRY MEYER (1949), violinist; PETER KAMNITZER (1949), violist; and JACK KIRSTEIN (1946), 'cellist, has recently completed a third international tour. They gave concerts and radio performances in Scandinavia, Central Europe, Italy and England. This season they are planning a coast-to-coast tour, in addition to their teaching at the College-Conservatory of Music in Cincinnati, where they are quartet-in-residence.

MORTON SIEGEL has been appointed stage director of the Southern Methodist University Opera Workshop, Dallas, Texas. Recent productions include Offenbach's *Monsieur Choufleuri*, Bernstein's *Trouble in Tahiti* and Menotti's *The Telephone*.

1949:

The Dorian Chorale, founded and directed by HAROLD AKS, made its debut on November 24, in Town Hall.

ROBERT NAGEL's *Concerto for Trumpet and Strings*, has been recorded on Composers Recordings disc CRI-122.

DORIS OKERSON, mezzo-soprano, sang three performances of Ragonde in Rossini's *Count Ory* with the New England Opera Association in Boston during November. She also was scheduled to appear in *The Barber of Seville* on November 7, and *La Traviata* on November 28, both with the Philadelphia Grand Opera.

1950:

MAURICE BONNEY has been appointed music director and conductor of the Albuquerque (New Mexico) Civic Symphony.

MARILYN K. DAVIS' *Group Activities at the Keyboard* has been published by Bourne, Inc.

RALPH S. GROVER, Organist and Choir-master of the First Presbyterian Church of York, Pa., recently composed the incidental music for a York Little Theater production of Tennessee Williams' *Summer and Smoke*. The music was scored for small chamber orchestra and consisted of fourteen short numbers.

1951:

BETHANY BEARDSLEE appeared as soloist in the U.S. premiere performance of Stravinsky's *Threni*, given January 4, in Town Hall. She is the soprano soloist in the Epic recording of Krenek's *Sestina* on disc LC 3509.

Juilliard—THREE

NORMAN MASONSON's article, "Some Views on Subsidy" appears in the current *ACA Bulletin*, Vol. VIII, No. 2.

RUSSELL OBERLIN, countertenor; CHARLES BRESSLER (1951), tenor; and PAUL WOLFE (1951), organist, perform "Music of the Middle Ages," Volume 6, on Experiences Anonymes disc EA-0031.

LEONTYNE PRICE, soprano, appeared as a soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, in their Carnegie Hall performance of Handel's *Messiah* on November 14. She has been engaged to sing Pamina and Aida at the Vienna State Opera in April and May.

MARGA RICHTER'S songs, *The Hermit*, *Fishing Picture* and *Transmutation* are performed by Dorothy Renzi, soprano, and MARO AJEMIAN (1937), piano, on M-G-M disc E3546.

JOEL ROSEN, pianist, is currently making a State Department-supported tour of the Near and Far East which includes recitals in eight countries. Included on his programs is WILLIAM SCHUMAN's new work, *Three Piano Moods*.

1952:

VAN CLIBURN was the soloist in a program of three concerti given February 17, with the New York Philharmonic, Leonard Bernstein conducting, for the Pension Fund benefit concert. He performed the Mozart Concerto, K. 503, the

Schumann Concerto and the Prokofieff Third Concerto.

GLORIA DAVY, soprano, sang her first Metropolitan Opera Pamina in the November 18 performance of *The Magic Flute*, conducted by Erich Leinsdorf. She recently received the Lambda Kappa Mu Sorority Achievement Award for 1958.

1953:

JAMES BEACH is Assistant Choral Director and voice teacher at Pennsylvania State University.

1954:

JANICE RUETZ DEGAETANI, mezzo-soprano, made her debut on March 30, at Carnegie Recital Hall. She was accompanied by CHARLES WADSWORTH (1952).

1955:

Following a concert tour of Europe last season, VALENTINO MARCONI, pianist, has been engaged as piano soloist with the Berlin Philharmonic this spring.

1956:

JOHN BROWNING, pianist, made his Town Hall debut on November 5. The recital has been recorded on Capitol disc P-8464.

MARTIN CANIN, pianist, made his debut in Carnegie Recital Hall on October 27.

