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**juilliard review**

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# THE Juilliard review

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**ON THE COVER:** James Friskin, who is completing his forty-fifth year at the School, in his Juilliard studio. In honor of this anniversary, his colleague and friend, Beveridge Webster, pays tribute to him in the article appearing on page 6.

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# Music as Usual

by William Schuman

It is a privilege to be here this morning and pleasantly reassuring to find that your tribe is so numerous. It is reassuring because I had begun to think from all the advertisements that I have been reading recently that the machine had replaced the music teacher. If the machine hasn't replaced the music teacher, it is no fault of the makers of a new wonder gadget, who may not be musical but whose pitch is crystal clear. This is the kind of a thing that I have been reading in our papers and magazines: "Make music in minutes, without lessons and experience—imagine! *YOU* actually playing music in minutes—and without any lessons or experience whatsoever . . . you will be playing all your favorites from classical to jazz. *YOU* knowing not one note from another, though they are there for those who do . . . *YOU*, yes *YOU* merely press a key—and out comes MUSIC! *Real music*. Full timbered, rich, mellow," etc., etc. This latest invention is an electronically operated keyboard instrument where the one-fingered player of yesteryear is now enabled with that same finger to produce chords.

Yes, the democratization of music through mechanization has reached strange and astonishing proportions. Weighed against the fine contributions to our musical life of thousands of splendid recordings are the musical abuses which the use of the machine has brought. We are fortunate in our time to have music available for all and no longer limited to the privileged few. But sometimes the blessing backfires and we become a captive audience. And there is nothing democratic about a captive audience.

Sound fills our waking moments to such a degree that the music which blares forth from the public address systems is scarcely noticed any more than the air we breathe, which is also often contaminated.

On plane, train, bus, in the station (including the rest room), the dentist's office, the ball park, beach, restaurant, hotel lobby, hotel bedroom—everywhere—literally everywhere—the incessant sound of canned music. Even into the factory music follows the worker. One such program

goes under the idealistic title "Music to make money by." It ensures speeding up the performance of the worker through the sorcery of the musico-psychologist. Students at the University of Detroit have found an ingenious answer to the problem. The student council approved the placing of three special records in a coin operated phonograph. For the payment of ten cents it is now possible to purchase a most remarkable recording. This recording ensures several golden minutes of absolute silence.

Some of these thoughts were going through my mind as I was preparing remarks for this session. Clearly, music education in the United States must supply an antidote for the kind of poison I have been talking about. But there is no specific antidote that will do the trick. We need to know that all of our education in music is sufficiently effective to triumph over the cheap and tawdry with which we are inundated daily. These thoughts led me to think, then, of music and music education in larger terms, specifically as part of the present concern with general education. This concern led me to the title of my talk "Music As Usual." Perhaps you will recognize that the title "Music As Usual" has its antecedent in a phrase which was often heard during the Second World War when one spoke of "business as usual." Is there any reason why we should not continue "music as usual"—or do the times demand a reappraisal of everything we offer in education, including music. I believe so.

In our country today, every thinking person knows that national survival itself, let alone the preservation and expansion of American attitudes toward life, depends on the quality of education we are supplying to our youth. Recognizing a problem is the first step towards its solution and we have taken that first step. The second step is in process now. Literally thousands of serious-minded citizens are concerning themselves with education. Many qualified leaders in education and men and women who are leaders from other walks of life are vigorous in making known their points of view toward the solution of our problems in education. You are all, I am sure,

familiar with many of the ideas that have been promulgated for the creation of more effective education in America. Being familiar with these ideas, you know that they represent a wide diversity in point of view. Some of the programs would have us emphasize what are generally termed the "fundamentals" and eliminate what are euphemistically referred to as the "frills." And make no mistake about it. When they speak of cutting out the frills, they mean you. This challenge to the validity of music education is one which all of us will have to meet. There are certain approaches and considerations in meeting it that I would like to suggest.

In the first place, I do not believe that we have to prove the validity of music as education. After all, the importance of music in man's education has been recognized for centuries. Yet men of good will and enlightenment who truly appreciate the value of music can still well question whether all the activities in today's world of music education can be defended as legitimately belonging in the curricula of our educational institutions. It seems to me that our job as teaching musicians is to demand of ourselves a thorough review of music's place in education. We should reassess the relative merit and educational significance of our far-flung and diversified activities. Do we go on with "music as usual" by considering ourselves outside the mainstream of American education, or do we honestly join the debate and re-evaluate every facet of our activity in the light of the whole problem of America's educational systems. To recapitulate, we need not attempt in a general way to justify the value of music as education. What we do need to do, however, is to determine which of our activities can be considered basic to the curriculum and constitute significant education and which are rather in the realm of extracurricular entertainment. It behooves us to take a long self-critical look, unencumbered with concern for the vested interests of music education's place in the schools.

We have problems of our own within our various worlds of music and music education, for these worlds are not always harmonious. The music educator, for example, is nearly always critical of the professional musician as a teacher lacking pedagogical training; in return the professional musician often regards the music educator as someone who may know how to teach but is no musician. And both the professional musician and the music educator are likely to think of the musicologist as a man of words without music, while the musicologist tends to regard the music educator as intellectually inferior and the professional musician as an uncultured athlete. The instrumental and vocal teacher often views as a waste of time any theoretical studies which are not directly related to digital or vocal dexterity; and the college music professor is prone to look upon performing techniques as secondary in im-

portance to a comprehensive knowledge of music's history and the philosophy of esthetics. All the specialists, however, really do have one commonly held conviction—they unite in their basic disdain for all music critics, unless the notices are favorable. Virtuoso performers are notorious in their derision of their colleagues and perhaps the only member of the entire music world that I can describe with complete objectivity as angelic is the composer. Music, then, like other fields, be they systems of corporate accounting, schools of psychology, theories of diet, or the political arena, is manned by individuals with varying talents, allegiances and points of view. We are fortunate in working in a field that is so rich in its diversity and so varied in its emphases.

If we are serious about re-evaluating music as education, we immediately arrive at a problem in semantics. What do we mean by education—assuming as I do that we know what we mean by music. We all agree that the study of music educates, but this alone does not help us much because what subject matter properly taught doesn't educate? It is, therefore, a qualitative measure we seek. When does music education educate and when not? Each of you has his own idea of what he considers education to be. Perhaps you will accept the view that it is a process—education is a lifelong process which develops the techniques of living through the acquisition of knowledge, skills, insights and, hopefully, wisdom. If we measure music teaching against these criteria for education we will each of us come up with different answers depending on our own standards. Without attempting to analyze the various specialties that I have cited in the worlds of music, permit me a few observations on some of the principal issues in music education which I think we must seriously examine at this time of crisis in American education.

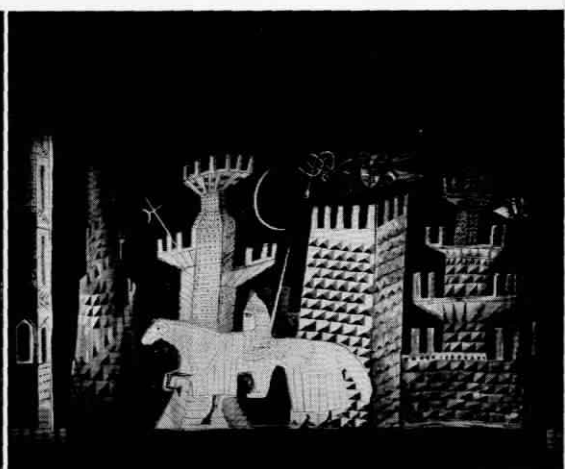
Our first concern should be teacher training. As long as methods of teaching are emphasized at the expense of the mastery of subject matter, we can look to no improvement in our teaching. We are still, in this enlightened day, preoccupied with the "how" in teacher training, rather than the "what." Of course, we have many brilliant music teachers in our schools and colleges, but we have many, many more who do not know their business. In my opinion, it would be better by far to withhold instruction in music than to have it proceed under the direction of an unqualified teacher. It is a somewhat bewildering experience to hear in the same metropolitan center absolutely top-flight instrumental and choral groups in some schools and other performing organizations within the same system which do no credit to music education and whose educational value is questionable.

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**Juilliard Opera Theater, Frederic Cohen, director**  
presents

# Rossini's "The Count Ory"

**March 13, 14, 15**



Proscenium and curtains by Saul Steinberg

Settings by Saul Steinberg  
English adaptation by Robert A. Simon



PHOTOS BY IMPACT

Above, l. to r.: Harold Johnson as the Count; Ara Berberian as the Tutor; Marnell Higley as the Page; Nico Castel as the Count.



At right: Judith Raskin and Nico Castel as the Countess and Count.



Scene from Act II

# James Friskin

by Beveridge Webster



James Friskin giving a lesson to Barbara Rudman

James Friskin was born.

As to the year in which he was born, I suppose that in itself is of no exceptional interest. But if you know the man unassociated with the year of his birth, you will be surprised to learn that he is in his seventy-fourth year. He is, in every good sense, an ageless man. His attitudes toward life and people as well as toward his beloved music, his spirit and—yes, his looks!—are as youthful as when I first met him.

You may also be surprised to hear that James Friskin is in his forty-fifth of teaching at Juilliard. His pupils, grandpupils and probably even great-grandpupils can be found in almost every state of the Union.

And you might be further surprised to learn that in Britain Friskin's name is known best as a composer while in the United States he has become celebrated chiefly as a pianist and teacher. One reason for this reversal of situation is that he has not returned to England to play in many, many years; another is that his compositions, most of which were written when he was a young man, have received frequent performances in England.

His talent as a composer was early and enthusiastically recognized by Sir Charles Stanford at the Royal College of Music, whose pupils have included Ralph Vaughan Williams, Gustav Holst and Sir Arthur Bliss. Friskin had entered the College at the age of fourteen as a gifted piano scholarship student. I find Friskin's *Piano Quintet* described in *Cobbett's Cyclopedic Survey of Chamber Music* as "one of the most brilliant opus ones in existence." It is still played occasionally. It is certainly typical of Friskin that he generally dismisses mention of his own compositions with a shrug of the shoulders and a vaguely muttered allusion to "old fashioned"!

In addition to his strong compositional interests, other evidence of Friskin's versatility is found in his activities for some years as regular tympanist in the Royal College of Music orchestra and later his alternating with Vaughan Williams as conductor of a small group of musicians (organized by Rebecca Clarke) which met for the purpose of studying Palestrina. That other purposes

may have been latent seems possible in view of his subsequent marriage, some years later, to Rebecca Clarke, herself an accomplished composer and violist. Possibly the protracted postponement of the marital potential was, as Mrs. Friskin has said, merely evidence of James' legendary Scottish caution!

