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THE Juilliard review

Fall 1959

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THE Juilliard review

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News of the School

News of the Alumni Association

ON THE COVER: James de la Fuente, President of the Alumni Association, and Christine Dethier, an Alumni Vice-President, at the annual dinner given by the Association in honor of the graduating class. For further Alumni Association photos and reports, see pages 24 - 28.

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ROLINE B. RICE

David M. Keiser, Juilliard alumnus, member of the School's Board of Directors and a Trustee of the Juilliard Musical Foundation, is Chairman of the Board of the Cuban-American Sugar Company and President of the New York Philharmonic. His address was delivered at Juilliard's Commencement exercises held May 29, 1959.

Commencement Address

by David M. Keiser

When your President asked me to speak today, I was naturally very deeply honored as anyone would be who received such an invitation. For me, however, it has a particular personal appeal, for it means return to the group that I left twenty-nine years ago, not knowing whether I would be back in one, two or three years, or ever. In all my wonderings at that time, I certainly never had any thought of returning in this manner, but I'm delighted to be here.

Music has always been part of my life. My father was a fine amateur pianist. My mother also played that instrument well and had a pleasing contralto voice too. Without phonographs and with radio unknown, I went to sleep night after night to the sound of the Schubert songs and the orchestral and operatic overtures for four hands floating up from the music room downstairs.

Subjected to the usual run of teachers, mostly good, at least for that time, I was first exposed to a real and inspiring artistic temperament in the form of the wife of one of the masters at St. Paul's School, a Swedish lady who had been a pupil of Burmeister (a Liszt pupil) in Weimar and Leipzig. Through her eyes and with her encouragement, I became more and more eager to be a musician. At Harvard thereafter, I had the pleasure of running the gamut of the courses in its music department, but slighted them and all else to study the piano with George Proctor (the first year with his excellent assistant, Clara Larsen, now Mrs. George Proctor). Proctor had been a favorite pupil of Leschetizky. He had just retired from an active concert career, but continued to teach a few pupils. The progress, technically and artistically, that he was able to bring about seemed to me absolutely phenomenal. He was a true artist: his explanations crystal clear, and his illustrations of great beauty. He assumed all were starting from the beginning, and spent a year laying a solid foundation technically and musically that stood one in good stead forever. He took endless time and pains and worked with each pupil as would a painter over a canvas.

When later I came to Mr. Hutcheson in New York, he said, "I can almost take a Proctor pupil without hearing him." I was with Mr. Hutcheson for upwards of a year, and with Mr. Friedberg for another two years, before circumstances beyond my control took me into the commercial world. At the same time, I wrote criticisms and articles for one or another musical journal and made translations for a dictionary being compiled by Pierre Key.

Twenty-five years later, I came back into the music field in connection with the New York Philharmonic in a way I would never have anticipated. Meantime, I had married into a musical family, my wife playing the piano and her mother the violin, which enabled us to share many hours of music. It is a joy and a privilege to be with the Philharmonic. It is worth all the trials of fund-raising and other business matters to have the privilege of being acquainted with such artists as Bruno Walter, Mitropoulos, Bernstein and the other great conductors and soloists. But these reminiscences, if interesting at all, are only background. You can perhaps see from them with what true interest I come here today and I hope you understand how deeply sympathetic I am with your achievements, your possible doubts and fears, your hopes and ambitions.

One of our popular magazines has spoken of the "explosion of the arts in America." I prefer to think of it not in that vernacular but as a wondrous awakening and discovery: more than a renaissance, a true birth of appreciation by thousands upon thousands who have never been exposed to them before. This is a result of many things including our improved standard of living, giving us time and wherewithal for leisure to enjoy the better things of life. However, I believe it is better said: "A nation reaching maturity." Then there are our great mass communication facilities, of recordings, radio and television, and a host of other factors. I wonder if the strain of today's life is not also an important factor. In the arts one can lose himself completely, and our appreciation of them is something that can

never be taken away from us. Tangible evidences of this great wave are found in such statistics as more people attending concerts than baseball games, the more than 1,000 orchestras in the land, the great interest in schools and colleges in the "listening courses" of music. The summer festivals and study sessions, the record libraries and clubs, radio programs and now television performances still in their infancy are further manifestations of this movement.

Patronage is coming from new and often unexpected sources. Foundations heretofore dedicated only to health and welfare and specific educational projects now are helping the arts. Those who restricted their giving to so-called civic organizations now include the arts in that category. Corporations, the most conservative of all givers, have come a long way. During World War I, the United States Steel Corporation was apparently so doubtful of the right or wisdom of contributing to the Red Cross that instead of making such contribution, it paid a special "Red Cross" dividend to its shareholders and respectfully urged them to turn it over to the Red Cross. Today that company and many another are substantial contributors to the Lincoln Center. Laws have been changed and more favorable interpretations made of them. And this is most fortunate because the days of great private giving may be largely over. Municipal authorities are more and more awakened to the arts as shown in New York City's Handel Festival, in the reception to Van Cliburn. Counties and states are making grants to symphony orchestras. Commissioner Robert Moses recently celebrated the opening of the St. Lawrence Waterway with music ordered and written for the occasion by Morton Gould.

Finally, the Federal government itself has moved. Numerous bills have actually been introduced in Congress sponsoring the arts.* None of importance have yet been passed, but the fact that congressmen and senators are willing to sponsor them shows great progress. Twenty-five years ago, a congressman would have regarded such sponsorship a sure death for his career. The President's Special International Program for Cultural Presentations, administered by ANTA, guided by a committee which includes your President and many others distinguished in the field, is a great milestone. It has survived the criticism of some in Congress and become established as one of our strongest weapons for peace. I can testify to this from personal experience after visiting twelve South American countries last year with the Philharmonic, where the orchestra was received with fantastic acclaim. As you know, we go on tour again this summer. Both your Quartet and Orchestra know at first hand how tremendously effective such tours have been.

As the epitome of all this attitude, President Eisenhower's breaking of the ground for Lincoln Center has a significance far transcending the pleasure of his company on that occasion and the glamour and publicity that it brought. It established once and for

all through his presence and the remarks that he made, the recognition of the arts by the head of our national government, and to us may mark the coming of age of the United States in this field.

Now, how can you best fit into this new movement for its benefit and for your own as well? Probably not exactly as you would like or expect, for it is usually true that when something we have long hoped and prayed for comes to pass, it is apt to be in a form very different from what we have imagined. The point is to be ready for it in whatever way it comes and not be disappointed if it does not exactly fit your plans. Therefore, there is the great importance of having as wide a musical base as possible and a basis of general education too. This you have prepared for at Juilliard. But keep on with it afterward. Know as much of your field as possible, and seek as much general education as you can.

As to the new sponsors, be they government, foundation or business, many of those charged with the administrative aid to music are not too knowledgeable in the field. Encourage them, try to help them and to fit into their programs; it may lead to many opportunities for you and for them. Don't try to recast them in your mold overnight.

These new groups are particularly responsive to the educational side. Performing arts are gradually being accepted, but they are still considered a little daring, whereas education and its support are eminently respectable. Our Puritan background is still unconsciously very strong. If something can be called a seminar instead of a performance, it seems to do marvels. Thus a music seminar or a playshop or dance symposium seems to outrank a concert, drama or ballet. This has an economic basis too, for our tax laws permit a taxpayer to deduct 30% of his income for contributions to education, whereas only 20% may be deducted for contributions to a non-commercial orchestra, ballet or theater. Even in Lincoln Center, although the cost of the educational buildings is only a moderate amount of the total, I am sure that this played a very large part in bringing in much of the major support. One of the disarming qualities of these new groups is their naïvete. But realize that you would probably be just as naïve in their fields, and help them as you would like to be helped yourself.

One city in the country is organizing a music festival for next year. Of the two principal musical organizations in that city, one said, "We shall have nothing to do with it. The whole thing is so amateurish." The other realized this full well but decided to encourage the city, agreed to cooperate, and hopes thereby not only to keep the city helping the arts but to improve the whole by tactful suggestions from within. Had both followed the first course, such municipal help could very well have disappeared for a generation.

With this great surge in music and the other arts too, comes a tremendous curiosity about how music is composed and played: explanations as to the

* Editor's note: see *The Juilliard Review*, Winter 1956-57. Representative Frank Thompson, Jr. "Toward a Federal Arts Program," pp. 7-16.

whys and wherefores. Those who can be articulate and interesting have a great advantage. Witness Leonard Bernstein's Thursday "Previews" and television programs, the children's concerts and illustrated concerts in many other parts of the country.

Mass transmission is another great field. I am glad to see your radio studios and equipment here. Television is still only in its infancy. In instrumental music, but more especially opera, dance and drama, it seems the field is unlimited. Closed circuit, open circuit, sustaining or sponsored: I believe the future will more and more see us playing to millions, not hundreds. This whole activity needs and will need more professional help and advice.

Another area that I am sure will offer opportunity is musical journalism. Even in our large cities eminent critics today are few. Many were composing or performing musicians and only later became critics. Some who really make this a first-choice career might go very far; or, in a smaller city, it can be combined to advantage with other activities.

And speaking of smaller cities, I believe there are more and more opportunities for musicians of your stature in the middle-sized towns. And today you will be recognized as never before. Do not hesitate to seek out such opportunities. New York is by no means the only place. Great satisfaction can be yours from guiding the destinies of a city or area in all its manifestations of music.

Now I have spoken of the opportunities for you. Let me dwell upon the responsibilities that you have to your art and to your country in this great period. I think it no exaggeration to say that in your hands and in those of your immediate predecessors and successors rests the molding of the taste of the public and, therefore, to a large extent the type of the performances of the future. The arts will be brought to greater and greater numbers through the means mentioned before and they will be supported in one way or another. Nothing can stop the quantity. But quality is another story. Of one city it was said, "When Blank takes up culture, she makes culture howl." There is great danger in my opinion that with all this enthusiasm, quality may suffer and culture may howl. Your President touched upon this most aptly in an address he gave at the University Club at a dinner this winter. We have music in offices, in stores, in airplanes. We have it all day long over the radio.* I wonder if this sort of constant tepid shower flowing over us is not really a disservice to the art and a discredit to the listeners.

It will require intelligent, articulate and tactful advice and example in many quarters to prevent such dilution and degeneration of the art. With you ladies and gentlemen lies the responsibility to see that quality prevails over all else. This responsibility we look to you to shoulder and know that you will fulfill.

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Commencement 1959

At the Commencement Exercises held May 29 in the Juilliard Concert Hall, 139 musicians and seven dancers received their Diplomas and Degrees from President William Schuman and Dean Mark Schubart. The Commencement speaker was David M. Keiser, President of the New York Philharmonic.

President Schuman announced prizes, scholarships and awards as follows:

Teaching Apprenticeships in the Literature and Materials of Music: *Jack Behrens*, composer; *Dorothy Hill*, composer; *Peter Schickele*, composer (renewal).

Teaching Apprenticeships in Piano: *Saul Braverman*, *Albert S. Guastafeste*, *Gertrude Anne Super*.

Teaching Apprenticeships in Choral Conducting: *Nathan Carter*, *Donald Jenkins*.

Morris Loeb Memorial Prize: *Agustin Anievas*, pianist; *Howard Lebow*, pianist.

Frank Damrosch Prize: *Ilana Rubinfeld*, choral conductor.

Carl M. Roeder Memorial Prize: *Donn Feder*, pianist.

George A. Wedge Prize: *David Kaiserman*, pianist.

Mu Phi Epsilon Prize: *Alpha Brawner*, soprano.

American Guild of Musical Artists Prize: *Jane Laughlin*, dancer.

Edward B. Benjamin Prizes: *Conrad Susa*, composer; *Theodore Newman*, composer.

Elizabeth S. Coolidge Chamber Music Prize: *Anthony Strilko*, composer.

Marion Freschl Prizes: *Frederick Silverberg*, composer; *Anthony Strilko*, composer.

Alexandre Gretchaninoff Memorial Prizes: *Conrad Susa*, composer; *Frederick Silverberg*, composer.

Harold Gray Prize: *Michael Cerveris*, pianist.

Lado Prize: *Richard Peaslee*, composer.

Frank Damrosch Scholarship: *David Kaiserman*, pianist.

Max Dreyfus Scholarship: *Shirley Verrett-Carter*, mezzo-soprano.

John Erskine Scholarship: *Richard Syracuse*, pianist.