HERBERT ROGERS, pianist, made his Town Hall debut on December 2.

GLADYS STEIN, pianist, was presented in a solo recital at the Great Neck (N.Y.) High School on February 20, by the Concert Artists Association of Long Island.

ANTHONY STRILKO's *Music for Violoncello and Piano* received its first New York performance at the Concert Artists of Pittsburgh New Friends of Music recital in Carnegie Recital Hall on November 21.

1957:

LUDWIG OLSHANSKY, pianist, appeared in recital at the Colony Club (N.Y.C.) on November 26, as a winner in the "Hour of Music" competition.

JOYCE TRISLER, choreographer, and her Company presented four of her new works at the Henry St. Playhouse (N.Y.C.) on December 5.

LEONORE WITTE holds a graduate assistantship at the University of Indiana, where she is working toward her Master's degree. She has appeared in leading roles in several opera productions at the University this year, as well as singing soprano solo in the Beethoven Ninth Symphony.

EVA WOLFF, soprano, now studying in Germany on a Fulbright grant, presented a recital of French songs last fall in Ulm.

1958:

MARY FREEMAN BLANKSTEIN, violinist, who served as concertmistress of the Juilliard Orchestra during its European tour last summer, writes from Antwerp, Belgium, where she is studying under a Fulbright grant: "On January 21, I

What do YOU think?

Have you

- comments on the magazine?
- questions to ask our authors?
- ideas for an article of your own?

Send in your

**LETTER TO THE EDITOR
T O D A Y.**

gave a solo concert here in Antwerp and then on January 27, I gave a concert sponsored by the American Woman's Club at the American Embassy in Brussels. Now I give a Sonata Recital here in Antwerp on March 14, so I stay busy. I continue to enjoy my study with Arthur Grumiaux at the Royal Conservatoire in Brussels and feel that I have profited a lot and learned a lot thanks to Mr. Fulbright!"

JAMES CLYBURN, pianist, has joined the music faculty of Meredith College (Raleigh, N.C.).

OLEGNA FUSCHI, pianist, made her Town Hall debut on February 1.

SOPHIE GINN is teaching voice at the Rhodes School in New York City.

JAMES D. JOHNSON was first prize winner of the Young Artists Contest of the Minneapolis Symphony Orchestra. He will appear as soloist with the orchestra in March playing the Khat-chaturian Piano Concerto and will be presented in recital at the University of Minnesota this summer.

CLIFTON MATTHEWS, pianist, who is presently studying in Munich under a Fulbright award, was the co-recipient of the Alfredo Casella prize last summer, awarded by Guido Agosti, Count Chigi and Madame Casella in honor of the former head of the Accademia Chigiana.

A feature article on DIANE and VOL QUITZOW appeared in the February issue of Dance Magazine.

JULIAN WHITE, pianist, has made several appearances this season in California, including two recitals at Holy Names College (Berkeley), in San Francisco, and for radio station KPFA in Berkeley. He is also scheduled for a spring recital at Los Angeles City College.

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Obituaries

BARRY H. DREWES, who graduated in 1941, former director of the West Point Cadet Glee Club and assistant bandmaster at the United States Military Academy, died on November 23, 1958.

MARGERY ABRAMSON MANSON, pianist and singer who graduated in 1942, died on October 19, 1958. She was the wife of EDDIE MANSON (1942).

DONALD KEMP, pianist, who graduated in 1949, died on February 3, 1959. He was married to the former ELAINE COWAN (1950).

MARGARET STEILEN, for many years secretary of the Juilliard Musical Foundation, died on February 12, 1959.

AMERICAN MUSIC PUBLISHING, continued

unbalanced situation which prevails. In our own country, of course, recording of serious music is becoming more frequent, but realistically speaking it is nothing to what it should be.

The publisher's dilemma is compounded among other things by "first-performance-itis." It has been suggested that the "Première" of a new work should be called instead its "Dernière." If one wants to become especially vehement, it would even be possible to make a very small change in the word, and call it a "Derrière." For reasons of their own, many conductors of our orchestras are eager to do the first performance of a work, but then they drop it right after. One might well ask: if a work is worthy of being played at all, is it not surely worthy of being played many times until it either establishes itself in the repertoire or loses currency because it cannot sustain interest? But under the present conditions it is almost impossible to say one or the other of most works. They simply have not been given the acid test. Such a situation is hardly an encouragement for our composers, especially the younger ones, or our publishers. To overcome the problem would require far more than the publisher's simply adding more people to a promotion-contact effort. The problem goes deep into the roots of our whole culture.