A coincidence lurks here: I met Rebecca Clarke in London in the 1930's, long before knowing James Friskin, and had the very enjoyable privilege of playing chamber music with her then. I vividly remember the Mozart *Piano Quartets*. To the very best of my recollection, no Palestrina was involved.

James Friskin is an ardent chamber music devotee, knows the literature completely, and played in the old days with, for one, Pablo Casals, who, incidentally, has publicly performed a Friskin *Romance for 'Cello and Piano*. Friskin's admiration for Casals, the performer, often causes him to suggest to his pupils that they study Casals' bowing when solving phrasing problems.

We Americans are, in a way, responsible for the cessation of Friskin's active compositional career and for the furtherance of his pianistic renown. It was in 1914 that he was invited by Frank Damrosch to come to the United States to join the piano faculty of the Institute of Musical Art. Later he also became a member of that famous Juilliard Graduate School piano faculty which included Ernest Hutcheson, Olga Samaroff, Alexander Siloti, Carl Friedberg and the Lhevinnes.

His inexhaustible interest in J. S. Bach (which he had long shared with his good friend Harold Samuel, another famous Bach interpreter) caused him to present the first performances in the United States of the complete *Well-Tempered Clavichord*, as well as the "*Goldberg*" *Variations*. Of the latter work we now have a very fine Friskin recording, of which Irving Kolodin wrote in the *Saturday Review*: "Phonograph lovers are somewhat belatedly discovering that Friskin is at the very top of any list of contemporary Bach players."

Friskin has concertized extensively in this country, and his programs have generally included a



large proportion of Bach, although his interest in the entire piano repertoire has made him unwilling to be looked upon as exclusively a Bach specialist. He has been applauded not only by audiences and critics, but also by his colleagues, who hold him in affectionate esteem. Notable among them is Myra Hess who has long been a friend and devoted admirer. She has written of him:

*I am very happy to have this opportunity of paying tribute to a great teacher and profound musician. The forty-five years during which James Friskin has worked on the faculty of the Juilliard must be a source of pride on both sides, and the influence of his dedicated teaching must have had an immeasurable effect on the musical life of this country.*

*As a pianist, we owe him a debt for many an unforgettable performance: the expression of his vast musical knowledge, illuminated by his warm humanity. And it is rare indeed that anyone so devoted to teaching could have found time to maintain and develop his high standard of performance and repertoire.*

*Looking back over the years, I realize the great value of his friendship; his integrity, both as a musician and a person, has been a tower of strength to all his friends. He does not know the meaning of compromise or evasion and this, coupled with his penetrating judgment, makes his criticism or praise of inestimable and constructive value.*

*When I first came to America I had never met him, although I had, of course, heard much about him in England, and I shall never forget the encouragement he gave me in a letter written after my New York debut.*

*His friendship and musicianship walk hand in hand to enrich all who know him.*

In a note to Mrs. Friskin which accompanied this tribute, she explained: "This doesn't begin to be adequate. But I suppose the influence of such work as James' cannot be assessed in black and white."

Familiar, and esteemed by us here on the piano faculty at Juilliard, is the profile of Friskin listening: listening absorbedly, indefatigably; listening fairly and squarely; listening roundly and soundly—often stubbornly, sometimes devastatingly, letting the chips fall where they will (and as they must with integral listening such as his), yet never carrying a single chip on either of his shoulders. On occasions when the critical chips fall splinteringly on a student of mine, or on occasions when we disagree as to concept or opinion, I unfailingly respect the integrity of this man.

Young James listening to Harold Samuel's lesson with Edward Dannreuther.



Irwin Freundlich and James Friskin check a point in their book, "Music for the Piano."

I have rarely known in this musical world of easy listening and hard judgments an ear as acute, as discerning or critically competent as James Friskin's, nor a mind as fair. I have experienced personally the privileges of consulting him for advice and at all times I have been deeply impressed with his valued objectivity of approach: objective insofar as the subject of performance is concerned, uncompromisingly devoted insofar as the objective of the music is concerned.

And yet, Friskin himself would deny that he is in any way unusual, would protest that there is nothing so special about what he is and what he has done. Modest, self-effacing, soft-spoken (but still displaying that Scottish accent which his friends enjoy but which he himself denies), absorbed in his work but uninterested in its "publicity" value to himself, Friskin has to his credit a distinguished list of accomplishments. As a teacher he has inspired an impressive number of students with his own high standards of musicianship, scholarship and performing technique. As a performer, in both recital and recording, his insight into the music he programs has deepened the insight of all his listeners. His publications include his own chamber works, transcriptions and performing editions of Bach and Scarlatti and two books, *Principles of Piano Practice* and *Music for the Piano*, the latter written in collaboration with his former pupil, now a colleague on the Juilliard piano faculty, Irwin Freundlich. One wonders when he has time to do all this, for his schedule at Juilliard is a full one and for twelve years he undertook the additional responsibility of heading the piano faculty of the Chautauqua Summer School.

In the material making up Friskin one imagines a well-wearing, well-woven worsted handspun with finely twisted yarn; there is, in his texture, something tough (something taut and tenacious too), yet containing finest transparent threads with the tenderness showing through.

I am told that James Friskin is absentminded to the point of having appeared on the concert platform in his overshoes! But it will be rough, unheard-of weather when he appears with anything less than the most conclusive presence of mind in presenting Bach's polyphony. . . .



Vladimir Ussachevsky, one of the first composers in this country to work in the tape medium, teaches at Columbia University where he and Otto Luening established the first American studio for tape composition, now expanded into the Columbia-Princeton Electronic Music Center. His article, a survey of the field, completes our series on current practices and developments in electronic music.

# Music in the Tape Medium

by Vladimir Ussachevsky

When Daniel walked into the lion's den, there was implied the assurance that the Lord would protect him. That he survived is, nevertheless, testimony to his audacity in taking a calculated risk. The issues, however, were clear cut: should he falter in spirit, he would answer in flesh. Unlike the brief ordeal by fire previously visited upon his three compatriots, throughout which they busily praised the Lord in song (thus supplying a text for Karlheinz Stockhausen's *Gesang der Jünglinge*), Daniel, in his encounter with the lions, had time to think things over. The uncertain lions, though of the cat family, gave no signs of expiring from curiosity, and Daniel kept plodding along with his prophecies and visions. In the end, the lions, with feline fickleness, turned around and began to chew upon his critics and detractors.

Goodness knows, I have no Daniel complex, but in the past seven years, since becoming a practitioner in the experimental wing of the musical art, I have had occasion to visit dens where I have met some very bewildered lions. One of them (in a spacious middle-western den) looked me square in the eye and said, "I don't know whether to congratulate you or run you out of town." "Why don't you do both?" I said, and proceeded, for the n-th time, to explain to the audience that no amount of electronic fall-out is going to make ordinary music impotent.

In writing this article, I entertain the hope that little explanation of the creative tape medium will be necessary. Of course, right at the start, by using a conciliatory term—"tape medium"—I am obliged to amplify.

Why not call it "electronic music"? I shall have to do so, though first taking a deep breath, with one eye cocked in the direction of Cologne Radio, which has pre-empted the term. It would seem, indeed, reasonable to broaden the conception of electronic music to include the distinct and, in some respects, pioneering, contributions of the French *Musique Concrète* and the American Tape Music, as well as Edgar Varèse's "Organized Sound"—a convenient term, beautifully fitting his long, personally-evolved use of all types of sounds including, recently, the electronic.

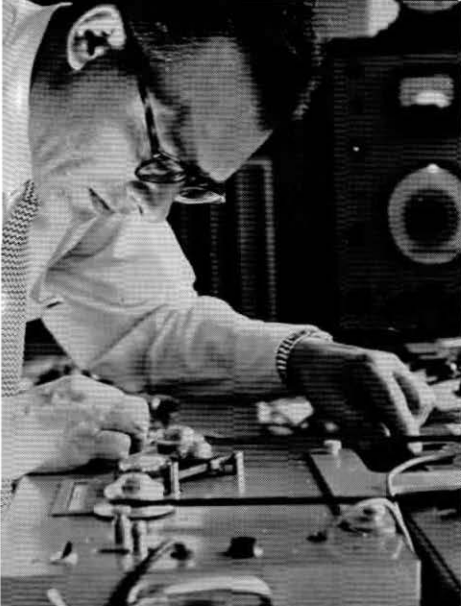
Electronic music, in its technical context, should be understood as a field of creative endeavor in which a composer, seeking a meaningful artistic expression, makes use of a wide variety of electro-acoustical apparatus to capture, create, modify and organize sounds. The sounds, no matter what their origin, have to be "captured," i.e. recorded on tape, to become materials for creative manipulation. The kinds of sound materials used, the approach to organizing sound materials into compositions, and the underlying or subsequent esthetic justifications constitute convenient distinctions among the composers of *Musique Concrète*, Tape Music and the Electronic Music of Cologne-Milan, as well as the more independent contributions of Varèse and Badings.

The use of magnetic tape for storage of sound materials gives a composer the means to hear and assess the properties of the material. The techniques of manipulating the tape make any sound akin to a lump of clay in the hands of a sculptor: the sound can be shortened, elongated, cut apart, listened to backwards, have certain characteristics of timbre emphasized or de-emphasized. In these circumstances it suddenly becomes interesting to work with many non-instrumental sounds whose potential can now be exploited, as well as with alterations of sounds from the established musical vocabulary. Add to this the electronically synthesized sounds and the result is a vastly increased sound vocabulary. Some say it will produce a new language; others admit that it has already produced a dialect of a sort. Whatever it will do, the diversity of this vocabulary has inspired several attempts at classification, according to the kinds and origins of these numerous constituents.

Broadly speaking, one can divide all sounds into two categories: natural and man-made sounds. The first are self-explanatory, and one hears them occasionally in compositions, sparingly chosen by the composer according to their fitness for his musical scheme. In the second category are vocal and speech sounds, and almost an infinite number of sounds produced by man-made objects.

Regardless of their intended function, these objects may serve the interest of the composer as generators of sound. They embrace all types of





Vladimir Ussachevsky

musical instruments, non-musical machinery and mechanical and electronic synthesizers of sounds. Rhythmic patterns of clicks and metallic whirrs and thumps of complex machines can be utilized and so, to a limited extent, can the sounds of mechanical synthesizers (such as wind-machines).