Edwin Franko Goldman Scholarship: *Marilyn Laughlin*, flutist.

Ernest Hutcheson Scholarship: *Agustin Anievas*, pianist.

Alumni Association Scholarships: *Nathan Carter*, choral conductor; *Allan Schiller*, violinist.

Josef Lhevinne Scholarship: *Howard Aibel*, pianist.

Richard Rodgers Scholarship: *Peter Schickele*, composer.

Felix Salmond Scholarship: *Toby Saks*, 'cellist.

* Editor's note: in this connection, see also *The Juilliard Review*, Spring, 1959. William Schuman, "Music as Usual." p. 3 ff.

Joseph Fuchs, Juilliard alumnus and a member of the School's violin faculty, is well known as a concert soloist and recording artist. His article, which first appeared in the MUSIC JOURNAL, is reprinted here by permission.

From Concertmaster to Virtuoso

by Joseph Fuchs



EDITTA SHERMAN

Often during the past fifteen years, in which I have concertized throughout the world exclusively as a soloist, I have startled interviewers and impresarios by the frank admission that, for some time previously, I held down with considerable pride the post of concertmaster of the Cleveland Orchestra. "But isn't it rather unusual," they counter with surprise, "for an ensemble player ever to develop into a solo virtuoso of stature?" Or, somewhat less tactfully, "It's amazing how you've managed to live down such a serious handicap!"

I, on the other hand, find myself continuously surprised at the persistence of the altogether unfounded notion that a solo virtuoso and an orchestral player are separate and distinct breeds—a misconception which apparently still lingers from the days before Haydn and Mozart, when orchestral and chamber music was so written as to demand very little virtuosity on the part of the ensemble player and to offer him scant opportunity for freedom or individuality. Musical history shows, however, that all this changed rather swiftly in the early years of the nineteenth century, with expansion of audiences, concert halls, orchestras, symphonic forms and repertoire. Music written for the modern symphony orchestra is, in fact, becoming increasingly challenging to the individual player, who must maintain a high degree of technical and interpretive skill to keep pace with it. So if, as the late Carl Flesch once wrote, "young virtuosos usually regard the demand to spend some time in an orchestra as a serious insult," they are wrong. It takes a first-class man to make the grade with a first-class orchestra today.

Flesch, for several years a member of the Lamoureux Orchestra and an inveterate chamber music player as well as an internationally acclaimed virtuoso, made this statement in his autobiography, in a passage referring to the great Eugene Ysaie, who played for several years in the Bilse Orchestra, the nucleus of the Berlin Philharmonic. Like Ysaie, many of the greatest string players of musical history have played with orchestras and/or chamber groups at

some time or other and found the experience invaluable. Casals, who played in the orchestra of the Opéra Comique for three years, claims that he learned not only from his fellow 'cellists but from practically everybody, violinists and singers included, and not only from good artists but also from bad ones, who taught him what *not* to do. Piatigorsky was the first 'cellist at the Moscow Opera and with the Berlin Philharmonic, and toured with a chamber music group before making his first splash as a soloist on a visit to America in 1929. Emanuel Feuermann, weaned on chamber music playing with his own brothers and sisters and long a member of a trio with Flesch and Artur Schnabel, started as solo 'cellist with the Guerzenich Orchestra and later served as first 'cellist with the Berlin Philharmonic under Furtwaengler. William Primrose first came to international attention as a violist with the London String Quartet and was already well known as a recitalist when he joined Toscanini's NBC Orchestra in 1937.

Now to my confreres, the violinists: Arcangelo Corelli, godfather of us all, played in the orchestra of the Teatro Capranica in Rome during the 1670's. Giuseppe Tartini, whose style of bowing still serves as a model for all violinists, played with an opera *stagione* in Ancona, Italy, before becoming solo violinist of the Basilica di Sant' Antonio in Padua in 1721; and his celebrated pupil Pietro Nardini played with the Stuttgart court chapel for fourteen years. Rudolf Kreutzer, the famous virtuoso to whom Beethoven dedicated his *Sonata* No. 9, Op. 47, started in the Chapelle du Roi and the Théâtre Italien, and later, while already touring as a solo artist, remained concertmaster at the Paris Opéra. The great Joachim, after brilliant beginnings as a teen-age sensation, accepted the post of first desk man in Liszt's Weimar Orchestra; August Wilhelmj filled the same position in Bayreuth, and my own teacher, Franz Kneisel, started, like Ysaie, with the Bilse Orchestra in Berlin, served with distinction for many years as concertmaster of the Boston Symphony,

and later headed the famous Kneisel Quartet. Jacques Thibaud came from the Concerts Colonne; Francescatti from the Bordeaux Symphony. Adolph Busch, after resigning from the Vienna Konzertverein at the age of twenty-seven, never was without his own string quartet or chamber orchestra. And I could go on to cite countless other examples of world-famous solo artists who obtained the necessary background for later virtuoso triumphs by working long years in the ensemble ranks.

All of these distinguished musicians apparently recognized the importance of familiarity with daily routine and of a degree of artistic discipline that only ensemble teamwork could provide. The Heifetzes, Elmans and Milsteins who never went through the grind are the exceptions rather than the rule, for the present cultural climate is not conducive to the systematic growth of precocious talent. It cannot even be estimated how many genuine instrumental talents have gone astray, merely because they have refused to develop in comparative obscurity among the rank-and-file—a refusal often influenced by self-styled musical experts who have never touched an instrument and seem to believe that a man only chooses to join an ensemble if he lacks the verve, the tone or the personality required for solo stardom. These misguided souls do not seem to realize that the first-class orchestra player must have all of these endowments, plus the gift of self-effacement, and that each player in an ensemble is as important as a stone in a wall which, if crumbling, can endanger the entire structure. Understandably, young artists are impatient for glamour, for personal success. But glamour will not last without poise; success will be ephemeral without stability and self-assurance. And where can these essential qualities be acquired more readily than through the rigors of basic training in an orchestra?

A fine instrumentalist will be a better virtuoso for having served his apprenticeship as a member of an ensemble. This is why:

1) He becomes accustomed to facing the public. He learns that audiences are, as a rule, receptive and appreciative, sensitive to genuine values. While they may lose patience with superficial sparkle, they will be quick to spot the true artistic spark. But to know this, a young artist must have watched all kinds of audiences and their reactions from an impersonal vantage point. What better one than the hard chair in an orchestra?

2) He gains security. Continuous work with others will enable him to forget about himself and concentrate on the music—one of the most important things a young musician must learn. Communication with the public is rarely achieved by a frantic effort to make an unforgettable impression. What really communicates are the performer's own absorption, intensity, sincerity and enthusiasm. But in order to overcome preoccupation with himself and the mechanics of music-making, a young player needs a substantial amount of regimented practice, for which there is no substitute in the solitude of his own studio.

3) He becomes accustomed to teamwork. At peace with the audience and with himself, he will be at peace with his accompanist. He will learn to cooperate in coping with little disturbances beyond control, to communicate with other players quickly and discreetly. When he appears as a soloist with a symphony, he usually has but one or two rehearsals and a brief talk with the conductor to prepare for the flawlessly integrated performance which the public has a right to expect. Sometimes a composition offers problems that the conductor cannot solve alone. In the last movement of the Mendelssohn *Violin Concerto*, for example, the woodwinds play fast triads with the soloist but cannot hear him. Here the conductor needs the soloist's cooperation to assure perfect interplay. But a violinist who has never sat in the ranks of an orchestra may not even realize that such acoustical hurdles exist.

4) He widens his knowledge of musical literature. The average recitalist goes on tour with a handful of standard concerti and about twenty different compositions; the man in a large orchestra must play three to five different pieces each week, roughly eighty per season. This is invaluable training for a young musician who might not otherwise be persuaded to study music not within the domain of his own instrument. Incidentally, Casals once said that a musician must never forget that the music comes first, that the instrument is but a tool, a medium of expression. Getting used to a variety of styles, an orchestra musician will quickly learn that he cannot play Bach like Debussy, Mozart like Shostakovich.

5) He learns rapid sight-reading, acquires alertness. He must read unfamiliar music instantly and well, so the conductor can make the most of every minute of rehearsal time. Good sight-reading will be invaluable for a later virtuoso career; it will save him time and energy in program planning. Also, he learns to improvise, to meet minor disturbances with detachment. A program fluttering down from the balcony, or a kettledrum stick accidentally dropped to the floor might mean a major irritation to a sensitive performer unless he is used to all kinds of incidents as part of daily routine.

6) While making a reasonable living as a member of an orchestra, he will not feel unduly hurried for a lucrative solo career. He can study his solo repertoire systematically and give himself time to learn and mature.

7) He acquires endurance. No *perpetuum mobile*, which is the best way of exercising for stamina, is as effective as an evening of Beethoven or Brahms, or, say, the five hours of *Meistersinger* or the four of *Rigoletto* in which the violins play almost incessantly. The mere muscular strain is enormous: the straight, hemmed-in sitting position, the constant motion of the right arm fiddling away, the constant crooked position of the left. This is all to the good. If an artist is subjected to such exertion for three to six hours almost daily, a solo program of about an hour and a half of straight playing time will tire him as little as it would tire the driver of a trailer truck

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Audience and participants assembled at the Lincoln Center site for the groundbreaking ceremonies. At left, performers' tent; in center, speakers' platform.

Lincoln Center Groundbreaking



Above, a portion of the press platform, from which live television coverage and radio broadcasts were transmitted; at right, the Juilliard Chorus rehearses, under the direction of its conductor, Frederick Prausnitz, its portion of the musical program.



The Lincoln Center Council, l. to r., Rudolph B. Lewis, General Manager, Metropolitan Opera Company; George E. Judd, Jr., Managing Director, New York Philharmonic; William Schuman, President, Juilliard School of Music; Reginald Allen, Executive Director, Lincoln Center.





At left, President Dwight D. Eisenhower addresses the more than 12,000 people assembled for the groundbreaking ceremonies. At right, President Eisenhower turns the first shovel of earth for the project, as John D. Rockefeller 3rd, David M. Keiser, Commissioner Robert Moses, Manhattan Borough President Hulan Jack and New York's Lt. Governor Malcolm Wilson watch.

May 15, 1959

On the morning of May 15, Juilliard School of Music declared a half-holiday and made a preview visit downtown. On that morning, students, faculty and staff assembled at 65th Street and Broadway on the site of the Lincoln Center for the Performing Arts, to participate in the groundbreaking ceremonies for Philharmonic Hall, the first building to go up in the project where Juilliard will make its new home.

The honored guest of the occasion was President Dwight D. Eisenhower, who turned the first shovel of earth, marking the formal beginning of construction.

Leonard Bernstein, conductor of the New York Philharmonic, served as master of ceremonies for the occasion. Guest speakers included, in addition to President Eisenhower, John D. Rockefeller 3rd, Commissioner Robert Moses, New York Mayor Robert F. Wagner and New York State Lt. Governor Malcolm Wilson. The musical portion of the program was presented by the New York Philharmonic, the Juilliard Chorus, and guest artists Risë Stevens and Leonard Warren.



Above, Leonard Bernstein, conductor of the New York Philharmonic, who acted as master of ceremonies for the occasion, with guest soloists Risë Stevens and Leonard Warren. At right, the performers' tent. The Juilliard Chorus is seated behind the members of the New York Philharmonic.



The Bookshelf

THE COLLECTOR'S CHOPIN AND SCHUMANN. By Harold C. Schonberg. 256 pp. Philadelphia, J. B. Lippincott Company, 1959. \$1.45.

THE COLLECTOR'S HAYDN. By C. G. Burke, with addendum by Arthur Cohn. 316 pp. Philadelphia, J. B. Lippincott Company, 1959. \$1.65.

It is good to report that Lippincott's series of discographies, *Keystone Books in Music*, is continuing to maintain a very high degree of excellence. Both Mr. Schonberg's *Chopin and Schumann* and Mr. Burke's *Haydn* are fitting companions to Nathan Broder's splendid Bach discography previously reviewed here.

Mr. Schonberg's well-known authority in matters pianistic is evident on every page of the section of his book devoted to Chopin. His treatment of the problem of rubato in the performance of Chopin's music should be read carefully by all pianists. The discussion of Chopin's music and its diverse performances by the major (and minor) pianists of our time is virtually a history of the pianistic art in the twentieth century.