What is the upshot of all this? To those of us who are deeply concerned with the growth of creative music in our country the situation seems for the moment an unhappy one. The publisher finds that he is as much a victim of circumstances as is the composer. In my opinion, however, there is some ground for optimism; there are signs of potential change. There are also several things we can attempt to accomplish which would increase the chances of our converting a seemingly hopeless picture into a more hopeful one. First let me speak of some ideas which directly affect you as scholars and librarians.

The musicologist is to a large degree secure in his position in the academic world, and justly so since the work he has done to correct false impressions of historical developments, to fill in gaps of all sorts, and to otherwise bring to our attention the music of the past is quite remarkable. The scholar's concern for the truth of the musical text is refreshing after decades of the "interpretations" of music rendered so freely by our performing virtuosi and 19th century editors. It is entirely to musical scholars' credit, I believe, that editorial standards are what they are today.

A scrupulous concern for the living composer's musical text is surely a concomitant of the cleansing of the atmosphere, so to say, by the scholar in regard to earlier music. Naturally this may make less work for future generations of musicologists; but this is good too because I am of the opinion that the musical scholar is in danger today of becoming an antiquarian. A too-close concern

with the music of the past must inevitably absorb energies which might be directed at more recent developments, the study of which, I believe, requires just as much hard work and insight as a study of early music. The living composer stands in need of a corps of concerned, intelligent, capable scholars who will write about his work as painstakingly as they do about a composer of the 15th century. In a certain sense, it is today even imperative that this take place. Look around at journalistic criticism: for the most part, it is polite, unknowing, paltry; it lacks thought, comprehension, and seriousness above all. From where can such qualities come if not from those people who have trained themselves in the discipline of musical thought—in short, our musicologists and scholars?

If what our serious composers are writing today is of any importance, if the problems they are dealing with are legitimate subjects of concern—and to both of these propositions I subscribe—then it seems of the utmost seriousness that little or no scholarly attention is being paid to them. Certainly if one peruses the all too few serious music magazines which are published in the United States, one notes an appalling lack of space devoted to basic inquiries directed at contemporary musical practice. I doubt if we can consider as such basic inquiries short reviews of music, of records, and reports of current musical events. These are valuable; but they do not satisfy the deep need we feel pressing on all sides for discussion of and involvement in basic matters. One can ask: if our scholars do not concern themselves with our composers' works and their problems, can we legitimately cast any blame on the lay public at large for showing an equal lack of interest? Therefore it strikes me that one of the roads to a healthier situation is for the musicologist to turn his techniques of scholarship and analysis, his scrupulous concern for detail, to an investigation of the musical thought and life going on about him. This too is history and a very rich period of history indeed. What better way to make for a vital, living culture than for those who are best equipped by their training to concern themselves with their own time, drawing comparisons and correspondences between it and former times—modern practice and earlier practice seen as a line of developing thought through the history of musical works?

The publisher would welcome this shifting of attention because it would complement his own activity on behalf of contemporary music and would help create that general cultural environment in which what he publishes is taken seriously, is more competently discussed, and is the focus of mature consideration. When the musicologist considers the then current interest expressed through theoretical and practical treatises in the music of earlier periods, particularly the Middle Ages, does he not sometimes wonder that he is not similarly involved in the music of his day? Perhaps my



courtesy BMI archives

American composers Roger Sessions, Ulysses Kay and Roy Harris who, with Peter Mennin, visited Russia last fall under the sponsorship of the State Department, backstage in Tschaikovsky Hall, Moscow, with Gennady Rozdzensky, conductor of the Bolshoi Theatre, after a special American concert. The four composers reported on their visit at a special forum discussion held at Juilliard November 12.

remarks on this subject will take root and stimulate even one or two scholars to reconsider their relation to contemporary music.