Under electronic synthesizers we can include electronic musical instruments, so-called because they are designed to function in addition to or in place of existing musical instruments. In this category are numerous electronic organs as well as the more specialized keyboard or quasi-keyboard instruments such as the French Ondes Martenot and the German Trautonium and Mixturtrautonium, a novel electronic non-keyboard instrument with which any intervallic division of a scale can be obtained by a re-arrangement of moveable tabs, roughly corresponding to a succession of keys.

Electronic music studios in Europe prefer to use electronic sound generators of the laboratory variety such as audio-oscillators, white (total frequencies) noise generators, pulse generators, etc. The most radical advance in the direction of providing electronic facilities for synthesis of all sounds has been the American RCA Sound Synthesizer, an instrument which combines the comprehensive electronic sound-generating and sound-shaping devices in a precisely controlled unit. Nothing comparable to it exists anywhere else and its capabilities dwarf those of the equipment found in the European electronic studios.

The next important category of electronic instruments is represented by sound-modifying devices. Some of these are adaptations of the standard equipment; others were especially developed for use in various studios. The origins of sound materials are clearly differentiated in these

studios, as are the basic processes employed in transforming these materials for use in compositions.

The Cologne studio uses synthesizing processes and feels that all sound materials must be constructed from the known simple components. Whole molecular physiognomy is described by the frequency—a single cell—and the electronically measurable quantity commonly known as a sinusoidal tone to engineers and as a "pure" tone to musicians. This material is supplemented by electronically-produced "colored" noise. In thus severely delimiting its source of electronic sound materials, the Cologne group, after the first two years, excluded electronic sound generators previously used by them, such as the Monochord and Trautonium. These limitations are, in general, observed by the Electronic Studio at Milan Radio, known as Studio di Fonologia Musicale. The studio of the Tokyo Radio seems to be less restrictive in its approach.

Musique Concrète relies mainly on the mutation of non-electronic sounds from their very extensive collection, sometimes reducing complex sounds to a more simple form, sometimes creating even more complex textures through multiple superimpositions. Loops of tape, up to a few feet in diameter, containing what is known as a "sound object," are often used for this purpose. Several ingenious machines, such as Phonogène, Machine à Trois Pistes and Morphophone, have been built for sound manipulation.

Tape Music began with compositions made of electronically-modified sounds of musical instruments as well as human voices. Next, using the tape recorder as a solo instrument with symphony orchestra, Otto Luening and I demonstrated, in 1953, that it is musically possible to introduce into the orchestral texture widely-differentiated sounds, freely combined into complex timbres and rhythmic patterns impossible to obtain by orchestral means. The materials used in the succeeding compositions reflect our prevailing philosophy that electronic manipulation of all types of sounds produces such an immense variety of material that the origin of sound becomes of little importance except for various external reasons, some of which may become increasingly important with the passage of time.

The basic techniques of sound manipulation are common to all the studios in all countries: variation of tape speed which affects the pitch, duration and—more gradually—the timbre and the tempo; application of electronic filters or their opposites, resonators (akin to better-known equalizers); and the addition of reverberation. In simple terms, the familiar effect of playing a phonograph disc at a "wrong" speed is an example of sound mutation through playing-speed variation. A systematic exploitation of this technique permits spreading any sound until, so transposed,

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# The Bookshelf

SCHUBERT: A CRITICAL BIOGRAPHY. By Maurice J. E. Brown. 414 pp. New York: St. Martin's Press, 1958. \$6.75.

In 1954, there appeared a little book with the unpromising title of *Schubert's Variations* by one Maurice J. E. Brown. Those readers with sufficient curiosity to investigate this were rewarded with a beautifully written, penetrating essay on a small and rarely considered aspect of Schubert's work. Now, four years later, Mr. Brown has emerged with a large and all-embracing study of Schubert, the fruit of fifteen years of research and unquestionably the liveliest and most satisfactory general work on this composer in the English language. The author has benefitted from the exhaustive explorations of Otto Erich Deutsch, to whom this new book is dedicated; but, where Deutsch has thus far provided thorough but only bare documentation in his *A Schubert Reader* (1947; published in England in 1946, under the title *Schubert: A Documentary Biography*), Brown has welded and condensed this latest material into an arresting study.

The serious and complete scholarship is concealed by the informality of the author's language and organization. His prose style is more conversational than literary or pedagogical, and he combines easily the biographical and analytical material, a more difficult but eventually a more successful format than the usual clearly-defined "The Man and his Music" plan. Often he is irritatingly opinionated: some of us do not find the Finales of the G major Piano Sonata or the E-flat major Trio "inferior." Some of his enthusiasms betray him into inaccuracy. For example, the A-flat major Piano Sonata with the Finale in E-flat major is not "unprecedented"; Carl Philipp Emanuel Bach employed the same plan in six sonatas as early as 1753. But such minor complaints are negligible.

What is impressive is the level-headed biographical treatment, the fresh and fascinating information about the music and, above all, the loving evaluation of Schubert in the chapter

labelled "The Artist." Brown's solution of the mystery of the lost "Gmunden-Gastein" Symphony is startling and logical, as are his ideas about the "Unfinished" Symphony and the Grand Duo for piano duet. He demolishes the myth of Schubert as the spontaneous, casually trained genius, tossing off in minutes finished works on the backs of menus. He reveals Schubert's devoted friends, the Hüttenbrenner brothers, as unexpected and inadvertent villains. He has a sensible, if disappointingly mundane, explanation of the curious and enigmatic little testament written by Schubert in 1822, with the title, *My Dream*. He reconstructs convincingly entire works, such as the E minor Piano Sonata of 1817 and the F minor Piano Sonata of 1818, from the jigsaw miscellaneous pieces which abound in the Schubert catalogue. He makes a telling plea for the resurrection of the operas.

A satisfactory and varied library of books in English about Schubert would include Deutsch's work; the old Kreissle biography (translated into English by Arthur Duke Coleridge in 1869), which for all its sentimentalizing and fantasy is still a mine of information, full of delightful minutiae and anecdotes and still valid hard facts; Gerald Abraham's *Schubert: A Symposium* (1947), a serious study of the bulk of the music by several experts; and this new critical biography by Brown. Of them all, I would say this last is indispensable.

JOSEPH BLOCH

FRYDERYK CHOPIN—COMPLETE WORKS, according to the autographs and original editions, with critical commentary. Ed. by Ignacy Jan Paderewski. XXVI vols. Warsaw: Fryderyk Chopin Institute. c. 1949. (Vols. I-XV available in the United States from E. B. Marks Music Corporation, sole distributors. Subsequent volumes forthcoming. Prices available upon request.)

The new twenty-six-volume collection of Chopin's complete works, edited by Paderewski, is an incomparable advance in Chopin research, a must for teachers, performers and musicologists. When the last eleven volumes appear, the edition will comprise Chopin's complete legacy, including chamber and vocal works, orchestral scores and parts, and some first publications. Every piece is discussed in a masterful commentary, available in seven editions: Polish, English, Russian, German, French, Spanish and Hungarian. These commentaries alone represent a lasting contribution to Chopin research. The print is clear, the paper elegant. Bars have been carefully num-

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## OUR REVIEWERS:

JOSEPH BLOCH is a member of Juilliard's piano and L&M faculties.

JAN HOLCMAN, Polish-born pianist, has made a specialty of research into performance practices of Chopin's music.

HUGO WEISGALL, composer, is a member of Juilliard's L&M faculty.

LOUIS HORST, editor of "Dance Observer," is a member of Juilliard's dance faculty.

# Faculty Activities

HUGH AITKEN's *Cantata on Elizabethan Texts* was performed this spring in several European cities by Blake Stern, tenor, and the New York Chamber Soloists.

MITCHELL ANDREWS played the first performance of Arthur Harris' *Sonata for Piano*, dedicated to Mr. Andrews, on April 26, at the Phillips Gallery in Washington, D.C. He was the official accompanist for the 1959 Walter W. Naumberg Foundation Award auditions.

KATHERINE BACON will conduct five master classes for teachers at Montana State University this summer during Montana Music week, July 27-31. She will also present a recital there.

MAURO CALAMANDREI has written a series of articles on American life for the Italian weekly, *L'Espresso*, published in Rome. He has also had several articles published in *Communità*.

FREDERIC COHEN, assisted by ELSA KAHL, produced and staged Stanford University's annual opera production this spring, Rossini's *Le Comte Ory*, in the English adaptation by Robert A. Simon which was given under Mr. Cohen's direction at Juilliard on March 13, 14 and 15.

RUTH CURRIER and her Dance Company appeared at the New York YMHA on February 22, in a program which included her *Quartet* and *Dangerous World*. Dancing with her were LUCAS HOVING, PATRICIA CHRISTOPHER (1958), JUNE DUNBAR, JEMIMA BEN-GAL (1958) and DIANE QUITZOW (1958). She and a resident group will teach and perform at the University of Colorado in Boulder from June 12-July 17.

VERNON DE TAR participated in the Church Music Conference held in Cincinnati April 24-25. He was organist for the annual Bach Festival in Bethlehem, Pa., May 7-9 and May 15-16, and will give a recital and conduct a workshop at the regional convention of the American Guild of Organists held in Seattle June 17-18. From July 13-24, he will teach at the Summer School of Church Music at the Church Divinity School of the Pacific in Berkeley, California. While there, he will give a recital on July 14, at the University of California at Berkeley.

MARTIN FRIEDMANN appeared this season as soloist in Mendelssohn's *Violin Concerto*, with the Wilkes-Barre (Pa.) Philharmonic Orchestra, of which he is concertmaster and assistant conductor. With other first-chair members of the Orchestra, he has formed the Philharmonic String Quartet which gave a series of four concerts in Wilkes-Barre. Their March 12 concert included WILLIAM KROLL's (1922) *Four Characteristic Pieces for String Quartet*.

A feature article on IVAN GALAMIAN, "Teacher to the Young," by Eric Salzman, appeared in the *New York Times* on Sunday, March 1.

MARTHA GRAHAM, in collaboration with George Balanchine, has choreographed a new work, *Episodes*, to music of Webern, which was premiered by the New York City Ballet on May 14. Miss Graham danced the principal role in the opening section of the work. Her *Appalachian Spring* has been filmed by National Educational Television, and received its TV premiere on January 18, over Pittsburgh's station WQED.

Members of the Connecticut College School of the Dance faculty this summer will include LOUIS HORST, JOSE LIMON, BETTY JONES, LUCAS HOVING, MARTHA GRAHAM, HELEN TAMIRIS and GEORGE McGEARY (1954). The annual American Dance Festival there, to be held August 13-15, will include works by JOSE LIMON, HELEN TAMIRIS, RUTH CURRIER and the late DORIS HUMPHREY.