The section devoted to Schumann is equally authoritative and well written; however, the total figure of the composer does not emerge. Perhaps there is no unity to capture—I strongly suspect that this is the case. Schumann is perhaps the most elusive of the Romantics. In his day he was the least popular and in our day the least understood of the great Romantic composers. Certainly our present-day concert audiences do not know too much of his music well. Mr. Schonberg's discography can be of great help in giving Schumann his proper place—at least with discerning record collectors.

Mr. Burke's *Haydn* is a joy. Informative, concise, witty and definitely partisan, it is all such a book should be. Mr. Burke emerges so vividly from the pages of his book that I wish to know him better. Only the scant information that he writes reviews and lives "amidst a vast record collection in Ghent, New York" is provided. Such a personality should be actively present on the New York con-

cert scene. Music could well use him.

His discussion of Haydn's music displays vast musicological erudition and critical acumen. His assessment of the various performances are incisive and scrupulously fair. No one can fail to respond to the enthusiasm with which this work is written.

It is to be hoped that in subsequent editions of this book it will be possible to collate the Haydn recordings with van Hoboken's catalog of Haydn's works. This will be of great help in ironing out certain bibliographical irregularities and confusions.

HUGO WEISGALL

CLAVIER-BUCHLEIN VOR WILHELM FRIEDEMANN BACH. By Johann Sebastian Bach. Edited in facsimile with a preface by Ralph Kirkpatrick. xxii, 154 pp. New Haven: Yale University Press, 1959. \$10.00.

The issue of this handsome facsimile does honor to all concerned, and performs a notable service to musical scholarship in general by making widely available a manuscript that gives a most enlightening view of the working of J. S. Bach's musical mind. It comes with a sympathetic preface by Ralph Kirkpatrick which is helpful in its listing and discussion of the separate groups of pieces in the volume. The ascription of the handwriting—now to the father and again to the son—is made avowedly with the assistance of researches by Wolfgang Platt. This would to most of us present a difficult problem, all the more as the father seems at times to have taken pains to modify his customary calligraphy in order to make it readily legible to his young son.

From a note annexed to the facsimile it appears that "at some unknown time" the manuscript has been reinforced with strips of linen gauze. One wonders whether, in its passage through various hands, the order of the sections has remained unchanged. Bischoff says that when he examined the *Clavier-Büchlein*, the Three-Part *Inventions* preceded the Two-Part ones; this is not so in the facsimile as we have it. While this is of some passing interest, it is of no great importance.

The main interest, perhaps, is provided by the earliest version of eleven of the preludes of the *Well-Tempered Clavier*. In these, two (the C-sharp minor and the E major) appear, apart from an occasional slip of the pen and the omission of all ornamentation from the C-sharp minor, in almost exact agreement with the final version that we know. In the

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OUR REVIEWERS:

HUGO WEISGALL, a member of Juilliard's L&M faculty, is also Distinguished Visiting Professor at Pennsylvania State University.

JAMES FRISKIN, a member of Juilliard's piano faculty, is well known for his performances and editions of Bach.

JOSEPH BLOCH, on leave from Juilliard's piano faculty this year, will be performing in the Far East.

JOEL NEWMAN is Research Associate at the New York Pro Musica Antiqua and an instructor in the music department of Columbia University.

NORMAN LLOYD is a member of Juilliard's L&M faculty.

JACOB DRUCKMAN, a member of Juilliard's L&M faculty, holds a Guggenheim Fellowship in Musical Composition.

Faculty Activities

HUGH AITKEN'S *Cantata II*, to texts by Rilke, received its first performance on August 29 at Bennington, Vt. He was a member of the staff of the Bennington Composers' Conference last summer.

KATHERINE BACON directed a week-long workshop last summer at the University of Montana for the Montana State Music Teachers. On July 27 she gave a recital at the University Theater.

JULIUS BAKER, flutist; LEONARD ROSE, 'cellist; and OSCAR SHUMSKY, violinist, appeared as soloists in the Festival Concert Programme at Stratford, Ontario, during July and August. For the Concerto Programmes, given July 28 and August 1, Mr. Rose and Mr. Shumsky each appeared as conductor for the other's solo performances. Mr. Shumsky also conducted Claudio Arrau's performance of Weber's *Konzertstück*, Op. 79, and the Bach Programmes given August 5 and 7.

GERTRUD BAMBERGER'S *Melodies for Alto Recorder* have been published by Carl von Roy Company. Last summer she taught at the San Francisco Conservatory of Music.

WILLIAM BERGSMAN attended the meeting of the American Symphony League in Phoenix, Ariz., last June as a representative of ASCAP. In July he was guest composer at the American Symphony League in Alilomar, Calif.

While he was in California last spring, where he produced and staged Rossini's *The Count Ory* for Stanford University's annual opera production, FREDERIC COHEN also appeared as a guest lecturer at the University of California at Berkeley.

VERNON de TAR was one of three recipients of the Arents Medal, awarded annually to alumni of Syracuse University who have distinguished themselves in their fields of endeavor. He was cited for "excellence in sacred music," particularly as reflected in his work at the Church of the Ascension in New York and also for his widespread teaching activities. He conducted conferences on Church music for the Episcopal dioceses of Virginia on September 18 and 19, and of Connecticut on October 11.

IRWIN FREUNDLICH addressed the national convention of the American Symphony Orchestra League in Phoenix, Ariz., on June 13. Last summer he held his seventh consecutive annual summer session for pianists from July 5-August 15 at Bennington College. While there he gave two lectures for the Fulbright students of the Bennington International Summer School. He has been invited to be the

adjudicator for the North Carolina state-wide auditions in piano to be held in Greensboro in November and April for the 1959-1960 season.

Orchestral excerpts from VITTORIO GIANNINI's opera, *The Taming of the Shrew* are recorded on Kapp disc 9026.

Sousa Marches have been recorded by the Goldman Band, RICHARD FRANKO GOLDMAN conducting, on Decca disc DL 8807 and stereo disc 78807.

MARCEL GRANDJANY appeared at the Salle Gaveau in Paris on April 17. Capitol has released his "El Amor D'Espana," a collection of works by Spanish composers arranged for harp by Mr. Grandjany, on disc P 8473. Capitol has also released a program of harp music on disc P 8492 and stereo disc SP 8492.

MARTHA GRAHAM was named a co-recipient of the Laurel Leaf Award given by the American Composers Alliance. The award, made for distinguished service to American music, was presented by ROBERT WARD (1946), president of the ACA.

FREDERIC HART's *Three Settings of Alastair Reid Texts* were given their first performance by RICHARD KUELLING (1957), bass-baritone, on November 16, 1958, at the National Gallery of Art in Washington, D. C.

ANNE HULL lectured on "Problems and Rewards in Piano Ensemble" before the Piano Teachers Congress of New York on May 7.

CHARLES JONES' *Piano Sonata No. 2* was performed at the National Gallery of Art in Washington, D. C., on May 10 by WILLIAM MASSELOS (1942).

Songs by SERGIUS KAGEN were performed by RICHARD KUELLING (1957), bass-baritone, and SHIRLEY VERRETT-CARTER (student), mezzo-soprano, on their National Gallery of Art recitals last season.

JOSE LIMON and his Company appeared on July 19 at the Empire State Music Festival in Harriman State Park, N. Y., performing his *Emperor Jones* and *Missa Brevis*. On August 14, at the American Dance Festival in New London, Conn., Mr. Limón, RUTH CURRIER, JACK MOORE and CHESTER WOLENSKI presented the première of Mr. Limón's *Tenebrae, 1914*, to a score commissioned from JOHN WILSON. BETTY JONES, a dancer in the Company, sang the soprano solo in the work. On August 15, Mr. Limón, BETTY JONES and LUCAS HOVING danced the première of Mr. Limón's *The*

Apostate, in a program which also included his *The Moor's Pavanne* and *Missa Brevis*.

NORMAN LLOYD gave a lecture demonstration entitled, "The Arts Are on the Move—Are You?" at the American Association of University Women convention held June 23 in Kansas City. His article, "On Improvisation," appeared in the June issue of the *Music Journal*, and *Impulse* published his article, "An Appreciation of Arch Lauterer," in the July issue. JOSE LIMON performed DORIS HUMPHREY's *Lament for Ignacio Sánchez Mejías*, to a score by Mr. Lloyd, on August 16 at a memorial program for Miss Humphrey given at the American Dance Festival in New London, Conn.

ROBERT MANN's *Two Fairy Tales*, for narrator, violin and piano, were presented on August 26 at the Aspen Music Festival.

MADELEINE MARSHALL is giving a series of lectures on English diction this fall at Hunter College in New York. On October 3 she held a one-day workshop for the Detroit Council of Churches, and on October 5 lectured before members of the American Guild of Organists in East Orange, N. J.

VINCENT PERSICETTI's *Harmonium* (Cycle for Soprano and Piano) has been published by Elkan-Vogel Company. The University of Alabama String Quartet gave the first performance of his *String Quartet* No. 3 on April 19, at the University. His *Song of Peace* (for males voices), commissioned by Colgate University, was given its first performance on April 22. Izler Solomon conducted his *Fourth Symphony* on July 5 at the Aspen Music Festival. From April 21-May 3 he was the guest of Texas Technological College in Lubbock, where the Eighth Annual Texas Symposium of Contemporary Music was held. He appeared as composer-conductor-moderator for the Symposium at which ten of his compositions were performed, conducted the college orchestra and chorus, and presented a lecture demonstration on "Composing a Sonata."

On August 2 FRITZ RIKKO conducted the Collegium Musicum on NBC-TV, as part of a public service program preceding the opening of the eighth annual series of outdoor concerts in New York's Washington Square. He conducted the August 17 concert, at which RUSSELL OBERLIN (1951), counter-tenor, appeared as soloist with the Collegium Musicum in Bach's *Cantata* No. 54. During the summer Mr. Rikko was also a member of the faculty and conducted the orchestra at the Festival of Baroque Music held at Seagle Music Colony, Schroon Lake, N. Y.

Walter Terry's interview with WILLIAM SCHUMAN was published as the article, "The Ground Rules of Music in Dance," which appeared in the June 21 edition of the New York Herald-Tribune. Mr. Schuman's *Symphony for Strings* was performed by the New York Philharmonic, Eleazar de Carvalho conducting, on November 5, 6, 7 and 8. Last summer, he, CHARLES JONES and Darius Milhaud headed the second annual Conference on American Music held at the Aspen Music Festival July 29-

August 7. During the Festival a series of "Special Events" concerts, featuring the works of the composers in attendance, was presented. Included in the programs were the world premiere of the revised version of Mr. Schuman's Violin Concerto, performed by Roman Totenberg and the Aspen Festival Orchestra, Izler Solomon conducting, and a performance of his *New England Triptych*. CHARLES JONES moderated a seminar recital on "Music of William Schuman" at which the JUILLIARD STRING QUARTET performed his *Fourth String Quartet* and several of his choral works were presented. On another Conference program, the world premiere of Mr. Jones' cantata, *The Seasons*, in which MACK HARRELL (1937) appeared as a soloist, was given.

Sam Fox Publishing Company has issued WESLEY SONTAG's *A Set of Four* in arrangements for string orchestra, string quartet and violin solo with piano accompaniment.

ROBERT STARER's *Viola Concerto* is scheduled for performance by William Lincer with the New York Philharmonic, Leonard Bernstein conducting, on December 10, 11, 12 and 13.

HERBERT STRAUSS has been granted a fellowship by the Jewish Material Claims Conference to study some aspects of the youth movement among Jews in Germany. He was recently interviewed on radio station WEVD in New York where he discussed contemporary German politics.

Works by ANTONY TUDOR, danced by Nora Kaye and Hugh Laing, and JOSE LIMON, danced by Mr. Limón and his Company and Pauline Koner, are among the nine educational TV programs entitled "A Time to Dance" being filmed by the National Educational Television Council with the assistance of a grant from the Ford Foundation.

BEVERIDGE WEBSTER has recorded Schubert Sonatas on M-G-M disc E 3711. This season he is presenting a series of three piano recitals in Town Hall on November 3, December 13 and January 18.

HUGO WEISGALL's opera, *The Tenor*, has been released on Westminster set WST 208 and stereo set OPW 1206.

FREDERICK WILKINS returned to Chautauqua last summer for his twenty-third season. He is solo flutist of the Chautauqua Symphony, professor of flute and chairman of the wind department for the annual summer session there.