When the publisher thinks of the music library, he naturally thinks of a repository, a place where works may be studied and even "discovered" if unavailable elsewhere. From the publisher's point of view, the library is an important institution, therefore, because his publications are a part of the records of culture of the period and must be preserved. It is also possible, however, to view the library from another point of view: as a place actively concerned with all new publications and especially devoted to bringing them to the attention of the public it serves. Does the library do this? I frankly do not know, and the answer surely springs to each of your own minds as you hear the question. That every library containing a music division, whether it is a public or institutional library, should do so, I believe we would all agree. I would like at this point to propose a concrete plan for your discussion and consideration: in the music industry, there are dealers who subscribe for new publications as a regular service to their customers. Could not libraries also subscribe for new issues of all contemporary music in the categories of piano, chamber, opera, and orchestral music as a service to their users? In this way the works of our composers would immediately achieve wide distribution and circulation; the publishers might be in a better position to publish more and more scores, and local organizations would have immediate information about new works. This is a service which the libraries, by taking a more active role, could render all concerned. Whether budgets are available for such a subscription plan is another matter. But I would strongly urge you to consider such a possibility.

By this time I would seem to be quite far from

continued on page following

where I began this talk. But in reality this is not so, for everything I have been discussing centers about the problem of our musical culture and the composers' place in it. As a publisher I am deeply concerned that there are so many negative aspects which inform our present situation. On the other hand, there are glints and hints of a change which may create a better all-around picture. Surely among the signs of a change is the increase in the quantity of orchestras in the United States, in the sale of LP recordings, in concert hall attendance, in the number of vital university music departments; all of this is clear evidence of the growing importance of music. But we must not be misled by quantitative factors. With this burgeoning of musical culture must come *quality*—in what is composed, how it is performed, and what is said about it. We are all partners in a potential awakening of a rich musical life in our country. We share the responsibility for seeing that everything possible is done not to abort or frustrate this awakening.

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BOOKSHELF, continued

ridiculous novel," and takes the opportunity to poke a little fun at both music and psychiatry. The protagonist is a conservative civil servant who has daydreams about being a conductor. Supporting players include the psychiatrist who is called in to treat these delusions and the noted conductor whose shoes the civil servant would be delighted to fill. The psychiatrist, who is just urbane and casual enough about his profession to be willing to try even bizarre experiments in the course of a cure, decides to do just that: provide the opportunity for his patient to conduct an important orchestra at an important concert. The resultant plans, complications and eventual solutions—including a brief excursion into international politics—provide the reader with a pleasant feeling of having stepped for a little while into the world of almost-make-believe. This is British humor of the fantasy school—just creditable enough to be plausible, just fantastic enough to be viewed as jolly good fun with everyone, including the reader, the winner.

SK

THE SPLENDOR OF MUSIC. By Angela Diller. 214 pp. New York: G. Schirmer, \$4.75.

Angela Diller's most recent book, *The Splendor of Music*, communicates much of the warmth, humor, and sound musicianship that have made her an outstanding teacher for over half a century. The book is addressed, by implication, to the student, the young teacher and to the older teacher, too, all of whom may indeed turn to it for fresh ideas and a spark of her enthusiasm. Parents of music students will find much of interest and profit in its pages.

The Splendor of Music is arranged in seven main and unequal parts. Part I discusses briefly and wisely, even beautifully, the functions of the

interpreter. It points out that any musical composition achieves new life through each great interpretation.

Part II, "The Teacher," is developed at some length, and discusses such subjects as the choice of the beginner's instrument, which is usually piano; teacher qualifications; the conduct of individual lessons; repertoire; "musicianship and piano playing"; and purely practical matters such as studio equipment, lesson plans, marks and the like. Through her comments on all of these topics we sense the experience and conviction of a woman who has made a career of passing on both knowledge and love of music to her pupils and her associates.