LUCAS HOVING choreographed a new work for the Fred Berk Repertory Dance Company's April 25 program at the New York YMHA.

ANN HUTCHINSON, president of the Dance Notation Bureau in New York, will be a faculty member of the 1959 Summer National Seminar of the Cecchetti Council of America, July 11-15 in Detroit. She will also teach at the Jacob's Pillow Dance Festival in Lee, Mass.

CHARLES JONES has been commissioned by the Canada Council to write a chamber work for this summer's Festival celebrating the fiftieth anniversary of Saskatchewan.



# Royal Academy of Music.

MARYLEBONE ROAD, LONDON, N.W.1.  
INSTITUTED 1822.  
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 HER MAJESTY THE QUEEN.  
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 Principal: SIR THOMAS ARBUTHNOT, M.A., D.Mus. (Oxon). Hon. R.A.M., F.R.C.M.

These are to certify that

*William Schuman*  
 was elected an Honorary Member of this  
**Royal and National Institution,**

this twenty-fifth Day of February, 1939.

*Stanley Forster*  
Secretary

*R.L. Bond*  
Chairman of Committee of Management

Diploma presented to William Schuman upon his election to honorary membership in the Royal Academy of Music.

PEARL LANG is choreographing a new dance to Lou Harrison's *Canticle III*. She will present seven performances of her *Falls the Shadow* at Jacob's Pillow (Lee, Mass.) between June 29 and July 4. She will teach this summer at the Folkwang Schule in Essen, Germany; the Schweizer Berufsverband für Tanz in Zurich, Switzerland; and also in Stockholm, Sweden; and Amsterdam, Holland.

YUREK LAZOWSKI choreographed a new work for the New York Ballet Club's Ninth Annual Choreographers Night, held April 19, at the High School of Fashion Industries. He has written accompanying notes for two LP recordings released by S&R Records: *Character Ballet Exercises for Beginners* and *Character Ballet for Intermediate-Advanced*.

Mme. ROSINA LHEVINNE will receive an honorary doctorate from the Los Angeles Conservatory on June 10, when she will address the student body at the commencement exercises. She will return to the Aspen Music School and Festival this summer where she will perform the Bach *Triple Concerto* in C major on June 28, with Vitya Vronsky and Victor Babin, Izler Solomon conducting; the Dvořák *Quintet* on August 5, with the JULLIARD STRING QUARTET; and the Mendelssohn *Trio* in D minor on August 15, with Eudice Shapiro and Zara Nelsova.

Seymour Barab's one-act opera, *A Game of Chance*, to a libretto by EVELYN MANACHER has received several performances by college opera workshops throughout the country since its publication in 1957. The most recent performances were at Cornell University on April 10 and 11, and in Fort Worth, Texas, on April 3.

FRANCES MANN lectured on January 12 at the Lighthouse School for the Blind on "The

Role of the Parent in the Child's Music Study." On March 2 she spoke on "Parent, Pupil, Teacher Relationships" at the Bergen County (N.J.) Teachers' Association, and on April 2 discussed "Psychological Problems of the Music Student" at the Piano Teachers' Congress of New York.

MADELEINE MARSHALL appeared as pianist for Angna Enters, mime, at the Phoenix Theatre in New York on March 22. On April 4 she conducted a lecture-workshop on English diction at the Community School of Music and the Arts in Reading, Pa., and on May 2 lectured at the Church Music Conference at Drew University in Madison, N.J. From June 22-26 she will participate in the Southwest Church Music Conference in Houston, Texas; from July 12-17 she will be a member of the faculty of the Church Music Institute held under the auspices of the AGO in Alfred, N.Y.; and from August 23-28 will lecture at the Choral Workshop conducted by Elaine Brown in Downingtown, Pa.

JEAN MOREL conducted the Metropolitan Opera's production of *Carmen* on March 28. This was his 200th performance of the work, which he has conducted in Paris, Rio de Janeiro, San Francisco, Montreal, Mexico and New York.

MARGARET PARDEE will return to the faculty of the Meadowmount School of Music in Westport, N.Y., this summer. As first violinist of the Gobetti String Quartet, she performed at the Rye (N.Y.) public library on March 8. Other members of the Quartet are Anne Fryer, violinist; HERBERT SORKIN (1942), violist; and SYDNEY EDWARDS (1928), cellist.

VINCENT PERSICHETTI has been commissioned to write a new work for the Eightieth Anniversary of the St. Louis Symphony Orchestra next season. The work will be premiered at the Orchestra's opening concert in October.

JOSEF RABIEFF was piano soloist in Hindemith's *Concert Music*, for piano, brass and two harps, with the Mannes Symphonic Band, Eric Simon conductor, at the Mannes College of Music, on March 13. On April 8 he participated in a program of Brahms' chamber music at Mannes for the benefit of the College's development fund. On April 24 he appeared on the Scholarship Concert for the Barnard School for Girls in New York.

WILLIAM SCHUMAN has been elected an Honorary Member of the Royal Academy of Music in London. He is a member of the musicians advisory board for the International String Congress, to be held June 15-August 8 at Greenleaf State Park in Oklahoma. The Congress will provide scholarship instruction for young string players from all parts of the country. The New York Philharmonic, under ANDRE KOSTELANETZ (1925), has recorded his *New England Triptych* on Columbia disc ML 5347 and Columbia stereo disc MS 6040.



DAVIS SHUMAN will be on the faculty of the Music Academy of the West this summer. He has recorded a recital of trombone music on Classic Editions disc CE 1041. The record includes ROBERT STARER's *Five Miniatures*, for brass quintet.

BELLA SHUMIATCHER, pianist, presented a program of *Keyboard Masters* on New York City's radio station WNYC on January 25. On April 22 she appeared on New York's WPIX-TV demonstrating "The Teaching of Theme and Variation Form."

Mme. LUISA STOJOWSKI, pianist, presented a half-hour program of Stojowski compositions on New York City's radio station WNYC's *Keyboard Masters* on November 9. On February 10 she gave a lecture-recital entitled "Some Remarks on the Interpretation of Chopin" for the Music Educators Association of New Jersey at the Griffith Auditorium in Newark.

LULU SWEIGARD lectured on "Kinesiology" at the Clio Club in Tomkins Cove, N.Y., on April 14.

HELEN TAMIRIS' dance group, *Negro Spirituals*, has been filmed by George Jacobsen, and is distributed in 16mm by Contemporary Films in New York.

LUCY VENABLE appeared with Pauline Koner and her Dance Company at the New York YMHA on February 22, dancing in the first New York performance of Miss Koner's *The Shining Dark*. DIANE QUITZOW (1958) also appeared in the work.

BEVERIDGE WEBSTER, pianist, gave a series of three recitals this season at the New York YMHA.

HUGO WEISGALL's opera, *Six Characters in Search of an Author*, received its world premiere on April 26, during the New York City Opera Company's Second Panorama of Opera, U.S.A.

Members of the Los Angeles Chapter of the Alumni Association. l. to r.: Edward Paul, Louisa Piarulli Sheldon, Cyril Towbin, Minna Schwartz Rittenband, Jack Rittenband, Esther Rabiroyff Alpert and Bernard Kundell.



## Boston Alumni Chapter Formed

Congratulations are in order again, this time to the Alumni in the Boston area, whose Chapter was formed and chartered just as the last issue of *The Juilliard Review* went to press. The group, the second Alumni Chapter to be chartered by the Juilliard Alumni Association, is led by its President, Minuetta Kessler and her officers, Daisy Elna Sherman, Robert Koff, Mary Dolan and Virginia Bacon. Our very best wishes to them for the success of the plans they are now making for next season's activities.

## Dance-Satire Given at Juilliard

Columbia University, in cooperation with the University of Illinois, presented *The Bewitched*, a dance-satire by Harry Partch, on April 10 and 11 in the Juilliard Concert Hall. The work was choreographed by Joyce Trisler, Juilliard alumna and member of the Juilliard Dance Theater, and the production and lighting were under the direction of Juilliard's stage manager, Tom DeGaetani. Students in the School's dance department and members of the Juilliard Dance Theater who appeared in the work were Carol Egan, Florence Peters, John Wilson, Debby Jowitt, Baird Searles, Jaime Rogers, David Wynne, Horst Muller and Miss Trisler.

## Visitors At Juilliard

Every year Juilliard plays host to visiting musicians from other countries who have come here to observe the American musical scene. Visitors at Juilliard this year have included: Stanislaw Skrowaczewski, conductor of the Warsaw, Poland, Philharmonic; Dorothy Rice, exchange high school music teacher from Leicester, England; Silvio Aladjem, composer and musical director of the Anglo-Uruguayan Cultural Institute in Montevideo; Chang-quo Teng, violinist and president of the National Musical Research Institute in Taiwan, China; Therezinha de Santiago, member of the Municipal Opera in Rio de Janeiro; Brazil; Peter Platt, musicologist and conductor from New Zealand; Anja Ignatius, violinist from Helsinki, Finland; Jan van Voorthuysen, music critic from The Hague, The Netherlands; Hector Carvajal, conductor of the National Symphony Orchestra of Chile in Santiago; Elizabeth Todd, voice teacher at the Conservatorium of Music in Sydney, Australia; Holmfridur Sigurjonsdottir, high school music teacher in Iceland; Naohiro Fukui, professor of viola and Educational Director of the Musashino College of Music in Tokyo, Japan; Ruth

continued on pg. 25



# Alumni News

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

## 1907:

On March 12 a concert at the Woman's College of the University of North Carolina featured WALLINGFORD RIEGGER's *String Quartet No. 2* and *La Belle Dame sans Merci*, which was conducted by the composer. Other recent performances of his works include: *Music for Orchestra*, Dallas Symphony Orchestra, Paul Kletzki, conductor, February 2; *Piano Quintet*, Contemporary Chamber Music Society, Philadelphia, March 4; *Dance Rhythms*, New York City Symphony, FRANZ BIBO (1955), conductor, February 15, and Indianapolis Symphony Orchestra, Izler Solomon, conductor, February 21, 22; *New Dance*, Juilliard Orchestra, JEAN MOREL, conductor, February 20; *Study in Sonority*, University of Illinois Orchestra, Bernard Goodman, conductor, March 3; *Four Tone Pictures*, MITCHELL ANDREWS (faculty), pianist, Barbizon Plaza Hotel, N.Y.C.