JOHN WILSON's *Beautiful Women* (Whitman), for flute and soprano, is being published by the Vocal Music Centre. His *Three Songs* (Whitman), for voice, flute and guitar, received their first performance on June 15 at a concert of the Classical Guitar Society in Carnegie Recital Hall. His *String Quartet* No. 1, written for Harriette Ann Gray's Dance, *Broken Flight*, was performed at the Perry Mansfield School of the Theater in Steamboat Springs, Colo. at its Festival of Arts on August 23. His *Variegations*, for soprano and piano, written as a dance for JOYCE TRISLER (1957), was performed last summer at Colorado College.

Alumni News

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

1910:

LILLIAN CARPENTER's article, "Youth and the Organ," appeared in the July issue of the American Guild of Organists *Quarterly*.

1915:

HOWARD HANSON's article, "Music Education Faces the Scientific Age," appeared in the June-July issue of the *Music Educators Journal*. Last spring Dr. Hanson celebrated his thirty-fifth anniversary as Director of the Eastman School of Music.

1924:

The first music scholarship to be awarded from the Mayor's Scholarship Fund, in New York, has been named in honor of RICHARD RODGERS and Oscar Hammerstein II.

1925:

BERNARD ROGERS' *Three Japanese Dances* have been recorded by the Eastman Wind Ensemble, Frederick Fennell conducting, on Mercury stereo disc SR 90173.

1928:

CHRISTOS VRIONIDES has published his *The Byzantine Chant* in two editions, Greek and English. He is Professor of Byzantine Music at the Holy Cross Greek Orthodox Theological School in Brookline, Mass.

1930:

JOHN DRUARY has been appointed Associate Professor of Voice and Opera at the University of Houston (Texas).

1931:

ANTONIO LORA's *Lament and Dance* for flute and harp was given its first performance on April 14 at the Composers Group of New York City program in Carnegie Recital Hall. His *Concerto* for piano was included in the WNYC Festival of American Music, on the February 19 broadcast. He is currently working on a one-act opera to his own libretto.

1932:

JULIA SMITH was featured as the subject of the cover story in the July issue of the *Musical Courier*.

1934:

JEROME RAPPAPORT has been appointed Associate Professor of Piano at the University of Arkansas.

POLYNA STOSKA has been appointed Professor of Voice at Boston University's School of Fine and Applied Arts.

1935:

FREDERICK DVONCH is musical director for the new RICHARD RODGERS (1924) and Oscar Hammerstein II musical, *The Sound of Music*.

LILLIAN FREUNDLICH, pianist, performed major works of Beethoven, Schubert, Ives, Hindemith and Bloch on a series of three recitals given last season at the Master Institute in New York.

CHARLES HAYWOOD, Professor of Music at Queens College, was a visiting professor at U.C.L.A. last summer. He presented two courses: "Shakespeare and Music" and "History of Baroque Opera." On July 1 he gave a lecture-recital on "Musical Settings of Shakespeare from the 17th Century to the Present."

1937:

FRANK BRIEFF conducted the premiere of John La Montaine's *Fragments from the Song of Songs*, the first work ever commissioned by the New Haven (Conn.) Symphony, on April 14.

1938:

An interview with EMANUEL VARDI, violist, appeared in the March-April issue of *Violins and Violinists*. He is featured as viola soloist in Morton Gould's *Concertette* for viola and band, and Michael Colgrass' *Variations* for four drums and viola, on M-G-M disc E 3714.

1939:

JOHN T. CAMPBELL has been appointed Associate Professor of Voice at Simpson College in Indianola, Iowa.

RICHARD KORN is presenting "Five Evenings Dedicated to American Music" this season at Carnegie Hall, with his newly-organized Orchestra of America.

1941:

RICHARD BALES, conductor of the National Gallery Orchestra in Washington, D. C., was awarded a Citation of Merit by the National Association for American Composers and Conductors "for the many programs of American Music which he has presented at the National Gallery of Art." On May 3, he led the National Gallery Orchestra in a performance of ROBERT WARD's (1946) *Symphony No. 4*.

Juilliard alumni who appeared at the National Gallery of Art last season included CARROLL GLENN, violinist; WILLIAM MASSELOS (1942), pianist; RICHARD KUELLING (1957), bass-baritone; and AGUSTIN ANIEVAS (1959), pianist.

1942:

NORMAN DELLO JOIO's *Symphonic Suite, Air Power*, has been recorded on Columbia disc MS 6029.

EDDY MANSON appeared at the Moscow Trade Fair last summer with the Ed Sullivan Show, performing several of his own arrangements for harmonica and orchestra. Featured on his programs was his *Americana Suite* which he wrote for the occasion. Following his Moscow appearances, he performed in London, Paris and Trossingen, West Germany. His *Fugue for Woodwinds*, for which he received the Elizabeth Sprague Coolidge Award in Chamber Music, has been issued by Associated Music Publishers.

RAYMOND J. MARTIN, Associate Professor of Music at Agnes Scott College in Decatur, Ga., was chosen to represent the state of Georgia in the Four State Recital held during the regional convention of the American Guild of Organists in Columbia, S.C., April 13-15. He is college organist at Agnes Scott, and also serves as organist-choir director for the Peachtree Road Presbyterian Church and as staff organist for the Protestant Radio and Television Center.

WILLIAM MASSELOS, pianist, gave a Town Hall recital on October 5. He performs Ben Weber's *Fantasia for Piano*, Op. 25, on Epic disc LC 3567 and stereo disc BC 1022.

1944:

HENRY FUSNER conducted a month-long Handel Festival during April at the Church of the Covenant in Cleveland, culminating with a performance on April 26 of *Judas Maccabaeus* with members of the Cleveland Orchestra.

1945:

KATRINA MUNN, organist, appeared in recital at the Congregational Church in Bradford, Vt., on June 21 and August 24.

1946:

THEODORE BLOOMFIELD, new conductor of the Rochester Philharmonic, was awarded an honor-

ary Doctor of Fine Arts degree on May 31 by the University of Portland (Ore.) at the conclusion of his four-year term as conductor of the Portland Symphony Orchestra.

INEZ BULL was honored last spring by the presentation of a silver plaque awarded by King Olav V of Norway to Pennsylvania's Governor David Lawrence for her "outstanding and meritorious work in the promotion of Norwegian-American goodwill relations through music, for her work as a teacher, singer, pianist and Director-Founder of the annual Pennsylvania State-sponsored Ole Bull Music Festival."

ROBERT CRAFT conducts works of Gesualdo on Columbia disc ML 5341 and stereo disc MS 6048.

NED MOREM's *Symphony No. 3* was given its first performances on April 16, 17 and 20 by the New York Philharmonic, Leonard Bernstein conducting. He has been appointed Slee Professor at the University of Buffalo for 1959-60. He is currently working on a score for *Father*, a new play by Paul Goodman, commissioned from him by The Living Theatre in New York.

During his first season as Assistant Professor of Music at the University of Omaha, VICTOR WOLFRAM appeared several times in recital, in chamber music performances and as piano soloist with orchestra in the Omaha area. In addition to teaching piano at the University, he has initiated courses in Piano Ensemble, Piano Repertory and Piano Pedagogy, and presented two lecture-recitals for the University's humanities survey course. On August 18 he was the featured soloist for the "All Request Program" of the Omaha Symphony Orchestra's Starlight "Pop" Series.

1947:

EDITH GORDON, who has appeared in over 600 performances of Menotti's *The Telephone* on Broadway, on tour and on the TV program "Omnibus," appeared in the opera with the Cleveland Orchestra on August 1 during the Pops series. She also sang Adele in *Die Fledermaus* and Rosabella in *The Most Happy Fella* with the Cleveland Orchestra on August 12, Louis Lane conducting.

CALVIN SIEB has been appointed concertmaster of the Montreal Symphony Orchestra.

WILLIAM H. SPIVEY has been a member of the Florida Southern College Faculty since his graduation from Juilliard. He is also active as a composer and appears frequently as a vocal accompanist.

YEHUDI WYNER has received a John Simon Guggenheim Fellowship in musical composition.

1948:

GEORGE BYRD, who has been studying and conducting in Europe, conducted the Berlin Philharmonic Orchestra on August 20. He has been studying with Herbert von Karajan, regular conductor of the Orchestra, and has made guest appearances with orchestras in Poland, Bulgaria, East Germany and Yugoslavia.

JULIAN MENKEN and SAMUEL BARON (1947) are the editors of the New York Brass Ensemble Educational Series published by Boosey and Hawkes. To date, their arrangements of three Bach *Chorales*, Sousa's *Semper Fidelis* and Pezel's *Sonata* No. 1 have been issued in arrangements for brass quintet.

JAMES PELLERITE is Associate Professor of Flute at Indiana University.

MATTHEW RAIMONDI, violinist, has been named an associate on the faculty of Hofstra College in Hempstead, N. Y.

SAUL SCHECTMAN led the Teaneck, N. J., Symphony in a performance of WILLIAM BERGSMAN's (faculty) *Music on a Quiet Theme* on March 13.

1949:

ELMA ALEXANDER ADAMS, pianist, appeared on the New York City station WNYC radio program "Keyboard Masters" on September 6. Last summer she played at the Brooklyn Museum.

CHARLES K. L. DAVIS, tenor, made his Lewisohn Stadium debut on July 22.

HELEN HOUDEN HAMILTON has been appointed Part-time Voice Instructor at Rockford College in Rockford, Illinois.

RACHEL KOEFOD has been appointed pianist for the Ralph Hunter Chorus. She will work with the group in New York and accompany it on tour.

JOSEPH LEONARD has been appointed Organist-Choirmaster at St. John's Episcopal Cathedral in Albuquerque, N. Mex.

1950:

JAMES BYRON DANFORD has been appearing recently in several supper clubs in St. Thomas, Virgin Islands, where he presents nightly classical recitals. His programs were cited in a recent issue of *Caribbean Vacationlands Guide* as a special attraction.

1951:

CHARLES BESTOR has been appointed Assistant Professor of Theory and Composition at the University of Colorado.

YI-AN CHANG has been appointed Piano Teacher at the Abbot Academy in Andover, Mass.

DAVID COHEN is Instructor of Theory and Composition and Acting Chairman of the Theory Division at the University of Alabama.

EDWARD HAUSMAN's recording of the Chopin *Preludes* has been released on Blackcrest disc 1158. He recently appeared as soloist with the Wheeling, W. Va., Symphony Orchestra in the Rachmaninoff *Piano Concerto* No. 3.

The Church of the Resurrection in New York concluded its series of Services of Music last spring with its annual presentation of Bach's *St. John Passion* on March 22. The series was under the direction of the Church's organist and choirmaster, DAVID HEWLETT. Assisting artists for the several performances included EUGENIE DENGEL (1938), violin; SONYA KAHN (1955), harp; MARTHA BLACKMAN (1955), viola da gamba; and STODDARD

LINCOLN (1952), harpsichord. In addition to his duties at the Church, Mr. Hewlett appeared several times last season in recital in churches in the New York area. During the summer, HARVEY SPEVAK (1958) served as his replacement.

DAVID LABOVITZ conducted the first performance of ROBERT STARER's (faculty) *Give Thanks Unto the Lord* during an Evening of Choral Music at the Master Institute in New York on May 5.

RUSSELL OBERLIN, counter-tenor, has recorded a group of Handel arias on Decca disc DL 9407 and stereo disc DL 79407.

MICHAEL RABIN, violinist, has recorded the Paganini *Caprices* on Capitol set PBR 8477 and stereo set SPBR 8477.

1952:

RICHARD CHAPLINE is teaching voice at Wilkes College, Wilkes-Barre, Pa.

GLORIA DAVY appeared at the Florentine May Festival in Florence, Italy, last spring, singing Dido in Purcell's *Dido and Aeneas*.

ROBERT EVETT's *Concerto* for piano was performed on May 24 at the National Gallery of Art in Washington, D. C., by Harry McClure with the National Gallery Orchestra conducted by RICHARD BALES (1941).

RICHARD E. HOWE has been promoted to an Associate Professorship at Grinnell College, Grinnell, Iowa.

PETER SOZIO has been named conductor of the Scotch Plains, N. J., Symphony.

SOPHIA STEFFAN, mezzo-soprano, is one of the winners in the 35th annual Walter W. Naumburg Musical Foundation competition. She will make her Town Hall debut this season under the Foundation's auspices. She made her New York City Opera debut during the company's Fall season.