"Teaching Accompanied by Learning" is the heading of Part III. Musically, this is the most serious section of the book; its emphasis is on those elements of a score that make the music intelligent and intelligible. Some will feel that Miss Diller's advice to the performer to "lengthen" the end of a phrase is ambiguous. Also, one wishes she had made a sharper distinction semantically between the figure and the structural phrase. However, and what is more important, she puts recognition of musical and emotional values before the development of technique. She does not minimize the importance of technique; she has an extended chapter devoted to her solutions for many of its problems. Characteristically she concludes this chapter by saying that technique is always "for Music's sake." Part III also has a sound and useful consideration of counting, as controlled by phrasing, form, harmonic rhythm and tempo. This should be required reading for all young music teachers. The chapters on ear-training, practicing, and memorizing are full of lively observations, though they are by no means organized on text-book lines.

Parts IV through VII are presented in an informal, chatty fashion. Busy instructors will find excellent suggestions for the conduct of studio class meetings, as well as plans for the familiar, and often dreaded "Spring Recital." Audience interest will not flag if performances along the suggested lines are planned. Miss Diller stresses that they must communicate some vital facets of music itself, thereby eliminating the kind of performance that seeks chiefly to inflate the egos of pupils and their parents. Part V, on "What Parents Can Do," should help all who wish to participate wisely in their children's musical development. In Part VI Miss Diller offers pleasant and sensible suggestions for helping the adult beginner and the pupil who must be "made over." In her final section, VII, Miss Diller reports on her experiences with eight of her former students. Here there is good "teacher talk," and since student problems do repeat themselves with different individuals, other teachers will find Miss Diller's descriptions and prescriptions applicable, at least in part, to their own students.

This book is loosely organized and understandably reminiscent. Its style is at times serious, even poetic, at other times folksy, homely—almost as if its author were addressing her hosts of young pupils. It is of course impossible to communicate the splendor of music in words alone, but the reader who is seeking this splendor will sense in her book that it has truly illuminated Miss Diller's whole life.

FRANCES MANN

THE STUDY OF FUGUE. By Alfred Mann. 341 pp. New Brunswick, N.J., Rutgers Univ. Press, 1958. \$9.00.

Dr. Mann begins this book with an historical outline of the fugue, its technique, terminology and its various linear and vertical concepts from the Renaissance to the Classic period. This is followed by a study of the fugue in Classic text and here one finds excellent translations from the works of Fux, Marpurg, Albrechtsberger and Padre Martini.

The *Fux Gradus ad Parnassum* has for some years been available in English in the edition of Dr. Mann, but the other works quoted, with musical examples, will be new to a good many readers even among professional musicians. The Academic Fugue, that curious survival of these great contrapuntal days—a thing which still exists in our conservatories—can vaguely be perceived as an outgrowth of these writings. It is fascinating to see what these great teachers of the past wrote and where they placed their particular emphasis. One finds Marpurg analyzing the D minor fugue of the second volume of Bach's *Well Tempered Clavier* as a double figure. Albrechtsberger's corrections or solutions of exercises which he gave Beethoven are printed along with Beethoven's own, and four of Mozart's canons are also used by Albrechtsberger as examples of what he calls "the characteristic charm of canonic writing," which "lies in the fact that a work of art appears before us in its very creation."

Perhaps the most rewarding part of this book is the section on and the quotations from Padre Martini's *Esemplare o sia saggio fondamentale pratico di contrappunto fugato*. Once again we may watch the teacher's realization where the author prints, on opposite pages, the setting of a Gregorian Antiphon which Mozart prepared as a test for admission to the Bologna Accademia di Filharmonici at the age of fourteen, and a version of the same piece by Martini. But here Martini did not correct details so much as take Mozart's best ideas and make a work of his own. As both the writings and music of Giambattista Martini are not easy to find, and as his more southern and quite Italian point of view offers such a contrast to the colder, contrapuntal winds from the north, we may find here the key to the sort of counterpoint which Mozart used even in his most Bachian and Handelian attempts at Fugue.

The practical application of counterpoint and Fugue, that is to say, what direct result its study may have on the young composer and his technical development, depends so much on all the surrounding musical concepts of the time, that the use of exercises which may have opened new worlds to Mozart and Beethoven will actually not solve too many of today's problems. That is why my real enthusiasm for this book is not so much because of its value as a textbook, but rather for its importance as a history of this subject to 1790. For the student and teacher with historical curiosity, as well as the scholar, this book, with its comprehensive bibliography which brings it up to our own time, is clearly of the greatest interest. Perhaps we are even ready for the complete Marpurg, Martini and Albrechtsberger writings done with this same understanding and insight.