## 1915:

HOWARD HANSON is featured on Mercury disc MG 50175, *The Composer and his Orchestra*.

## 1925:

BERNARD ROGERS' *Three Japanese Dances* have been recorded by the Eastman Symphonic Wind Ensemble, Frederick Fennell, conductor, on Mercury disc MG 50173.

## 1938:

EMANUEL VARDI conducts the Virtuoso Symphony of London in a selection of Strauss Waltzes on Audio Fidelity stereo disc FCS-50,013. He conducted a concert performance of Verdi's *La Traviata* in West Hempstead, N.Y., on April 11.

## 1941:

LUCIEN THOMSON's article, "The Teaching of Music as Therapy," appears in the Fall issue of *Harp News*.

## 1942:

NORMAN DELLO JOIO has been named chairman of a national committee to assist the Ford Foundation in the selection of twenty-five composers-in-residence in secondary public school systems throughout the country during the next three years. Serving on the committee is VITTORIO GIANNINI (faculty). The project, part of the Ford Foundation's Program in Humanities and the Arts, is being administered by the National Music Council under its president, HOWARD HANSON (1915). Dello Joio's cantata for mixed chorus and brass ensemble, *To St. Cecilia*, was given its first performance at the MTNA Kansas City Convention on February 26 by the University of Kansas Choir under Clayton H. Krebiel, which commissioned the work. He has been commissioned by the Academy of Vocal Arts in Philadelphia to write a one-act opera in honor of the school's twenty-fifth anniversary. He has been appointed head of the school's newly-formed department of composition. The New York City Opera Company presented the first New York stage production of his *The Triumph of St. Joan* on April 16 and 24, during its Second Panorama of Opera, U.S.A.

WILLIAM MASSELOS appeared as soloist in Saint-Saëns' *Piano Concerto No. 2* with the New York Philharmonic, Pierre Monteux conducting, on March 8. He will be a staff member of The Catholic University of America's workshop on the development of teaching skills in music, June 12-23, in Washington, D.C., and will also appear at the Aspen Festival of Music this summer.

## 1944:

RUTH GEIGER, pianist, is currently on tour in Europe.

## 1946:

ROBERT WARD's opera, *He Who Gets*

*Slapped*, was presented on April 12 and 28 by the New York City Opera Company during its Second Panorama of Opera, U.S.A. To a libretto by BERNARD STAMBLER (faculty), it was first produced by the Columbia University Theater Associates in Juilliard's Concert Hall in May of 1956, under its original title, *Pantaloon*.

**1947:**

YEHUDI WYNER has been commissioned by the Serge Koussevitzky Music Foundation to write a work for chamber ensemble.

**1948:**

SONYA MONOSOFF, violinist, and MARTHA BLACKMAN (1955), gamba player, performed with the Krainis Baroque Ensemble in two Handel Bicentennial programs at the New York YMHA on January 11 and February 22.

ALFRED REED's *Rhapsody for Viola and Orchestra* has received Indiana University's Luria prize for symphonic composition. The work received its first performance on May 6 by the University Philharmonic Orchestra.

JOHN UPHAM has been appointed organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York City.

**1949:**

JOSEPH LEONARD has been appointed organist and choirmaster of the Albuquerque, New Mexico, Episcopal Cathedral.

**1950:**

HUGH McELHENY is Musical Director of the New Lincoln School in New York.

CECIL SIMMONS, pianist, appeared in Town Hall on March 18.

WARREN C. WAGNER has been appointed to the faculty of Sheldon Jackson Junior College in Sitka, Alaska.

**1951:**

The vocal score of MARK BUCCI's opera, *Tale for a Deaf Ear*, has been published by Frank Music Corporation.

The Village Civic Symphony (N.Y.C.), NORMAN MASONSON, conductor, presented first performances of MICHAEL BROZEN's (1955) *Movement for Orchestra* and BETTY SAWYER's (1954) *Piano Concerto*, with the composer as soloist, on their March 18 program. Mr. Masonson conducted the Babylon (N.Y.) Chorale in NED ROREM's (1946) *From an Unknown Past* on March 22, and is planning to present the premiere of a new work written for teenagers by KARL KORTE (1952) at the summer music festival of The Music Trail, Lake Placid, N.Y., of which he is the musical director.

LEONTYNE PRICE, soprano, was engaged to sing the roles of Pamina and Aida at the Vienna State Opera in April and May. During April she appeared on the BBC in London, and in June is scheduled to appear at the Royal Opera House, Covent Garden.

**1952:**

ELLEN ARROW, pianist, is on the faculties of the Ditmas Junior High School in Brooklyn and the Henry Street Settlement in Manhattan.

**1953:**

RAMONA DAHLBORG, flutist, appeared on February 8 on the Stephens College Faculty Recital Series. JARED BOGARDUS (1951) was the pianist for the program which also included chamber works for wind ensemble and winds and strings.

SAMUEL KRACHMALNICK conducted the New York City Opera Company's productions of Kurt Weill's *Street Scene* and Marc Blitzstein's *Regina* during its Second Panorama of Opera, U.S.A., this spring.

KURT SAFFIR conducted the May 3 performance of Carlisle Floyd's *Susannah* during the New York City Opera Company's Second Panorama of Opera, U.S.A.

**1954:**

JAMES MATHIS, pianist, is currently fulfilling concert engagements in Germany, appearing in Hamburg, Hanover, Berlin, Cologne and Munich.

ELLEN PAHL, pianist, appeared at Carnegie Recital Hall on April 11.

**1955:**

ROBERT H. COWAN is on the faculty of Oklahoma City University. He recently appeared as soloist with the Oklahoma City Symphony Orchestra playing Beethoven's *Piano Concerto No. 3*.

SARAH FLEMING, soprano, included world premieres of Herman Berlinski's "Pour out Thy Heart" from his oratorio *Sanctification of the Name*, *Psalm XXIII*, and CELIUS DOUGHERTY's (1930) song cycle *Pictures of the Floating World*, to texts by Amy Lowell, on her March 14 Carnegie Recital Hall program.

"The Beginnings of Troping," by Rev. REMBERT WEAKLAND, appeared in the October 1958 issue of *The Musical Quarterly*.

**1956:**

GEORGE BENNETTE, pianist, has appeared recently at the New York Historical Society, the Gardner Museum in Boston and at Radcliffe College. On April 18, he played in Carnegie Recital Hall.

ROBERT KUEHN appeared as both singer and viola da gamba player in the April 6 program of Renaissance and Baroque music given by the Manhattan Consort at the Living Theatre in New York.

**1957:**

JOHN BROWNING, pianist, performed with the Brussels Symphony Orchestra on February 5. He is currently fulfilling concert engagements in Europe and the United States.

LEE CASS appeared as bass soloist with the Brooklyn Philharmonia Orchestra recently in

Beethoven's *Ninth Symphony*. On April 26 he sang Pizarro in the Pittsburgh Symphony's presentation of Beethoven's *Fidelio*.

JUDITH HOUCHINS performed MICHAEL WHITE's (1958) *Piano Sonata* at a Composers Forum held March 1 at the Museum of the City of New York.

RAYMOND JACKSON, pianist, made his Town Hall debut on March 22, as the tenth annual winner of the JUGG award.

BRUCE MACDOUGALL is now in Regina, Saskatchewan, where he is Director of Music at Scott Collegiate, first oboist of the Regina Symphony and oboist of the Regina Woodwind Quintet. He appeared recently as a soloist on the Regina Conservatory's television chamber music series on station CKCK-TV. He has been invited to join the Conservatory faculty next year.

NATHAN MISHORY, pianist, made his New York debut on February 7 in Carnegie Recital Hall.

LUDWIG OLSHANSKY, pianist, toured Europe this season, appearing in twelve cities in nine countries.

WILLIAM TINKER, organist, has been awarded a grant by the Frank Huntington Beebe Foundation for Musicians for two years' study in Europe. He is a candidate for the Master of Music degree at New England Conservatory of Music. He recently gave recitals in Boston; St. Albans, Vermont; Falmouth, Mass.; and a series of three programs in St. Louis.

EVA WOLFF, soprano, has received a contract as a leading singer with the Stadt-Theater in Ulm, Germany, next year.

#### 1958:

DONN-ALEXANDRE FEDER appeared\* as soloist in Rachmaninoff's *Piano Concerto No. 2* with the New York City Symphony, FRANZ BIBO (1955) conducting, on March 22, at Cooper Union. He has recently performed before the LADO Music Club of New York, the Matinée Musical Club of Philadelphia and the Professional Women's Organization of New York's Marble Collegiate Church.

JAMES D. JOHNSON, pianist, won first prize in this year's Young Artists Contest sponsored by the Women's Association of the Minneapolis Symphony Orchestra. He appeared with the Orchestra on March 22 as soloist in Khatchaturian's *Piano Concerto*.

DALE KUGEL has contributed the Appendix to the forthcoming Doubleday publication, *Beethoven's Beloved*, by Dana Steichen.

DIANE and VOL QUITZOW appeared on a dance program at the Henry Street Playhouse in New York on April 4 which included the premiere of Diane Quitzow's *A Feather Falls*, to a score by JOHN WILSON (faculty and member of the Juilliard Dance Theater) and of Vol

Quitzow's *The Sun, The Moon and a Tall Tree*, to his own score.

JOSEPH ROLLINO, pianist, presently studying in Rome on a Fulbright grant, has appeared as a soloist and accompanist in several recent concerts, including one in the American Embassy and one at the American Academy. On February 19 he shared a program with SARA SILVERSTEIN SHEFTEL (1956), violinist, and PAUL SHEFTEL (1957), pianist.

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## Obituaries

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### EDWARD JOHNSON 1881-1959

Edward Johnson, a member of Juilliard's Board of Directors, died on April 20, 1959. A distinguished tenor, Mr. Johnson was a member of the La Scala Opera Company, Milan, the Chicago Opera Company, and the Metropolitan Opera Association. He served as General Manager of the Metropolitan Opera from 1935 to 1950.

At the May 1, 1959 meeting of the Board of Directors of Juilliard School of Music, the following minutes were adopted:

*The Board of Directors of Juilliard School of Music here records with sorrow the death on April 20, 1959 of Edward Johnson, a beloved and esteemed fellow member of the Board.*

*Edward Johnson was elected a Director of Juilliard School of Music in 1943 and was a Member of the Committee on Pensions during the greater part of his tenure. His wide experience, in many fields of music and music education, and the broad range of his interests, were invaluable to the School; his charm and humanity, and his always benevolent humor, endeared him to the Members of this Board as, indeed, to all who knew him. He was a man with whom the whole Juilliard organization was proud to be associated, and his loss is keenly and sorrowfully felt.*

*This Board extends to his family its deepest sympathy.*

LUCIA DUNHAM, a member of Juilliard's voice faculty since 1921, died on April 3, 1959. A graduate of the Institute of Musical Art in the class of 1909, she had studied with Georg Henschel and, in Salzburg, with Lilli Lehmann. She was active professionally in recital, opera and oratorio, and was the author of several monographs on singing and lyric diction.