ROBERT TAYLOR has been appointed to the French horn section of the Buffalo, N. Y., Philharmonic Orchestra.

PAUL VERMEL has been appointed conductor of the Fresno, Calif., Philharmonic Orchestra. Last summer he was musical director at Green Mansions, N. Y. On August 4 he returned to New York City to conduct a concert in East River Park for the Lower East Side Neighborhood Association. From July 7-17 he attended the West Coast Workshop of the American Symphony Orchestra League, held on Monterey Peninsula, Calif., as one of the winners of the Conductor Recognition Award. As part of the Workshop program, he conducted a recording of DALE KUGEL's (1958) *Symphony*.

1953:

MOSHE BUDMOR (BUCHHOLZ) has been named conductor of the Hudson Valley Symphony Orchestra, Tarrytown, N. Y.

JEANEANE DOWIS, pianist, gave a Town Hall recital on October 26.

MARY NAN HUDGINS MAILMAN has been appointed a Piano Teacher in the Preparatory Division of the Jacksonville, Fla., University College of Music.

PHYLLIS LOMMEL has been engaged to sing with the Netherlands Opera in Amsterdam this season.

VALENTINO MARCONI, pianist, performed the César Franck *Symphonic Variations* with the Berlin Symphony Orchestra, Rudolf Kempe conducting, last season. While in Berlin, he also played a recital on radio station RIAS. He has been named an Associate on the faculty of Hofstra College, Hempstead, N. Y.

JEANETTE SCOVOTTI, winner of the first prize in the New York Singing Teachers' Association 1959 Town Hall Recital Award competition, made her Town Hall debut on September 29.

1954:

GEORGE BENNETTE, pianist, has been appointed director of the Lighthouse Music School in New York.

Douglas Nordli played the first performance of LOUIS CALABRO's *Sonata* for piano on April 15, for the "Music in our Times" series at the New York YMHA.

RCA Victor has released VAN CLIBURN's Carnegie Hall performance of the Rachmaninoff *Concerto* No. 3, with Kiril Kondrashin conducting the Symphony of the Air, on disc LM 2355 and stereo disc LSC 2355.

ANNE AMELIA DENTON has been named violist of the Brandeis University String Quartet.

WALLACE RUSHKIN has been appointed an Assistant Instructor to teach 'cello, at Grinnell College, Grinnell, Iowa.

GUY WEBB has been appointed Instructor of Voice and Choral Conductor at the University of Florida.

GATES WRAY, pianist, appeared at the Gardner Museum in Boston on September 13.

1955:

Juilliard alumni who participated in a three-week Seminar in Advanced Musical Studies, sponsored by the Fromm Music Foundation and Princeton University, at Princeton, last summer, included NORMAN GROSSMAN, DAVID COHEN (1951), HOWARD LEBOW (1957), YEHUDI WYNER (1947) and PETER SCHICKELE (student).

The first performance of four songs to texts by e. e. cummings, by JOHN KOCH, were given on April 20 in Carnegie Recital Hall by Ruth Lakeway, with the composer at the piano.

ERNEST LLOYD has been appointed to the 'cello section of the San Antonio, Texas, Symphony. His wife, POLLEE SLIM LLOYD, has joined the orchestra's flute section.

DONALD PORTNOY has been named Artist Teacher of Violin and Member of the Pro Arte Trio in Residence at West Virginia University.

CONSTANTINE GEORGE VASILADIS has been appointed Advertising Director of Harold Flammer, Inc., in New York.

1956:

DONALD BERGER has been appointed Music

Director of the American School in Japan, in Tokyo.

JOHN BROWNING, pianist, has recorded works of Beethoven and Bach on Capitol disc SP 8490.

KEVIN CARLISLE and his Dance Company appeared at the New York YMHA on May 10, performing his *Pas de Six*, *Divertimento*, *Impressions Istic* and *Icarus*. Mr. Carlisle also performed on the same program as a member of the Donald McKayle Company.

MYRON KARTMAN has been named concertmaster of the Tampa, Fla., Symphony Orchestra.

GEORGE KATZ has been appointed Lecturer in Piano at Ohio University.

GLADYS STEIN, pianist, will give an all-Schubert program on February 9, in Carnegie Hall.

1957:

GIORA BERNSTEIN, violinist, returns this season for his third year with the Springfield, Mass., Symphony. He is a Teaching Associate at Boston University's School of Fine Arts where he is assistant conductor and concertmaster of the orchestra.

ARTHUR BLOOM has received a Fulbright scholarship to study conducting and the direction of opera at the Giuseppe Verdi Conservatory in Milan, Italy.

JOHN CANARINA has been conducting the 19th Army Band. He expects to be sent to Stuttgart, Germany, this year to join the Seventh Army Symphony which makes good-will tours throughout Europe.

LEONARD FELDMAN has been named 'cellist of the Alard String Quartet at Wilmington College, Wilmington, Ohio.

MARJORIE GREIF, composer, has received a grant from Broadcast Music, Inc.

CARSTON JANTZEN has been appointed Director of Music in the Harleyville-Ridgeville School District in South Carolina.

JAMES KURTZ and MICHAEL WHITE (1956) were among the twelve young composers who received Ford Foundation fellowships appointing them as composers-in-residence in twelve different high school systems for this year. They will be working in Portland, Ore., and Seattle, Wash., respectively.

LUDWIG OLSHANSKY, pianist, gave a recital on August 14 for the Bennington International Summer School. He leaves in January for a European tour. Others who played for the School include JOSEPH SCHWARTZ, AMY OBATA (1959) and STEPHEN MANES (student).

EUGENE SULLIVAN is High School Band and Instrumental Director in the Weehawken, N.J., public schools.

1958:

JANET BARBERIE has been named Accompanist and Assistant to the Choral Director at Battin High School, Elizabeth, N.J.

MICHEL BLOCK, pianist, received the 1959 Young Artist Contest award of the New York YMHA. He will give a recital in the Y's Kaufman Auditorium on December 6. He is also a winner of

the Colony Club competition, and will play for the Club this fall.

JERRY BYWATERS' article, "Open Letter from Paris," appeared in the June issue of *Dance Magazine*. A Fulbright student, studying ballet, modern dance and mime, she taught American modern jazz dance last summer at the Kurt Jooss Folkwang School in Essen, Germany.

JOANNE ZAGST FELDMAN has joined the violin section of the Dayton, Ohio, Philharmonic Orchestra.

DOBBS FRANKS has been named Accompanist-Coach at the Grass Roots Opera Company in Raleigh, N.C.

OLEGNA FUSCHI, pianist, appeared with the Grant Park Symphony in Chicago on August 12. Last summer she made several European appearances.

ILONA HIRSCHL has joined the Corps de Ballet of the Metropolitan Opera Ballet Company.

LEWIS KAPLAN has been named to the violin section of the National Symphony Orchestra, Washington, D.C.

DALE KUGEL has been appointed Librarian at Tams-Witmark Music Library, Inc., in New York.

RAYMOND MARSH has joined the viola section of the Pittsburgh Symphony.

CLIFTON MATTHEWS, pianist, was awarded a scholarship at the Accademia Chigiana in Siena, Italy, for study there last summer. He remains in Munich this season for his second year of study as a Fulbright scholar.

ALEX PICKARD has been appointed Trumpet Instructor at the State University of Iowa.

MIE OGISO SEILER, pianist, has been awarded a scholarship by the Japan Society.

ARLENE ZALLMAN has been awarded a Fulbright scholarship to study composition at the Luigi Cherubini Conservatory in Florence, Italy.

1959:

ARMENTA ADAMS, pianist, was the first-prize winner in the Auditions of the Fourth Annual Awards of the Musicians Club of New York.

HOWARD AIBEL, pianist, is a winner of the Walter W. Naumburg Award. He made his Town Hall debut on November 3. He recently appeared at Carl Fischer Hall as a winner of the Concert Artists Guild Auditions.

AGUSTIN ANIEVAS, pianist, received the Concert Artists Guild Award, which brings him a Town Hall debut recital this season, and the Musicians Club of New York Award.

MARY ELLEN BURLESON has been appointed a Teaching Assistant at Indiana University.

RAYMOND DAVIS has been named principal cellist of the San Antonio, Texas, Symphony. He is a winner of the National Arts Club's annual Music Fellowship Competition.

JERRE GIBSON has been appointed a violin Teacher in the Preparatory Department of the New England Conservatory.

MARGARET HOSWELL has received a Fulbright scholarship to study voice at the State Institute for Music at Munich, Germany.

JESSE KREGAL has joined the percussion section of the National Symphony Orchestra in Washington, D.C.

HOWARD LEBOW has received a Fulbright scholarship to study piano at the State Institute of Music in Hamburg, Germany.

BETTE Le VISEUR has been appointed Music Teacher at the Western Pennsylvania School for the Blind in Pittsburgh.

BARBARA NEUGEBORN, soprano, will be a soloist this season with the Grass Roots Opera Company in Raleigh, N.C.

AMY OBATA, pianist, has been awarded a scholarship by the Japan Society.

BOBBY ROBERTS has joined the clarinet section of the Kansas City Philharmonic Orchestra.

ALICE ROBICZEK has received a Fulbright scholarship to study voice in Vienna, Austria.

KENT ROSE has joined the violin section of the National Symphony Orchestra in Washington, D.C.

ERNST SEILER is a winner of the Colony Club competition, and will play for the Club this season.

NANCY STREETMAN has been appointed a Departmental Assistant in Music at Sarah Lawrence College, Bronxville, N.Y.

JAMES STREEM has been appointed to the piano faculty of the Cleveland Music School Settlement.

Current Students

ALPHA BRAWNER, soprano, was a first-prize winner in the auditions for the Marian Anderson Scholarships. Also among the winners was HELEN COX RAAB, contralto.

GEORGE BRYANT, pianist, was a winner in the Open Class Piano Auditions of the Music Education League in New York. On May 9 he appeared in Carnegie Recital Hall.

WILLIAM CHEADLE, pianist, is the winner of the Kosciuszko Foundation's tenth annual scholarship award.

DOROTHY GOWDY, soprano, was the winner of the Fanwood Music Club Scholarship, the Westfield Music Scholarship, the New Jersey Music Council Award and a second-prize winner in the competition of the National Association of Negro Musicians.

ALMITA HYMAN, violinist, with her pianist sister, Eugenia, made her debut in Carnegie Recital Hall on May 17.

LOIS PACHUCKI, pianist, was National Winner of the National Federation of Music Clubs competition. On April 25 she played for the Federation's national convention, and appeared on April 11 on New York City's radio station, WNYC.

MICHAEL ROGERS, pianist, is the winner of the LADO award. He gave a recital on May 17 at New York's Biltmore Hotel.

RONALD ROGERS, pianist, won the Ralph P. Ross New Jersey State Competition. He was soloist with the Paterson, N. J., Philharmonic on April 18.

SHIRLEY VERRETT-CARTER, mezzo-soprano, was a soloist in the Empire State Music Festival's production of Strauss *Ariadne auf Naxos*, given at Harriman State Park, N. Y., July 12.

WILLIAM WHITESIDES, tenor, was a soloist in the Empire State Music Festival's performance of Stravinsky's *Oedipus Rex*, given on July 26.

YURI YAMAMOTO, pianist, has been awarded a scholarship by the Japan Society.

Students in the School's Preparatory Division won the top three prizes in the 1959 Merriweather Post Contest, sponsored by the National Symphony Orchestra in Washington, D.C. The winners were **PAUL ROSENTHAL**, violinist; **DANIEL DOMB**, 'cellist; and **ABBOTT LEE RUSKIN**, pianist.

Obituaries

HELEN BENNETT, a member of Juilliard's piano faculty from 1920-1922, died last summer at her home in Wrentham, Mass. An organist as well as a pianist, she had taught at the Brearley School and the Northfield Schools for Girls. She was a member of the American Guild of Organists.

WALTER L. BOGERT a member of the class of 1909, died on August 14. He was a graduate of Columbia College in the class of 1888, and Columbia Law School in 1890. Before enrolling in the Institute of Musical Art, he studied violin, piano and voice with private teachers and at the National Conservatory of Music. He practiced law for several years in New York, and established himself as a well-known baritone, giving over 500 recitals in Eastern cities. In 1920 he became lecturer on the history and appreciation of music at Yale University.