CHARLES JONES

A GENERAL HISTORY OF MUSIC FROM THE EARLIEST AGES TO THE PRESENT PERIOD. By Charles Burney. Frank Mercer, ed. 2 vol. New York: Dover Publications, Inc. \$12.50.

Charles Burney emerges from the pages of his *General History of Music* as a paragon of the eighteenth century milieu. Beset with a burning curiosity, confident of man's rational capacities to understand the wonderful world around him, yet becomingly modest of his own limitations to do so, appreciative of the whims and foibles of personality, acute in his ethical judgments, commanding a literary style of charm and clarity, he is revealed in his writings as a quintessential specimen in an age replete with *aves raræ*. Occupied though he was with practical affairs, the obligations of a church musician and family responsibilities, he found time to participate vigorously in the intellectual life of London and travel extensively on the continent as a scholar, gathering materials for his *magnum opus*.

The fact that Burney's history of music and Sir John Hawkin's *General History of the Science and Practice of Music* were conceived independently and both appeared in the year 1776 (Burney's fourth volume did not come off the press until 1789) is indicative of the impulse to scientific research and an established historiographical point of view which could have been engendered only by the intellectual climate of the Enlightenment. Hawkins comes off the better of the two when considered in the cold light of scholarship, but Burney is the one who brings his subject to life through his vital identification with it and his skill as a writer. The intensity of his interest is evidenced by his probing of a huge body of primary and secondary sources in the course of his two trips abroad: the Latin and Greek of ancient and

continued on page following



IMPACT

Joyce Trisler and Jane Laughlin in the Juilliard Dance Theater's revival of Doris Humphrey's "Life of the Bee" given at the New York YMHA on January 25.

medieval theorists, the unscored vocal music of the Renaissance, the gossip and wisdom of his contemporaries. He acquired as much of this material as he could for his own library, the better to study and absorb its significance.

Yet, as comfortable as he was in a purely musical orientation, Burney did not master the problems and techniques of musical historiography; he instinctively followed the precepts of his day in such matters. Nevertheless he often sidestepped pitfalls that tripped up many of his contemporaries and later scholars. For instance, he is suspicious of the attribution of musical feats to Pope Gregory and he casts more than a doubt on Guido's supposed invention of counterpoint. ". . . There is nothing more difficult than to fix such an invention as this upon an individual . . ." (I, 458).

The primary weakness of his approach lies in his total belief in progress. To him Handel was a better composer than Palestrina on the ground that the former commanded a style more modern than the latter. He regarded the polyphonic manner as "too full of thorns, brambles and impediments" to yield esthetic pleasure—a view he also took of the works of Michelangelo. Only the lucid melodic-homophonic work of his own age received his unqualified approbation. Yet he tempers his bias by saying that posterity should judge composers ". . . in what was their chief object, and not in what has no existence at the time . . ." He innocently fails to carry this approach one step further to include the interdependency of art and culture. This undeveloped view of the dynamics of society combined with the incompleteness and unreliability of his source material minimizes the value of much of his factual information and the conclusions he draws from it.

But Burney, who was a pioneer, established at a stroke the range of subjects treated by musical historians to this day, and a standard of literary excellence unmatched by any later writers in his field. His preface (a masterpiece of candor and lucidity) at once brings his purpose and method into focus. "I have blended together theory and practice, facts and explanations, incidents, causes, consequences, conjectures and confessions of ignorance, just as the subject produced them . . . I have endeavored to point out the boundaries of music, its setting up a separate interest, and afterwards aiming at independence, the heroes who have fought its battles, and the victories they have obtained." (I, 18)

Actually, one of the values of Burney's writing lies precisely in the fact that he is an eighteenth century Englishman. He fills several pages with a florid account of the pageantry of Petrarch's crowning with the laurel by the city of Rome (certainly an incident far removed from the mainstream of musical life) out of an exuberant pleasure in the pomp and circumstance of the occasion and the opportunity unabashedly to moralize thereon. His contempt of French culture receives unashamed expression in his evaluation of French opera and the theoretical works of Rameau. All this no doubt downgraded him with nineteenth century scholars and in part accounts for the fact that his work was largely ignored during that time. But the twentieth century finds in him a clear reflection of the eighteenth century and values him highly as such.