VINCENT SPERANDEO, pianist, who graduated in 1958, died in Florence, Italy, on March 22. He had been studying in Italy on a Fulbright grant.



## Juilliard Dance Series

May 8, 9, 11, 12

Members of the Juilliard Dance Theater in Doris Humphrey's last dance, "Brandenburg Concerto No. 4," to Bach's score. The work, finished by Ruth Currier, was premiered on this series.

# Memorial Concerts to Doris Humphrey

Benefit Doris Humphrey Scholarship Fund

PHOTOS BY IMPACT



First New York performance of Helen Tamiris' "Dance for Walt Whitman," score by David Diamond, as given by the Juilliard Dance Theater.

Valerie Bettis' "Closed Door," to music by Webern, in its first New York performance given by the Juilliard Dance Theater.

l. to r.: José Limón and Letitia Ide in Doris Humphrey's "Lament for Ignacio Sánchez Mejías" (Norman Lloyd); members of the José Limón Company and the Juilliard Dance Theater in Limón's "Missa Brevis" (Zoltán Kodály); Lucas Hoving and members of the José Limón Company in Limón's "The Traitor" (Gunther Schuller).



#### TAPE MEDIUM, cont.

it can cover the entire audible range. Scales can be constructed from a single stroke of a drum, and any intervallic relation between the adjacent pitches can be created at will. One can take a span of two, three or more octaves and create an elongated scale of any number of notes. One of the simple and most obvious results would be to extend the range of any musical instrument and hence, potentially, of the orchestra. To some extent this has already been done by Otto Luening and myself in *Rhapsodic Variations for Tape Recorder and Orchestra*. Many interesting stationary sounds, including some noises, acquire a musical potential through their transposition to various pitch levels.

The line of demarcation between "noise" and "musical sound" becomes further obscured through the amazing transformation which can be accomplished with electronic filters, which do what their name implies: suppress certain bands in the sound spectrum. With a good system of filters, a composer can literally trim sounds to fit his fancy and remove any unwanted band (i.e. that portion of the sound which is too prominent and thus may be "masking" the more desired aspects of a complex tone). But it can also suppress that quality in sound which makes it especially expressive, characteristically high or low, etc. The noise-factor, present to a lesser or greater degree in all instrumental sounds, can become more isolated and, hence, more predominant. The filtered sound, therefore, can serve as a bridge between various musical timbres with a negligible noise content; it can also provide a transition in discreet steps or through imperceptible evolution between instruments whose tones are widely contrasted in noise content.

Finally, filters can extract useful materials from the so-called "white noise," a perfect, electronically-produced noise, covering and extending beyond the entire audible frequency range. "White noise" can be variously described as reminiscent of the sound of wind, a hiss of escaping steam, distant surf or a man-produced "ssssh" sound. Filtering can subdivide various types of pure or nearly pure noises into high or low bands which, to the ear, will have a definite quality of pitch. This is the "band-limited" or "colored" noise, extensively used in electronic music and in speech-synthesis. The RCA Sound Synthesizer has produced some highly successful imitations of percussion instruments with the use of this "band-limited" noise. In my composition, *Piece for Tape Recorder*, I have deliberately increased the noise content of the thematic material as the composition progresses, treating noise on various pitch levels and forming brief motives from these diffused pitches. The sense of development is thus imparted within the sound texture which changes from a minimum noise content at the beginning to almost pure noise at the end.

So much for the use of filters. The opposite phenomenon, that of emphasizing certain frequency bands in sound, is familiar to anyone who has tried to get more bass and/or treble quality out of his phonograph by turning the appropriately marked knobs. An elaborate system of resonators can create bulges, or equalize the dips in the sound spectrum. A combination of filters and resonators, especially designed to meet the exacting requirements of a composer, can give him a potentially unlimited control over timbre, although the execution can be tedious in direct proportion to the delicacy of nuance desired.

Reverberation can be explained as the artificial prolongation of sound. Performances and recording sessions in many concert halls take advantage of this prolongation to give spaciousness and liveliness to the sound. An echo coming from the distance repeats a sound, but certain changes characteristically occur. In a large, reverberant room or hall, multiple repetitions (following each other closely) can so cover the original sound that a listener becomes confused; in both speech and music the loss of intelligibility results. A room contributes its own coloration of timbre through multiple reflections. If one controls the amount and the length of reverberation in relation to the original sound, much useful sound material can be gained. A composer can use reverberation for the enriching of electronically-generated material with an echo-room or by the use of such devices as the German-manufactured (and relatively portable) reverberation unit designed by Dr. Walter Kuhl. Lastly, he can obtain a prolongation through a tape-recorder-induced repetition (the so-called "feed-back" effect) that makes endless canons of sound patterns as they seem to recede into a distant space. Mr. Luening and I exploited this possibility with success in the earlier Tape Music compositions such as Luening's *Fantasy in Space* and *Low Speed* and my *Sonic Contours*.

It may be well to conclude this section on sound origins and the technical processes by making it clear once more that the sound sources and the principles of sound organization can, for the time being, serve as fairly reliable guides in the labyrinth of professed ideological purity as defined by determined men.

The composers of *Musique Concrète* have experimented with many means of organization, ranging from pure montage of violently dissimilar sounds to loosely-organized time and rhythm evolutions. *Musique Concrète* still preserves much of its effervescent state of experimental heat. However, in the later works of Pierre Schaeffer and Pierre Henry (parts of *Symphonie pour un homme seul* and *Voile d'Orphée*) and the recent compositions by Malek (Mavena) and the promising newcomer, Luc Ferrari, the possibilities of much tighter structural organization are either suggested or realized.

The Cologne group dismisses such non-electric



sound materials as are used in *Musique Concrète* and Tape Music as "uncontrollable sounds, which belong to the acoustical but not to the musical domain." The logic which this group employs to distinguish "controllable" from "uncontrollable" is the logic of the total serial organization of every structural element in a composition, which makes it mandatory to be able to describe the timbre and the dynamic, intervallic and positional aspect of every sound or sound combination. Some mathematical rationalizations advanced by this group have been found not infallible. The total serialization can, in some cases, be expressed in terms of new notation (see publication of Stockhausen's *Study No. 2*), although one must mention that the coloration added by echo-chamber treatment of the tones cannot be accounted for by this or any other method. In addition to the above methods of control, other composers have now introduced the chance element, exported from this country by its well-known protagonist, John Cage. The proponents of chance see virtues in perpetuating structural ambiguity under the guise of restoring fluidity to interpretation.

On behalf of Tape Music, I can remark briefly that Otto Luening and I have not found it compulsory to hide our attachment to certain proven musical principles while experimenting in this medium, the very nature of which can be endangered by premature sectarianism.

There are several little-discussed aspects of the new set of working conditions in which a composer finds himself. A composer from any generation, when first confronted with an electronic studio used for composition through tape, needs technical help. In this environment, an electrical engineer or a technician may be called upon to realize the composer's intentions, or to translate his musical ideas into technical procedures. A composer-technician collaboration is added to and partly substituted for the traditional composer-performer relationship. But where the composer and the performer speak a common language, the composer's intentions must now be put in terms the engineer can understand. A composer often requests procedures which are at variance with standard recording techniques; a technician must accept the inevitable tendency on the part of the composer to treat the electro-acoustical apparatus in the studio as a new instrument. Hence a period of mutual collaboration requiring a varying degree of acquaintanceship with each other's fields is necessary; but the burden of communication rests upon the composer. A definite choice is present. Depending upon his temperament, prior experience with modern electronic gadgetry, etc., a composer will either learn to manipulate the apparatus and become able to handle all stages of developing the tape material himself, or he will remain wholly or partly dependent upon the technician. Dependence upon the technician so complete that he is transformed

into an interpreter is undesirable.

One could summarize by saying that a partial dependence is as desirable as total dependence is unfortunate. On the other hand, a composer must be relieved from some of the tedious routines of processing the sound material and, if possible, completely freed of involvement in daily chores of checking and of periodic repairs and maintenance of the equipment.

It has become quite obvious that no show of technical skill and electronic knowledge can conceal poor musical training and ability. On the other hand, a composer who undertakes to master a new set of working conditions will inevitably reflect in his electronic compositions the same sense of emotional and structural balance which has always governed the esthetic communication of non-electronic music.

It is useless to speculate on the direction electronic music, in the broader concept upon which I respectfully insist, may develop. When treated as a part of musical art it should result in as many kinds of expression as there are kinds of composers. I would like to believe that the differences among the schools of *Musique Concrète*, Electronic and Tape Music are all gradually becoming less important than the similarities. From the very beginning, a basic of each group was to determine the limits separating electronic from instrumental music. This worry now seems to have passed, even for the German composers in whom the need to create a separation was the most exaggerated. The younger European composers, who bravely proclaimed their liberation from the performer's chains, are now beginning to consider the union of tape with orchestral instruments, an alliance which Otto Luening and I, as well as Edgard Varèse, considered as natural from the very beginning. The composer working in the creative tape medium has become more sophisticated. He now may more confidently submit his imagination to new experience with less concern over intrusions from the past. Enough has been produced over a ten-year period to accustom the ear to many sounds that once seemed strange. A certain body of work may now be discarded as inconsequential. With the discards may also go many theories that were originally useful in that, being set up in opposition to certain aspects of conventional music, they helped liberate the composer's imagination from mixed responses.

What remains once these preliminaries have been cleared away? I should say that we now may freshly think of the new music in its generic sense: it represents an evolving conception of the ordering of sound and sound relationships, a conception that depends upon an ear and an imagination whose capacities and sensitivities have been extended by means of scientific instruments to create new sound language; these instruments, which far outstrip some of the capabilities of manually-played instruments, may be thought of

as an extension of the latter. We cannot overlook another aspect of this development. The future growth of electronic music, as a new field, depends in part on the variety of modes of inquiry into various investigations which concern the phenomenon of sound; each will add to the whole. Some are the various types of acoustical research, the methodical exploitation of the RCA Sound Synthesizer; the programming of musical composition by means of computers; the translating of programmed material directly into sound through analogue computers; renewed investigation into the mathematical representation of structural organization of sounds in musical composition; the reverse translation of the existing compositions into coded numerical information, etc. Much of this may be of no present interest to a composer, and many can get along well without it in the future as well. Yet many of these investigations will be done or are being done as independent, scientific inquiries; and it would be interesting to have them carried on in conjunction with the development of electronic music.