ANSELME FORTIER, leader of the doublebass section of the New York Philharmonic for thirty years and a member of the Juilliard faculty since 1946, died on June 26. Born in Paris, he graduated the Conservatoire with first honors, coming to this country in 1921. He retired from the Philharmonic in 1951.

Dr. C. HAROLD GRAY, director of Juilliard's Academic Division since 1953, died on May 14. An alumnus of the University of Washington and Columbia University, he was a former Rhodes Scholar. During his long and distinguished teaching career, he held the posts, among others, of Pierce Professor of English at Bowdoin College and head of the English Department at Rensselaer Polytechnic Institute. From 1944-1947 he served as president of Bard College. At the Commencement exercises last spring, his colleagues on the School's Academic faculty awarded a prize in his memory for a student who had done outstanding work in the department.

CONCERTMASTER, cont.

to climb Pike's Peak in a light two-seater.

8) Orchestra playing will do wonders for his dexterity. If, for instance, he is used to forcing his fingers, he will not be able to keep up this strenuous bad habit during long orchestra rehearsals. He will discover that strength is not essential in striking fingers down, but that it is much better to let them fall on the strings without undue pressure. Such finger pressure by a relaxed left hand will produce a clear, solid tone if the bow is correctly applied. As to bowing: the ability to produce nuances of expression is best acquired in constant practice of diversified pieces for ensemble with their enormously complicated bowings.

That much for the rank-and-file. Now to the concertmaster. Strangely enough, there seems to exist in the public mind an even greater cleavage between him and the soloist. Somehow the concertmaster is typed as one who could never aim higher than being a conductor's reliable "third arm." Actually, a concertmaster's job is no less sensitive than a soloist's. He must have the tone and projection of a virtuoso, the authority of an executive, the discretion of a diplomat. He must be able to anticipate the conductor's wishes and transmit them unobtrusively. He must know the score of every work on the program, the acoustical characteristics of every instrument; he must have a sure-fire knowledge of style, for his attacks and entrances determine those of the entire string body. His tone must be rich, so that it is more prominent than that of the other violins, but never really strident, and sometimes, in accompanying a concerto, nearly inaudible, so the others, following his lead, will tone down. Also, he must be an excellent violinist and know the standard concerti from memory, so he can play them with his orchestra and even on occasion prompt a soloist suffering from memory lapse; and his solo passages in symphonic works are often very difficult. So, far from being a frustrated Paganini, a good concertmaster is a competent and erudite man who has every reason to be proud of his position.

The time has come to re-evaluate the relationship between the various phases of string playing. Our universities, colleges and music schools are doing a splendid job in training students for ensemble work, but unless the outmoded notions are shelved by the musical opinion-makers, some potential new Heifetzes and Piatigorskys may be lost to the public. When after several years in an orchestra a young man feels that he is ready for the limelight, he will be so thoroughly familiar with all kinds of music and the mechanics of performance that he will be able to concentrate on his own development as an artist. "Learn what you can from your work in the orchestra, but don't stay too long," Kneisel said to me before I left his tutelage at Juilliard for my job with the Cleveland Orchestra. I stayed just long enough to acquire a gold mine of experience.

C-sharp major we have also in the *Clavier-Büchlein* the exact structure of the final version, which merely corrects an inconsistency in the right hand of bar 1 (and its repetition in sequence elsewhere) and amends and enlivens odd details of the counterpoint.

Of the remaining eight preludes, four (the D major, F major, E-flat minor and F minor) offer a puzzle; they break off at the end of a page, leaving the piece, which is otherwise—apart from some inaccurate penmanship—largely identical with the final version, minus the concluding bars. This in spite of the fact that the ample lower margin would in at least one case (the E-flat minor) have permitted the addition of extra manuscript staves—as has actually been done in the D minor prelude. In the D major, a whole note A in the bass at the end of the incomplete fragment indicates an intended shorter version of the piece as it appeared in the *Well-Tempered Clavier* some years later.

The preludes in C major, C minor, D minor and E minor are all complete in primitive shapes that give no hint of their ample expansion in the *Well-Tempered Clavier*. That which most nearly approaches the ultimate form is the C major; perhaps for that very reason a comparison with the longer breadth and technical certainty of the *Well-Tempered Clavier* is instructive. It even tempts to a conjecture that in the *Clavier-Büchlein* we have here an actual effort of the son at the keyboard, transcribed by the father and left for the boy's consideration.

In the D minor prelude, the *Well-Tempered Clavier* reproduces exactly the first fourteen bars of the neat little fifteen-bar composition in the *Clavier-Büchlein*, but then gives a masterly composition lesson by launching out with slower-moving harmonies into an expanded treatment that culminates in a cadenza-like chromatic brilliance.

The two preludes in C minor and E minor, as they appear in the facsimile and in the *Well-Tempered Clavier*, offer a particularly interesting analogy—and, it may be pleaded, a warning against the Czerny-finger-exercise species of performance of the C minor which we so often hear. Only a very superficial glance can fail to see the similarity of the *Clavier-Büchlein's* versions of these, which pursue an unbroken and uniform harmonic treatment of a characteristic figure (given to the left hand with accompanying chords in the right in the E minor, and to both hands in the C minor). There seems to be no reason here for anything but a tempo that is approximately the same for the two. Unluckily, the blood relationship has been obscured by the superposition, in the *Well-Tempered Clavier's* E minor, of a florid and expressive cantilena, while the C minor appears almost unaltered, betraying the unwary into an enjoyable, if unmusical, show of unrestrained finger dexterity. The subsequent development in a definitely prescribed faster tempo—possibly even twice as fast as the opening—might serve as a safeguard; a comparison with, say, the prelude of the unaccompanied *Suite* for 'cello in G is also enlightening.

The facsimile contains, too, what appears to be the earliest version of the fifteen "Praelambula" and fifteen "Fantasien" which we know as the Two- and Three-Part *Inventions*. Two editors who have made use of this source are Hans Bischoff, in 1880, and Ludwig Landshoff in 1933. Though Bischoff only received it at the last moment before the issue of his edition, he evidently examined it with great care; and he notes meticulously Bach's emendations upon that early draft as compared with the Berlin manuscripts on which he relied.

In the "Praelambula" and "Fantasien" we have a much closer approximation to Bach's ultimate decisions than is seen in the early drafts of the *Well-Tempered Clavier's* preludes. Landshoff's painstaking edition gives a detailed discussion, in an appendix, of the ornamentation of the *Inventions*, much of which is absent in the Friedemann book. In a separate "Revisions-Bericht" he draws special attention to the interesting case of the E-flat Fantasia, which appears in the *Clavier-Büchlein* in a slightly shortened form and, except for a single grace note, quite without ornamentation. This skeleton has been reproduced in various editions; and there has been doubt, it would seem, whether the ornaments given by Bischoff, the Bach-Gesellschaft and Busoni's careful note-by-note interpretation are not accretions by later hands. Landshoff, however, gives a fascinating account, by one of J. S. Bach's pupils, of a lesson in the course of which Bach himself, with vigorous pen-strokes, added the ornaments. Those of us who have for years loved the florid and extremely expressive version will be grateful for this authoritative support for our preference.

The series of "Praelambula" is complete; that of the "Fantasien" breaks off in the middle of the D major at the end of a page and omits entirely the C minor which would, in the succession adopted, have been the last. Here one may ask whether, in the process of repair of the various sections, a leaf here and there may not have been lost. This however would not account for the break (e.g. in the D major prelude of the "Forty-Eight") at the end of a page, and the start of another prelude on the other side of the same leaf; and one cannot question the careful accounting of the manuscript, as it now stands, in the descriptive note.

All in all, one is left with the conviction that no more illuminating and valuable publication of this kind has been made. Especially from the preliminary draft of the *Well-Tempered Clavier's* preludes we obtain an insight into the mental processes of their composer that may be likened to the service rendered by Nottebohm in his work on the sketch-books of Beethoven.

To the librarians of Yale University, to all who assisted in the purchase of the manuscript, and above all to the initiative and enterprise of Miss Eva O'Meara in securing the original and recommending the facsimile, we owe an immeasurable debt.

JAMES FRISKIN

CONVERSATIONS WITH IGOR STRAVINSKY. By Igor Stravinsky and Robert Craft. 162 pp. New York, Doubleday and Co., Inc., 1959. \$4.00.

It may seem inappropriate to begin a review of *Conversations with Igor Stravinsky* with the name of Paul Hindemith which appears nowhere in these conversations. Hindemith, however, has made an apt statement about the three levels of musicians: at the lowest level is the performer, the *jongleur*, the simple manipulator; at the next level is the composer, the activator; and at the highest level is the musician who *knows*, the musician who penetrates not only the backgrounds and ways of his craft but whose interests move through all realms and through all history. In reading these *Conversations*, the most striking impression is the immense culture of Stravinsky. In this time of relatively easy and available scholarship, every musician is assumed to be a cultivated person, but one searches the memory long for a comparable display of casual and all-ranging erudition. There are references and not simple name-dropping ones, to Tintoretto and Mondrian, to Ortega y Gasset and Plotinus, to higher mathematics, to New Orleans jazz, to Mallarmé and Thomas Hardy, to Giacometti and Donatello, to Gilbert and Sullivan. And when Stravinsky discusses music there is the constant fascination of off-hand references to the obscure and the rare, from the motets of Lyset Compère to Liszt's *Nuages Gris*. Here is a musician who *knows*.

The organization of this short book, presumably Robert Craft's, is ingenious in its mixture of the anecdotal and the serious in its use of memoirs and letters along with the questions and answers. Even the footnotes have a personality.* The whole book has a three-part form: first, a gritty and no-nonsense discussion of Stravinsky's compositional attitudes, summed up by his quotation from Seurat: "Certain critics have done me the honor to see poetry in what I do, but I paint by my method with no other thought in mind"; then a very personal middle section, mainly recollections and anecdotes; and finally some Jovian pronouncements on the present and future states of music.

The middle section has caused some unhappiness because of its frequently waspish tone: Rachmaninoff "was a six-and-a-half-foot-tall scowl"; Richard Strauss' *Ariadne* "makes me want to scream"; Chaliapin was "that idiot from every non-vocal point of view, and from some of these." But there is a larger number of warm and generous observations on his contemporaries: "The musicians of my generation and I myself owe the most to Debussy"; "Old Monet, hoary and nearly blind, couldn't have impressed me more if he had been Homer himself"; or, in a more qualified vein, speaking of Busoni, "... I have a great admiration for his vision, for his literary talent, and for at least one of his works, *Doktor Faust*."

Also in this colorful middle section we are given glimpses of Stravinsky's real nature, changeable, sensitive, intense. We see him humbled and pleased

because Albert Einstein came backstage to greet him, hurt because *Time* magazine criticized his conducting of the *Canticum Sacrum*, angered by the remark of Mme. Rimsky-Korsakoff at the funeral of her husband, weeping over the death of Dylan Thomas. He freely confesses his complete reversal of attitude toward Verdi's *Falstaff* and Schoenberg's *Jacob's Ladder* and the painting of Modigliani. The violent anti-Wagner feelings which color the whole of Stravinsky's *Poetics of Music* appear here not at all, and likewise the Gounod enthusiasm of those days has vanished. The lukewarm indifference to Schoenberg and serial music has turned to passionate adherence.

In the last section of the book Stravinsky impresses us further by his familiarity with and interest in new music, the works of Boulez and Stockhausen, Elliott Carter's *String Quartet*, Dallapiccola's *Cinque Canti*. And at the age of seventy-eight he discovers the English virginalists, worships a new twentieth century god in Webern, finds fresh pleasures in Beethoven's Second, Fourth and Eighth Symphonies. In *Gambara*, Balzac wrote: "To be a great musician one must necessarily be very learned and very human." This is the Stravinsky vividly revealed in these *Conversations*.

JOSEPH BLOCH

A TREASURY OF EARLY MUSIC: An Anthology of Masterworks of the Middle Ages, the Renaissance, and the Baroque Era. Compiled and edited with notes by Carl Parrish. 324 pp. New York, W. W. Norton & Co., Inc., 1958. \$6.50.

Parrish and Ohl's *Masterpieces of Music Before 1750*, now nine years old, has done so well that its publisher and one of its co-editors have followed it up with this sequel. When *Masterpieces* was released, one reviewer opined that its title was misleading—surely no such thing existed before Bach! Undoubtedly there were many limited musicians then who vibrated in sympathy with this incredible naïveté. But we have come a long way in the last decade. The rich produce of scholarship—books, journals, scholarly and practical editions of earlier music—and the LP recording industry, which has plowed so deeply, if not always wisely, into older repertoires, have helped affirm the existence of masters, mastery and masterworks in every historical period.