That he dresses his heroes in the garb of Baroque opera and that he sees their battles and victories with a latter-day eye does not lessen his contributions to the basic concepts of musical scholarship and the services he rendered his successors of the pen. He was a man who can be appreciated for his weaknesses as well as his virtues. His greatness of spirit and intellectual acumen remain for us to admire and emulate.

BENNET LUDDEN

GREGORIAN CHANT. By Willi Apel. 529 pp. Bloomington: University of Indiana Press. \$15.00.

Unquestionably Dr. Apel has given us the most scholarly and comprehensive study on Gregorian Chant of our day. Every effort was made to see that the volume would be both complete and accurate. No subsequent study on Gregorian Chant can appear which does not consider Dr. Apel's view. The complexity of the field does not make the book easy reading, with the result that it will be used mostly as a reference tool. Perhaps its most praiseworthy quality is the dispassionate and sober style in which it is written. So much of the Chant scholarship has been clouded by bitter and acrimonious insults, making the objective approach of Dr. Apel somewhat refreshing. On the other hand, he is certain to be challenged—and quite forcibly—by many for the views he has

taken, especially on the question of rhythm.

The basic criticism one might make of the approach Dr. Apel has taken to his field is that the Chant, at no time, becomes alive as a part of the whole medieval culture. Lengthy chapters at the beginning of the book explain the complexities of the liturgical framework into which the Chant is set, but at no time is the whole cultural and theological aspect of the Liturgy, and thus the Chant, clearly developed. It is seeing the Chant in this light which gives it life and meaning; its absence makes Dr. Apel's book like a skeleton. Perhaps this more living approach to the subject may have averted one flaw in the presentation. History and present-day practice are not always clearly separated. Dr. Apel wants to give us a scholarly, historical study, and at the same time present an orientation for the music student into the present-day liturgical books, principally the *Liber Usualis*. This double motive has led him to present, for example, the arrangement of the Vesper Psalms (p. 88) without pointing out that this grouping as found in the *Liber Usualis* and present-day practice dates from only 1911. Its medieval counterpart was quite different. Again, having the music student in mind, he has restricted his study to manuscripts that are published in facsimile. Many of his studies and statistics cannot thus have much scholarly validity until they are examined under the light of many manuscripts from the various regional sections of the Continent.

Although the book is as complete as possible, there is one serious *lacuna*: there is no chapter or section on Chant theory in the Middle Ages, its growth and influence on the practice. This is touched upon in various sections but nowhere given a complete and satisfying treatment. It would be a necessary preliminary to a study on the modes.

Concerning the whole problem of the origin of Gregorian Chant and that of the Old-Roman Chant, might I caution the reader to open his book first on page 509 and underline the words "the picture can be expected to be only approximately correct." It will save endless quotes as apodictic statements by Dr. Apel that may be meant to be but approximate. As plausible as the entire picture may seem, there is so much yet to be done to substantiate the views put forth by Dr. Apel, that years of patient research lie ahead before a definitive conclusion can be reached. All the arguments presented by Mr. Snow, for example, on pages 503 and 504 are inconclusive.

In a book such as this, which is crammed with details, it would be impossible to cite all the *minutiae* that one might want to contest. Why, for example, on page 3, does Apel say that the Chant was fully developed in the seventh century when he later says between 750 and 850? And why, on page 5, does he say that Gregorian Chant developed in Rome after saying it did not arrive in Rome till the thirteenth century? It is also

hard to see how Dr. Apel can accept Idelsohn's thesis that the Hebrew Chants did not change for over 1800 years and reject the possibility that Chant could have survived unchanged for two centuries (p. 56 and 507). We might also ask, and somewhat skeptically, just which fragments of Chant manuscripts come from the eighth century (p. 52) since they are never specifically named. This reviewer fails to see how Dr. Apel can call the manuscript Vatican *lat. 5319* "Beneventan" when it is middle Italian. On page 189, the statement is found that the Offertory verses were lost in the fourteenth century, while on page 193, it is given as the twelfth century. The latter is correct. Printing errors are few but one might correct, on page 494, the name And-over to Andoyer.