For I think of the composer as standing foremost at the central convergence of these avenues, and his pure inventiveness—when given the technological conditions organized to suit his requirements and the indigenous requirements of the medium itself—will be stimulated by and will feed upon all information yielded. It is our hope that the forthcoming Columbia-Princeton Electronic Music Center, to be located on the Columbia University campus, will provide some of the answers by giving a certain number of interested composers an opportunity to pursue exploration in a congenial technological environment according to the singularities of their tastes, imagination and esthetic point of view. \* \* \*

#### BOOKSHELF, cont.

bered, autographs lucidly reproduced, and a different sketch or portrait in each volume enriches the Chopin iconography.

This edition fills a long-existing need. Chopin's texts have undergone a century of retouching by successive editors. Even his close associates, Mikuli and Fontana, felt obliged to effect some changes. As a result, the various editions differ not only in orthography, ligature or dynamics, but in their very harmony. The twentieth century has witnessed several attempts at restoration. In 1928, the Oxford University Press editors essayed a return to original sources, relying, *inter alia*, on the curious scores from the collection of Chopin's Scottish friend and pupil, Miss Jane Stirling. Despite its unquestionable merits, the Oxford version retained numerous errors and misprints. Oxford also differs from another faithfully documented edition, reprinted in 1944, by Kalmus. It was therefore fortunate, as well as appropriate, that the Fryderyk Chopin Institute in Warsaw decided, in 1937, to prepare a comparative and

definitive edition, based on all extant autographs, other manuscripts and early and late printings. The monumental task was entrusted to three experts: Ignacy Jan Paderewski, Dr. Ludwig Bronarski and Professor Józef Turczynski. Initiating a dramatic world-wide search among public and private collections, they obtained the needed material and the work of analysis began. Their thorough labor is best evidenced in the above-mentioned, illuminating commentaries, most of which we owe to the untiring patience and intuitive perception of Dr. Bronarski. The pianistic problems involved in the edition fell to Professor Turczynski, a noted pupil of Paderewski, while the master himself resolved ultimate doubts and complexities.

The present work hardly invites unfavorable criticism. At the most, pianists may question the somewhat subjective fingering prepared by Paderewski and Turczynski. Their superlative artistic qualities were not accompanied by an equally impressive technique, and this is at times reflected by their choice of *applikatur*. But these are minor reservations. Even in the company of such excellent collections as the pianistically instructive Peters and the textually quite accurate Kalmus editions, the Paderewski remains to date the most complete, competent and authoritative Chopin edition.

JAN HOLCMAN

THOMAS TOMKINS. By Denis Stevens. 214 pp. New York: St. Martin's Press, 1957. \$6.00.

If a book devoted to a composer can send its reader scurrying to the reference shelf to hunt up the composer's music, the book, I am sure, has value. Probably such a book might be considered to have fulfilled its function more successfully were the reader to approach the music with curiosity, perhaps even inspiration, rather than with irritation or confusion. The present reviewer came to a volume of Tomkins' music ("Keyboard Music"—*Musica Britannica*, Volume V) somewhat exasperated with Mr. Stevens' handling of the subject. Once having become acquainted with the music, he has completely forgotten the irritation which impelled this acquaintance in the first instance.

Mr. Stevens' account of the life and works of the Elizabethan-Jacobean composer, Thomas Tomkins (1572-1656) has much to recommend it. It furnishes the reader with whatever biographical data is available. It is complete with all the scholarly apparatus one could hope for: lists of Tomkins' music and its manuscript sources, bibliographies and a discography. It also attempts to describe practically every known bit of music Tomkins ever wrote.

While one might perhaps wish for a clearer first chapter, which is devoted to the rather confusing details of the Tomkins' family history, and cer-

tantly some livelier prose in the account of Thomas Tomkins' life, it is in the discussion of the music that the book fails most seriously.

The high art of describing music in words so that the music becomes clarified has eluded many writers. Mr. Stevens is no exception. Furthermore, the value of attempting to illustrate involved stylistic problems with musical examples half a dozen measures long has often been questioned. The present volume, with its host of one and two-line musical quotations, confirms one's doubts concerning this procedure. Finally, the question arises: "For whom are these descriptions of the music intended?" The general reader will find not only many important historical references which remain unexplained, but also an excess of detail which becomes meaningless. The specialist, with access to the music, will all too frequently find these explanations redundant.

Nevertheless, we are grateful to Mr. Stevens for bringing Tomkins to our attention again. Here indeed is a "small master," a knowledge of whose music will bring much pleasure.

HUGO WEISGALL

**THE COLLECTOR'S BACH.** By Nathan Broder. 192 pp. Philadelphia and New York: Keystone Books (Lippincott), 1958. \$1.25.

There are two remarkable features at least about Mr. Broder's book. First, it proves that a discography can be well written and therefore fun to read; furthermore, it is remarkable how much information the author manages to pack into this slim volume.

In *The Collector's Bach*, Mr. Broder has put together an extraordinary Bach book. It lists and evaluates practically all Bach performances available on LP recordings. In addition, it not only contains a good many facts about the individual works, but also provides us with numerous critical appreciations. When discussing the larger works, Mr. Broder frequently goes into some detail concerning the performers as well as the circumstances and conditions of performance.

Mr. Broder's listing of the Bach works follows the order used in the standard catalogue of Bach's works compiled by Wolfgang Schmieder: *Bach-Werke-Verzeichnis* (Leipzig, 1950). This catalogue divides Bach's works according to medium, listing them from 1-1080. While this method does not make it particularly easy to find, let us say, a small keyboard piece, the correlation of the discography with the standard catalogue is of great value.

The present reviewer cannot possibly presume to pass judgment on Mr. Broder's rating of the various performances. Suffice it to say, that in the four or five instances in which it was possible to compare tastes, this reviewer is happy to go along with Mr. Broder.

HUGO WEISGALL

**AND PROMENADE HOME.** By Agnes de Mille. 301 pp. Boston: Atlantic, Little, Brown and Company, 1958. \$5.00.

In *Dance to the Piper*, the first of her two autobiographical volumes (that bid fair to develop into an important trilogy), Agnes de Mille takes us through her early struggles toward artistic recognition and self realization. Despite inevitable growing pains and economic strains her gifts and courage carried her through a successful modern recital period, some touring, and association with Ballet Theatre for whom she choreographed two fine ballets, *Three Virgins* and *a Devil and Rodeo*. This first volume closes with her selection as the choreographer for the forthcoming *Oklahoma!*, and her marriage to Walter Prude in the offing. This was 1942.

*And Promenade Home* takes over from here and moves forward within the same calendar time as World War II. This last creates another area of trials and frustrations for her. For the army had grabbed Walter, her Texan Meistersinger, and after shifting him from one army post to another, finally shipped him to Europe until war's end.

Thus it is inevitable that artistic goings-on intended for these pages will often be pushed off-stage by the trials of a hectic courtship, a hurried marriage and an unsatisfactory catch-as-catch-can honeymoon at odd and short moments. While the telling of these variations on a theme of love gets rather knee-deep in sentiment, Miss de Mille has so sprinkled her pages with characteristically piquant and humorously sophisticated comments that even a male reader's interest is not allowed to straggle.

But with that strange and deep conviction of the artist she was able to love her husband intensely and miss him terribly, and yet nurse the inner necessity to carry on her creative work. She writes, "I could forfeit my life, and my comfort, riches, and convenience, for love—but not the magic release of work!"; and again, "I wanted wifehood, motherhood and work. I wanted all." And she has been a shining and successful example of her philosophy.

At this period Miss de Mille was experiencing the heady reaction to her important contributions to the amazing success of *Oklahoma!*; contributions that were to establish a new era for the Broadway musical.

Now in great demand, she was soon at work on another smash hit, *One Touch of Venus*, and shortly thereafter still another, *Bloomer Girl*. Throughout this season she had three big hits running on Broadway.

However, there were still trials before the triumphs. She was signed for the magic touch she could bring to a musical, but once rehearsals had started was compelled to fight producers, directors, writers, and sometimes composers, to get these "magic touches" into the show. They wanted

de Mille but shied away from anything advanced, artistic or serious. A case in point is her famous and tragic "Civil War Ballet" in *Bloomer Girl*. The chapter, "Show Biz," gives an excellent blow-by-blow account of the discouraging bafflements that take place during rehearsal periods.

Following a more happy affiliation choreographing Rodgers and Hammerstein's beautiful musical *Carousel*, she went to London to fill a movie assignment, but mainly to be nearer Walter, now stationed on the Continent. He was able to visit her twice, once for a week and once for a day, before being returned to New York for demobilization.

Agnes had to stay in London, completely dissatisfied, but unable to abrogate her contract. Then arrived the day of days when she learned she was pregnant. The cancellation of her contract was quickly arranged, and off she rushed to New York, her husband and motherhood. Sumer is icumen in!

We hope the third volume will materialize. The story must be told of *Allegro*, *Brigadoon*, the impressive ballet, *Fall River Legend*, *Gentlemen Prefer Blondes*, *Paint Your Wagon* and the quite recent *Juno*. What next?

LOUIS HORST

## Juilliard Performers and Composers Benefit by Ford Grants

The Ford Foundation has announced the choice of ten American concert artists "of proved ability who have won recognition on the concert stage but who have not yet achieved their potential reputation" to receive grants enabling them each to commission a new work from an American composer, to be performed by the artists during the 1960-61 and 1961-62 seasons with three different orchestras chosen from among ten participating in this project.

Among the artists chosen and the composers they have selected are JOSEPH FUCHS (faculty), violinist, and Walter Piston; Irene Jordan, soprano, and VITTORIO GIANNINI (faculty); WILLIAM MASSELOS (1942), pianist, and Ben Weber; MICHAEL RABIN (1951), violinist, and Paul Creston; and LEONARD ROSE (faculty), cellist, and WILLIAM SCHUMAN.

BAKALAR-COSMO



## MUSIC AS USUAL, cont.

One of the quickest and most reliable guides for analyzing the educational value of a particular situation in music is to review the choice of materials. For it is in the choice of the materials, as well as the quality of performance where the most telling comparative judgments can be made. Last Christmas I made it a point to listen to a number of school Christmas programs and to read the programs of many more. Some of these programs utilized splendid materials, old and new, from many lands, supplying the students not only with a first-class musical experience but also an educational one of special significance. Other programs consisted primarily of cheap and tawdry productions from our own commercial music world. And this brings me now to a word on the use of popular music in the schools.