The *Treasury* is in every way complementary to its predecessor. It follows the same plan: fifty examples survey music from medieval monophony through the High Baroque, each piece introduced by two or three pages of judicious comment. Translations of texts for the vocal pieces are provided, as are data on the original sources and modern editions. A unique feature of the earlier volume, the recording of its musical contents, is also promised for this one. An excellent device is the cross reference in the commentary to material in *Masterpieces*. To top it off, the book is furnished with a fine index which refers not only to the composers, title and

* See especially the hilarious asides in the section on the critic, Jacques Rivière.

media of the music examples but also to the subject matter in the annotations.

Dr. Parrish has chosen pieces "illustrating forms and styles . . . other than those which appear in *Masterpieces*." In a few cases a form previously discussed is introduced again in order to illustrate another aspect of its design. The majority of examples will be new to all but a small clutch of scholars. There are half-a-dozen "well-known" compositions—*Veni creator spiritus*, Leonin's *Viderunt omnes*, Dunstable's *Veni sancte spiritus*, a Bull *Pavana*, a Dowland *ayre*, and the first movement of Vivaldi's *La Primavera*—and who would cavil at their inclusion?

A useful variation on the plan of the earlier collection is the consistent grouping together of related compositions. Thus the medieval section embraces a group of chants from four great "dialects," three pieces of later secular monophony, four products of the *Ars Antiqua* and six of the *Ars Nova*. Renaissance music is represented by four early secular pieces, six sacred works of Roman, Lutheran, Calvinist and Anglican persuasion, a pair of virtuoso keyboard compositions, secular vocal polyphony from four national schools and a couple of instrumental ensemble works. In general, the Baroque examples dispense with this arrangement, presenting fourteen examples from the spheres of oratorio, cantata, *opera seria* and *buffa*, lute, keyboard, unaccompanied solo music and orchestral music (an *opera sinfonia*, solo concerto, chaconne).

Teachers should be grateful for the rewarding comparisons built into certain examples, e. g., the *Veni creator spiritus* with Walter's *Komm Schöpfer, heiliger Geist*; the *In seculum* piece with a vocal quadruplum; a *frottola* by Cara with its lute arrangement; two settings of Psalm 23 by Goudimel; and two opposing methods of transcribing lute tablature. Scholars will note that such recently published sources as the Faenza ms., the Capirola lute tablature and the *Mass of Tournai* have been drawn on. Musicians, students and idle readers ought to "discover" with delight the grand *Cantiga* melody, the sweetly supple top line of the thirteenth century motet, the satisfyingly granitic "Agnus Dei" from the *Tournai Mass* and the real keyboard feel of the organ paraphrase of a "Kyrie"—to mention only medieval finds.

A few of the annotations deserve comment: *Tournai* is the location, not necessarily the provenance of the *Tournai Mass* (p 62). The toccata originates with brief improvisatory preludes for lute as well as organ *intonazione* (p 152). While the *villancico* has "little of folk quality" (p 94), its Spanish flavor should be mentioned. Virginals does not refer to the "English form of harpsichord" (p 161)—for there is no such thing—but rather to the English term for plucked keyboard instruments. Dr. Parrish does not recognize the Dowland *ayre* as a vocal *galliard*; its three strains, the play between 3/4 and 6/8 rhythms and the typical hemiolas before its cadences establish this, as of course does Dowland's title in *Lachrimae* for his own instrumental arrangement of the song: "Sir John Souch, His

Galiard." Hemiola rhythm is the Cinderella of the book. No provision is made for indicating its presence, either in the notation of Examples 28, 34, 38 and 45, or in the annotations. The exception is the note for Example 45 (p 271), which points to hemiola rhythm in the bass only, whereas it is clear in the remaining parts as well.

The purpose of this anthology is study, not performance. But music cries to be sung and played. I cannot help considering it a major weakness that comment on performance practice is so consistently avoided. Some degree of compromise would have made the collection that more useful to the neophyte, for example the indication of the types of voices called for and the number of parts the compositions employ. And perhaps this is the place to plead with the publisher to make the contents of both anthologies available separately and inexpensively for performance à la Collegium Musicum!

Credit W. W. Norton for its usual attractive format; the book has plenty of border and other space for notes and analyses. However, the compression of fully-texted choral scores onto the book-size page has resulted in several instances in a log jam of music and words which is not easy to study or perform from. A future edition will want to clean these up and to correct the following typographical sins: p 26—*glorioso* for *gloriosi*; p 67—Ex. 15 for Ex. 14 (twice); p 182—rhythmic for rhythical; pp 72-73—Faena for Faenza. LU for *Liber Usualis* should be added to the list of abbreviations facing page 3.

Compilations like this *Treasury* are supremely useful tools in the revaluation of our musical heritage. The book should be added at once to our reading lists and daily assignment schedules. The shelf of historical anthologies is growing slowly, but there's lots more gold in them there hills.

JOEL NEWMAN

THE WONDERFUL WORLD OF MUSIC. By Benjamin Britten and Imogen Holst. 69 pp. Garden City: Garden City Books. \$3.45.

The Wonderful World of Music is a wonderful book about music. In sixty-eight pages the authors go directly to the heart of musical matters. Only persons who are completely at home in music could have chosen so clearly what to include in such a book. Imogen Holst is the musician-daughter of the late English composer Gustav Holst. Benjamin Britten is—Benjamin Britten.

Every aspect of music is touched on in *The Wonderful World of Music*. The book starts with a discussion of the physical properties of sound. It progresses through a history of music, starting with ancient Greece and ending with experiments of today. Along the way the authors manage to include the story of the development of musical notation, musical styles and forms, the various instrumental families and the growth of the orchestra, and a comparison of Eastern and Western music. The final chapter is titled, "Composer; Performer; Listener." It

tells, in the plainest kind of talk, what it means to write a musical work, such as an opera. It also manages to include several ideas that come close to being basic philosophies of music: "Technique is no use unless it is combined with musical knowledge and understanding." (page 653); and "Some think that it does not matter what style a composer chooses to write in, as long as he has something definite to say and says it clearly." (page 67).

The Wonderful World of Music is written for children but anyone interested in music can learn something from its text and illustrations. At no time is there musical "baby-talk" or romantic twaddle. Technical terms, such as "amplitude" and "serial music" are clearly defined and illustrated by well-chosen examples or analogies. The pictorial illustrations are a book in themselves. They range from a spectrogram of a birdsong to a beautiful two-page illuminated manuscript. The end-papers are facsimiles of a manuscript by J. S. Bach.

Any young musician should be delighted to receive a copy of *The Wonderful World of Music* (hint for Christmas).

NORMAN LLOYD

TONAL COUNTERPOINT IN THE STYLE OF THE EIGHTEENTH CENTURY. By Ernest Krenek. 44 pp. New York: Boosey & Hawkes. \$1.50.

Mr. Krenek has presented us with a neatly arranged pamphlet which straddles most of the eighteenth century contrapuntal techniques with the exception of fugue and the more obscure varieties of canon. The little volume is full of musical examples (of Mr. Krenek's invention) and leads the student in giant strides to the composition of twelve- to twenty-bar inventions and canons.

The most immediate problem presented by the work is that of envisaging the student for whom the book is designed. The author cautions us in his preface: "The purpose of this manual is to present the subject matter in concentrated form for the use of teachers and students who can devote only a limited amount of time to the study of tonal counterpoint." The first few pages explain that in common time the whole note may be divided into two half notes, then into four quarter notes, etc., that ties must be used across bar lines rather than dots, and so forth. On the other hand, the assumption of a rather complete harmonic vocabulary on the part of the student is evidenced by such directions as: "Intermediate dominants may (now) also be used in the first section of the invention."

Krenek explains that the reason for composing the examples rather than quoting from masters of the period is that it would be impossible to find examples not complicated by technical considerations not yet explained in the text. It must be said that this particular impossible feat has been achieved in several noteworthy books on the subject. However, if the present reviewer may be permitted a confession from his own experience, it is physically and

emotionally easier for a composer to write his own textbook examples than to search for them in the literature.

Nevertheless it is good to have this brief and inexpensive outline available. Given the hurried circumstances and a group of students of such preparation as the work is designed for, it must serve its purpose well.

JACOB DRUCKMAN

MEDIAEVAL AND EARLY RENAISSANCE MUSIC. By Alec Harman. From "Man and His Music" series. xii, 267 pp. Fair Lawn, New Jersey, Essential Books, 1958. \$7.00.

A cynical instructor long ago advised me to skip over the prefaces of most books because he had found that prefaces generally bore very little relation to the books themselves. As he put it: "Most authors make use of their prefaces either to explain away what they had written or to apologize for what they had not." Thus warned, I have meticulously read all prefaces and have become aware of still another type—the preface that betrays: the preface that promises much more than the book delivers. Such is the nature of Mr. Harman's.

In his opening paragraph Mr. Harman notes that music historians should be "extremely chary of adding to what has already been achieved in this sphere . . . unless one is convinced that the kind of history one has in mind is sufficiently distinctive to justify the writing of yet another." To compress the history of Western music from Greek times to the middle of the sixteenth century within the compass of some 250 pages seems to me formidable enough a task. To do this well would indeed be very "distinctive." Mr. Harman and his associate, Mr. Mellers, the author of the two final volumes in this series of four, have set their sights much higher. They propose to make their history distinctive by 1) giving "as many esthetic judgments on individual works and composers as is possible in a work of this size and scope"; by 2) making it "of use in both schools and universities"; and by 3) presenting music "not as an isolated phenomenon, but as an art developing in constant association with every form of human culture and activity."

To realize their third aim alone would necessitate a cultural history of encyclopaedic proportions. To combine such a cultural history with carefully reasoned esthetic judgments and to make the whole function equally well on both the school and university level seems impractical if not downright impossible. Mr. Harman has not achieved the impossible.

The greater part of Mr. Harman's esthetic judgments is made, I presume, in the form of an appended list of works recommended for listening and studying. There can be no quarrel with this. The evaluations of the musical examples reproduced in the text proper, however, are not reasoned out, but are usually limited to such stock phrases as "remarkably fine," "charming example," "modern sounding."

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I have spoken of as broad an education as possible. I hope you are all wide readers—readers of music certainly, readers of books on music, perhaps, but especially readers of literature, ancient, romantic and modern, in original or in translation. Try to lay out a reading program for yourself and do some every day. Try also to be among people as much as you can. Music is often a very solitary art. In the law or the ministry or the world of commerce one is constantly in the midst of human nature. Music is different. The musician, always sensitive and often retiring, obliged to practice and perform long hours in solitude, can easily become too self-centered. Seek means of being and doing with others. After all, man himself is God's most wonderful creation. Know him in his many types and kinds and your rewards will be great and your art will gain.

Now I should like to make a few observations that have come to mind in my roamings about the musical world. I hope you will accept them in the spirit in which they are given. In the concert hall, try to control your mannerisms. Perhaps there are some great performers before us today for whom particular antics are a necessity. I doubt it and believe that if their playing suffered from the restraint of discontinuing these, the sufferings would be of short duration. Anyway, these are at best very special cases. Overcome such tendencies in yourselves and in your pupils at an early date. They detract from good performances and shift the listener's attention from the sublime to the ridiculous. Outside the concert hall try also not to have your originality and temperament show in your clothes and your actions, but in your thoughts and your performance. Dressing like others doesn't make you stodgy. Peculiar clothes, hair-dos and behaviour only brand you as eccentrics and dilettantes. They can do not only you but the whole profession great harm.

A word as to repertoire. Last season at the Philharmonic we particularly wanted to have some of the promising younger artists appear as soloists on Sunday afternoons. At the same time, we felt sure they would bring us some unusual concerto fare. Imagine our disappointment when questioning them about their repertoires to have the pianists want to play only the Beethoven Fourth and Fifth Concertos, the Tchaikowsky B-flat minor or the Schumann; and the violinists the Beethoven, Brahms or Tchaikowsky. Upon our suggesting that they learn this or that (there was a year's time), we received no encouragement. I was for dropping them, but Bernstein had more heart and they were engaged and played these familiar works. But I feel it a sad commentary and one of the critics, to whom I spoke about it, wrote an article in the paper on the subject. It is certainly not the way to find engagements nor make new opportunities.