Scholars for decades to come will be pointing out similar items, inevitable in a work of the magnitude of this one. In spite of these inaccuracies it will have the great merit of opening up new avenues of approach in the field, especially for the modality and form of the Chant. The book is worth its expensive price.

REV. REMBERT WEAKLAND, O.S.B.

SHINING TRUMPETS. By Rudi Blesh. 369 pp. New York: Alfred A. Knopf. New edition, 1958. \$7.50.

Jazz criticism up to the present has led a blind fumbling existence amounting to literary forays into the subterranean and stratospheric areas of jazz, but little musicological research of the art form itself. As a burgeoning art form jazz has become a convenient bandwagon for the disenchanting whose minor talents in other fields become major in a marginal area such as jazz writing.

Strangely enough, jazz criticism began in France with Robert Goffin (*Frontiers of Jazz*, 1932) and Hughes Panassie (*Le Jazz Hot*, 1936). Charles Edward Smith and Frederick Ramsey, Jr. (*Jazzmen*, 1939) initiated American literary criticism, followed by Wilder Hobson (*American Jazz Music*, 1941) and Rudi Blesh (*This Is Jazz*, 1943).

Shining Trumpets, by Rudi Blesh, is first of all a history of jazz from 1875 to about 1940. The initial chapters dealing with the polyglot archaic fabric of jazz (African material, work-songs, spirituals, English hymns, Scotch-Irish folk songs, French marches, Italian opera, Spanish folk songs, Creole popular songs) are a rich mine of factual material transformed into sheer poetry as the reader witnesses the final transformation of these elements into jazz. Much of this material centers around New Orleans, the Southwest and Midwest, and exhibits solid field work and laborious research.

As the scene moves to Chicago, the second aspect of the book is revealed. Mr. Blesh is confronted with an unexpected figure—the white jazz musician. For the rest of the book, musicians are,

continued on page following

in practically every instance, referred to as being Negro or white, or 'playing' Negro or white. This second aspect is a polemical statement of the following theorems:

1. Only Negroes can play great jazz.
2. Therefore, no white man can play great jazz.
3. The Negro people created jazz out of their primeval African experiences and this is a permanent part of the psycho-genesis of the Negro people (cultural memory).
4. Jazz reached its classic greatness in 1926 and from that point descended into big band commercialism.
5. The only great jazz, in fact, the only real jazz, is New Orleans polyphonic jazz.

On page 389 in Appendix D. Mr. Blesh admits that "to postulate differences between Negro psychology and white is to arouse scientific opposition." But Mr. Blesh sticks to his unscientific guns. Thus, he places himself in an untenable position musically, culturally and genetically. His price for the return of New Orleans polyphony (*True Jazz*) is for the Negro to return to a Reconstruction, static, agrarian or semi-agrarian isolated Negro society.

Such a theory refutes the entire premise of any creative act. Certainly the charm of jazz lies to a large extent in the poetic imagery the individual performer is able to bring to a particular composition. But even more important—the point of departure of every true artist is the point of arrival of his previous generation. *In time, he may return intellectually to the deep past, but emotionally he must belong to the present and future.*

But Mr. Blesh would not be satisfied with an intellectual return to the past—science or no, he desires an emotional return.

It is a cultural fact that jazz is the result of the merging African beat with the diverse folk elements of nineteenth century America; it is a fact that the first masters and creators of this art were Negro musicians; it is a fact that the Negro brought jazz up the rivers to the "white" Northern cities; and it is a fact that most jazz virtuosi today are Negro. The interplay of social pressures forcing lower-middle-class Negroes into "show business" because of still-existing social and economic restrictions is an artificial factor yet to be evaluated in undertaking social ratios. But to tie all these facts together with the ribbon of Negro chauvinism is musically and culturally erroneous.

Shining Trumpets is an excellent source book of archaic and classic jazz. For the succeeding periods, it becomes a dreary polemic for Mr. Blesh's ill-conceived theories. As a final statistical note: Mr. Blesh devoted three hundred and forty-one pages to the period from 1875 to 1940, and only thirty-nine pages in the postscript to cover 1940-1948.

JOHN MEHEGAN

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