Let me say at the outset that I have nothing whatsoever against any *kind* of music. To me there is no such thing as a poor kind of music, but only poor examples or good examples of a kind. Nevertheless, I question the extent to which popular music is now incorporated in our educational programs. What is the educational significance of using entertainment music as part of a school curriculum? If there is one thing that American students do not need in their schools it is an introduction to and practice in the arts of entertainment. We are indeed entertainment saturated in the United States and one of the functions of the schools, it seems to me, is not to take the line of least resistance and use materials which are already familiar to the students but to expand their horizons. I am acquainted with the arguments that teachers give for including music which the students already know and love. Certainly I can see the attractiveness of using such materials as a stimulus. But, unfortunately, the stimulus soon becomes the dog and not the tail. The surest measure of a teacher's equipment in music is the extent of his or her knowledge of the repertory. My researches last Christmas brought to light a number of programs which were made up almost exclusively of materials that could be heard any day on radio or television and which had little educational significance for the students.

If these comments on the use of popular music seem extreme, one might make the comparison with classes in literature which substituted comics and true story magazines for the reading of major authors. The analogy is not far-fetched, but its cure is as difficult as its roots are deep. The emphasis should properly be on a choice of materials within the intellectual, technical and esthetic grasp of students which will have the most educational value for them. At any stage of the student's development it is possible to discover materials of distinction that also have great appeal and preclude the necessity of resorting

A session of the American Symphony Orchestra League's Opera Institute for Conductors, held at Juilliard March 17-April 1.



to the easy accessibility of the banal. My concern for the quality of music used is by no means limited to the public schools. The problem of qualitative selection exists in all branches of music.

In the instance of the college and university situation, however, we still have not entirely made a convincing case for the incorporation of applied music in the curriculum. It should be borne in mind that there are still leading institutions of learning in the United States with programs in music which exclude applied music. Various reasons have been set forth by many a professor as to why performance should not be given credit in a liberal arts college or university. The performance of music has been cited by some college men as essentially non-intellectual in character, that music in the university must include purely scholarly attainments as in the fields of musicology and composition, that performance should be left to the conservatory. I myself do not take this view, for as a musician I wish to see music practiced and taught and performed in any soil which affords nourishment. It seems to me that the role of the universities and colleges in music varies greatly not only in terms of their own academic standards, but even more particularly in terms of the needs of the communities in which they exist. There are the diehards, however, who will not admit that the performance of a major work by a Beethoven, a Bach, a Haydn, or a contemporary master requires the exercise of mental powers quite aside from technical skills and emotional projection. It is difficult for some academicians to recognize perhaps that these skills are at least comparable to those required for conventional college studies in the analysis of a literary work, the solution of a mathematical problem, or the study of a foreign language. And if this comparison aims too high, certainly the performance of a major work is equally challenging intellectually to such credit-carrying courses as personal hygiene. Some academicians are suspicious of music performance because they tend to regard it as an emotional outpouring through essentially physical means and by virtue of sentimental predilections. It could well be that it is a lack of awareness of the intellectual factor involved in music performance that causes it to be regarded with suspicion by academicians. If these academicians doubt the educational significance of performance of the finest musical materials, you can well imagine their reaction when the materials employed are ordinary.

Turning to the private teacher, let me say that in my judgment there is no one in all of music teaching of greater importance or perhaps even of equal importance to the private music teacher. I say this with full awareness of the need for broad education in music to be supplied by specialists in other branches of the art. But it is the private music teacher who usually is the

first to introduce the child to music. Millions of our countrymen have aptitudes, attitudes and abilities in and towards music which stem directly from their first private music teacher. The program of your Convention makes it absolutely clear with what seriousness you regard the role of the private teacher in your praiseworthy efforts to ensure an increased awareness of the broad considerations which go into the making of full and complete individual instruction in music. When the private teacher is giving instruction to an individual student in his studio or in the home of the student, divorced from an educational institution, the quality of that instruction, the breadth of the knowledge imparted, is strictly between the teacher, the child and the child's parents. When this instruction is given in an educational institution and is part of its curricular offerings, its educational significance cannot be weighed merely by the success with which the student performs a series of pieces. In my judgment, applied music can legitimately be included in the offerings of an educational institution only if it succeeds in overcoming many of the abuses which are still prevalent in almost all the private music teaching that goes on in the United States today. It is difficult in the extreme to find a teacher who is equipped to give competent instruction in the physical aspects of performance and who also has insights and mastery of the materials of music and a cultivated taste in the broad repertory of the chosen medium. Most private music teaching today is much the same as it has been for years.

In the days of our parents the child was taught to play pieces and when company arrived he was urged to come into the parlor and perform. His training consisted of learning to perform pieces. In most instances he stopped lessons long before adulthood and in any event he was rarely given the equipment to carry on independent work. Few students are trained to read—really to read. What, after all, is the principal function of a private teacher of instrumental or vocal music? It is, it seems to me, quite simply to give the student tools for making music through his chosen medium. Ideally, the private teacher should not only equip his student with skill in the physical techniques of performance but in sight reading based on a knowledge of the musical components which make up the pieces he performs. Certainly in the schools and colleges the teaching of applied music cannot be otherwise justified.

In the music education world great emphasis is placed on group performance. It seems to me that the time has come to question whether there has not been an over-emphasis on group performance at the expense of the study of music as a literature. The over-emphasis on performance limits the music to those works which the students can perform themselves and thereby



eliminates many of the greatest achievements of the greatest composers. Over-emphasis on performance also results in too many extramusical or non-musical considerations. In all too many instances, the idea of showing off in public or entering contests means that week after week the students are polishing the same apple. During this process the same materials are used over and over again in order to put the best foot forward in the big contest held at the end of the semester. How much more valid musically it would be if the contest included the preparation of just one show piece and then concerned itself with, say, the ability of the organization to read music that it had never seen before or, say, a prize for the most interesting new contemporary composition presented by a contesting organization. The introduction of such devices, and many others, could make the entire period of preparation one of greater educational significance. In short, varied approaches could easily be instituted which would make of the contest an actual competition in musical values of educational significance, not basically one of showmanship.

Curiously, with all this exaggerated emphasis on finished performance the exact opposite also exists. The exact opposite is the notion that any student group at any given stage of advancement may perform in public. Public performances should be expected to meet objective standards. These objective standards must, of course, be those of the teacher. The teacher must decide when and if the group is prepared for public performance. This is why the teacher's musical equipment is the crux of the matter. The notion that any group may perform in public stems largely from those who believe that any activity is justified which contributes to the social adjustment of the child. I am all for the social adjustment of the child and I recognize that music is often a helpful means in achieving it. My plea is simply that social adjustment not be confused with music. Let us do our social adjusting privately, unless the musical results happen to be on a sufficiently high plane to demonstrate in public. I think we need to be much tougher. If we are tougher we will accomplish more in the end for our children by giving them real rather than illusory values.

Although I cannot hope to begin to cover all the things that I would like to, permit me another moment to mention a subject very close to my interests, the subject of listening. The teaching of listening, more usually termed "music appreciation" is, in my view, in its infancy. This subject when imaginatively taught is comparable in educational significance to the finest courses in literature. Indeed its purposes are the same. In short, this subject, as I view it, constitutes an introduction to music's literature which begins at a point familiar to the student and proceeds from there to explore the music of many periods from the

present day back into antiquity with the goal of developing listening techniques. The teaching of these techniques can be as clearly delineated as the teaching of an instrument. The main goal in such teaching is to develop an ability for penetrative listening which enables the student to hear in depth the parts and the whole of a musical work. In general, teaching techniques employed for this purpose must discover ways of bringing the student's attention to the salient points leading to his full comprehension and enjoyment. The surest way to kill interest in the art of listening and to thwart the development of a student's ability to listen penetratively is a lecture system which supplies a fully formed analysis of a work. Unfortunately, most listening is taught in precisely this way and the student is supplied documentary evidence of the procedures that composers use in the various forms they employ. The only trouble is that the greatest composers are likely to fool the student in the next work he hears for the very simple reason that the composers never read the textbooks.

In presenting to you this morning critical observations on a number of aspects of our profession I have done so in the belief that it would not profit us to review our many strengths. I would not leave you, however, without assuring you that I am well aware of the remarkable advances that have taken place in the art of music in the United States during our time. These advances are directly attributable to our teaching profession. Where America was once solely an import nation in music, it has now achieved, in the space of a few short years, a position where its music and musicians are welcome the world over and where many students from foreign lands come here for their advanced studies. We should, all of us, take pride in these achievements, not only for what they mean in themselves, but because they give us the measure of what we can hope to accomplish in the years ahead.

The times do demand that we review every aspect of our myriad activities in music education in terms of the realistic problems which concern our country today. As musicians who teach, we cannot escape from the grand argument on how best to educate American youth. If we are to succeed in preserving and expanding music's place as one of the basic humanities to which man should be exposed in his formative years, we must be prepared to prove that we teach music with a high regard for its serious educational values. Conversely, we must be prepared to eliminate from our music education those activities which cannot be defended as educationally significant. Therefore, we must re-examine our goals in all of music education and question whether emphasis on inclusiveness and quantity should not be replaced with an emphasis on what has been called "the pursuit of excellence." \* \* \*

## Bach's "St. John Passion" Presented

The performance of Bach's *St. John Passion*, given by the Juilliard Chorus and Orchestra on Friday evening, March 20, under the direction of Frederick Prausnitz, marked the second annual presentation of a major choral work in observance of the Easter season. Last year Mr. Prausnitz conducted Bach's *St. Matthew Passion*, presented in a special all-day performance at the School. Both works were performed with an augmented group in which student volunteers joined the regular members of the Chorus; the *St. John* chorus also included several members of the School's secretarial staff who had requested permission to join the group.

### VISITORS, cont.

Gipps, conductor and composer from St. Margarets, England; Takeo Ito, professor of voice at Doho Gakuen College of Music in Japan; Carlos Julio Pacheco, vice-president of the Board of Directors of S.O.D.R.E., cultural agency of the Uruguayan Government in Montevideo; a group of United States Information Service representatives from Italy, Austria, Germany and The Netherlands; Fanny Ingold, pianist from Uruguay; and Sven T. Wilson, general manager of the Swedish Society of Composers, Authors and Publishers in Stockholm.

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