Now to opportunities. How often do we hear remarks that might be summarized: "So and so has all

the breaks. If I had them I would be world famous too." I think that is 90% wrong. Most people do have opportunity. She knocks once and often more in everyone's life. We hear of the sudden leap into fame of Toscanini, Bernstein, Cliburn. But how many hundreds of others have sudden opportunities to substitute for someone else, achieve a performance consistent with their ability, and directly return to their previous status; and it is no discredit to them whatever. Be honest with yourselves and don't repine. Further than this, ask yourself: "Have I the personality to stop 1,000 people from what they are doing to listen to me?" More than that: "to pay to listen to me." For that you must have a personality far superior to the average. You can be an average lawyer, book-keeper, athletic director, banker or butcher, earn a living, raise a family and be a good citizen. But to be a composer or a choreographer or a performing artist you must indeed be someone apart. It requires not only the complete mastery of your art but the creation and development capable of leading hundreds to the beauties you have in store for them, and through your art making these beauties a vivid reality. Likewise, to be an artist teacher requires these same qualities even though you will deal with individuals and small groups rather than with hundreds or thousands at once.

And this leads to my final point. Why are you here and why have you chosen this field? A very few, quite possibly none of you, will enjoy great fame and material prosperity. Certainly no one has entered the musical field for that purpose. You are here because it is the one and only career that you can even think of following, and you are in it heart and mind and soul. If you have the slightest doubt, try something else for a while and you will make your decision in no time at all. But do it now. Don't be thinking at forty or fifty, "If I only had entered another field I would have been much more successful." Far better a thought at fifty: "I haven't reached the goal I set out for in my twenties, but I have had deep satisfaction in my career and wherever I have or have not arrived, I would never have changed it for another."

These doubts, if any, resolved, you may leave these halls knowing that you are prepared to serve your art, to develop your personality in it, through it and beyond it. You will in many ways (perhaps ways you least expect now) bring that art to others that they may share what you have. You will kindle in them a spark that will burn as brightly as it does in you or, most inspiring of all, be the basis of starting on his way a genius far beyond your own sphere.

In thinking back over these remarks it seems I have greatly emphasized the need for the *general* in culture and education and perhaps neglected the *specific*. This is by no means my intention. It goes without saying you must first of all be a virtuoso in its best sense in your own field or on your own instrument. Both the specific and the general are necessary and to do both you will be constantly striving in both directions as all great ones do. Another bit

of advice in retrospect: you may often write a piece, prepare a performance, work up material for a lecture or course of study and then have the event fail to take place. Don't, in disappointment, jettison the whole. Keep it carefully in your archives, your head or your fingers. More times than not you can use it and will need it badly. And everything that you learn or do plays some part in your future.

I can think of no better conclusion to this talk than to relate an experience which occurred at Chataqua, the summer teaching habitat of Ernest Hutcheson. At the first class one summer, all present, particularly those from other parts of the country who did not know Mr. Hutcheson, were ready with pencil and paper, books, metronomes and questions. Mr. Hutchy, with a smile, invited all to put away their paraphernalia saying: "We'll have time for all that later. First let's think of this world we live in and what a wonderfully beautiful world it is. Never forget that. It is really a composite of many worlds including the world of art and of music with which we shall be intimately and in detail concerned. But today let us concentrate on the wonder and beauty of the whole and the manifestations of that beauty," many of which he then mentioned, with illustrations from art, history, nature, philosophy, human relations and so on. In concluding, my sincere hope is that such an outlook may help you and those who come under your care as it has helped me many a time these years past. * * *

Two Alumni Scholars Named

Nathan Carter, choral conductor, and Allan Schiller, violinist, have been chosen by the School's scholarship committee as Alumni Scholars for this year. The two students are sharing the \$1,000 scholarship gift donated to the School by the Alumni Association for the current academic year.

Carter, a native of Selma, Alabama, is using his scholarship to pursue graduate study at the School. A graduate with honors from Hampton Institute, he is studying at Juilliard with Frederick Prausnitz. He received his Juilliard Diploma last May and, as further recognition of his outstanding achievement at the School, has been appointed a Teaching Apprentice in Choral Conducting, to assist Mr. Prausnitz in the preparation of the performances of the Juilliard Chorus. Last year he conducted a small a cappella chorus, which he organized, in the premiere of *Four Madrigals* by Jacob Druckman, member of the

Los Angeles Chapter Begins Scholarship Fund

The Los Angeles Chapter concluded a busy and successful first year last spring with a dinner meeting held at the home of the Chapter's president, Edward T. Paul. Leah Effenbach, treasurer of the Chapter, reported a cash balance after expenses of \$185.51. The major portion of this fund, from which scholarship aid for students from the Los Angeles area will be drawn, was raised through the Chapter's initial fund-raising efforts.

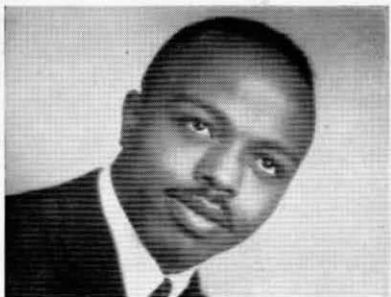
A scholarship concert was given on May 16, for which the Coriolan Piano Quartet (Lydia Shapiro, piano; Esther Rabirow, violin; Abraham Weiss, viola; Emmet Sargeant, cello) graciously donated their services, and Jack and Minna Rittenband donated the use of their Burbank studio. Tickets for the concert, which were sold by the Chapter's members, were priced at \$1.25.

At the final meeting, a drawing on a Stereo Record Player, for which tickets at \$1.00 were sold, was held. The player was donated by Mr. David Greenwood of the U.C.L.A. faculty.

The Chapter is now planning an increased program of activities for this season, under the leadership of its officers, Edward Paul, Bernard Kundell, Edith Knox, Esther Rabirow and Leah Effenbach.

School's L&M faculty, at one of the Friday evening concerts at the School.

Schiller, a native of Katowice, Poland, studied in Israel and at the Paris Conservatoire before coming to this country at the age of fifteen. He studied in the School's Preparatory Division with Louise Behrend and Louis Persinger, and has been a student in the upper school since 1954, with Mr. Persinger and Oscar Shumsky. He plans to receive his B.S. degree this year. A member of the Juilliard Orchestra, he has performed frequently in concerts at Juilliard and in the New York area as a soloist and a member of chamber music ensembles. As a winner in the "Musical Talent in Our Schools" competition, he appeared as a soloist on radio station WQXR. This month he will perform the Mendelssohn *Concerto* with the Montclair (N.J.) State College Orchestra.



At left, Allan Schiller; at right, Nathan Carter.

Alumni Officers' Report: 1956-1959

The officers of the Alumni Association, upon the completion of their three-year term, submit the following report of the activities and accomplishments of the Association during their administration.

During the past three years, the Association has made several significant gains. Basic to these gains has been the writing and adoption of a new Constitution for the Association, whose provisions have allowed for the expansion of its activities and the scope of its concept. The Constitution was adopted during the first year of this administration, 1956-1957.

The new qualifications for membership in the Association, which grant membership to both graduates and properly qualified non-graduates, have already resulted in an increase in membership and an increase in the activities of the Association. We point with pride to the steady increase in dues returns, as shown on our financial statement, which is appended to this report.

The section providing for the establishment and organization of local Alumni Chapters has reflected its significance in the formation of two active Chapters to date, with plans for the formation of further Chapters in progress.

Our first two Alumni Chapters, located in Los Angeles and Boston, have been successfully organized and chartered by the Association. Both groups are making active plans for local activities and fund-raising. The officers are confident that the activities of the Alumni Chapters, particularly through their scholarship aid and their contributions to their own local musical scene, will prove to be enormously constructive.

With the adoption of the new Constitution came a stabilization of the handling of Alumni Association finances. All funds of the Association are now deposited with the Comptroller of the School, who submits to the Association an annual audit. In order to facilitate bookkeeping procedures, we have adopted the fiscal year of the School, July 1-June 30.

In the three years of this administration, the Alumni Association has donated a total of \$2,000 to the scholarship fund of the School, from which four scholarships have been awarded. Our Alumni Scholars have been John Buttrick, pianist (1957-58); Herbert Chatzky, pianist (1958-59); and for 1959-60, two Scholars, Nathan Carter, choral conductor, and Allan Schiller, violinist. Again, the officers express confidence that the number of Alumni Scholars and the amount of scholarship aid made available to

them through the efforts of the Association, will continue to increase.

In addition to the Alumni Scholarships awarded, the Association has agreed to establish a special scholarship fund of \$500 with which to assist students recommended to the School by Alumni Chapters. The fund will be distributed in grants of \$100 each to the first five Chapters recommending students who are accepted at the School and require scholarship aid. It is hoped that the individual Chapters will also be able to assist these students.

Each year the Association has sponsored two social events for the membership. The annual Open House Day, held in February, has featured visiting privileges in classes at the School, climaxed by the Damrosch Memorial Concert, presented in 1957 and 1958 by the Juilliard Orchestra, Jean Morel, conductor, and in 1959 by the Juilliard String Quartet. For the 1958 Open House, a tea for the membership was held at the end of the afternoon's classes. Last year, in commemoration of the 100th anniversary of Frank Damrosch's birth, the Association sponsored a reception following the concert.

The annual dinner and concert in honor of the graduating class has been held in late May of each year. Following a buffet supper in the Cafeteria, the concerts have included performances by Van Cliburn, pianist, and the Master Singers, conducted by Joseph Liebling, in 1957; John Buttrick, pianist, and the New York Woodwind Quintet, in 1958; and Herbert Chatzky, pianist, and a student show entitled "A Musikalischer Spass," in 1959.

Each year of this administration, the officers have submitted to the membership an annual report of the activities of the Association, a financial statement and a budget for the coming year. A three-year comparative financial statement, covering 1956-1959, and a budget for the year 1959-60 are appended to this report. The membership has been kept further informed of the activities and plans of the Association through periodic mailings and the news published in **The Juilliard Review**.

(signed)

JAMES DE LA FUENTE, President
CHRISTINE DETHIER, Vice-President
ALTON JONES, Vice-President
ROBERT WARD, Secretary
LOUISE BEHREND, Treasurer



Richard Syracuse, winner of the John Erskine Scholarship in Piano, receiving his B.S. degree from President Schuman.

PHOTOS BY RAY PIERCE



Guests at the Alumni Dinner given in honor of the graduating class, on May 26, in the School's cafeteria. At top, Karl Kraeuter, former President of the Alumni Association, with his sisters Lenore and Phyllis. Below, Martha Hill, director of the School's Dance Department, with some of her students.

COMMENCEMENT 1959



Above, reception held after the Commencement exercises on the School's North Terrace. Upper right, Howard Leibel, pianist, a winner of the Morris Loeb Memorial prize, with Mr. Schuman, at the reception. Lower right, Mrs. David M. Keiser, Mrs. Schuman and Claus Adolph, cellist of the Juilliard String Quartet, at the reception.



OBITUARIES, cont.

ELIAS LIFSCHEY, a member of the class of 1922, died on June 26. A member of the viola section of the New York Philharmonic, he had also played with the NBC Symphony under Toscanini and had been a member of the Chamber Music Guild Quartet.

ALFRED MIROVITCH, a member of Juilliard's summer school faculty from 1945-1952, died on August 3. A pianist, teacher and editor, he was a graduate of the St. Petersburg Conservatory in Russia. He toured extensively throughout the world, and was well known for the many collections of piano music which he edited. He taught at Jordan College of Music of Butler University and the Boston Conservatory.

GEORGE E. O'NEILL, a member of the class of 1922, died on July 9. He had studied at Yale University and the Conservatory of Music in Chicago, and for many years was a teacher in Jacksonville, Fla.

EVERETT STEVENS, a member of the class of 1943, died on July 19. A composer and pianist, he had taught at Peabody Conservatory, the Potomac School and Sidwell Friends School. He appeared regularly in recital at the National Gallery, the Phillips Gallery and the Arts Club in Washington, D.C., and published over 100 compositions, including chamber music and piano pieces.

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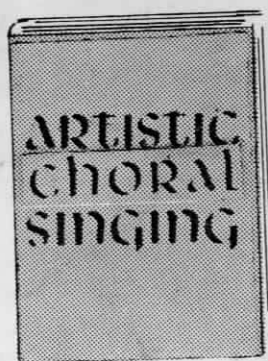
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