

THE juilliard review

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News of the School

News of the Alumni Association

ON THE COVER: Faculty member Joseph Fuchs rehearsing with the Juilliard Orchestra, Jean Morel conducting, for the New York premiere of President William Schuman's revised Violin Concerto, given at a special concert of American Music on Friday evening, February 19, at the School. For the complete program and additional photos, see page 20.

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The article below is condensed from a talk given by Mrs. van Ess, director of Juilliard's Placement Bureau, at a special meeting for pianists sponsored by the Student Council.

What Outlook for Pianists?

by Mary van Ess

This meeting arranged by the Student Council indicates your deep concern and eagerness to obtain more factual information concerning the economic outlook for pianists. How do pianists make a living in music following graduation from Juilliard? If you wish to support yourself, or if it is necessary to do so, let us find some of the answers to these important questions.

Pianists, like the majority of musicians in all branches of the profession, make their living teaching, or in both teaching and performing. Very few maintain themselves solely from fees they receive as performing artists. There seems to be unlimited opportunity to **teach privately** in the New York area and in cities throughout the United States. It is also possible and advisable to combine private teaching with accompanying, performing as soloist and with ensembles, or working as organist in churches and synagogues. A pianist whose primary source of income is from private teaching is in business for himself, and needs to understand and follow sound principles common to all private enterprises, if he expects to have an adequate, stable income and find happiness in such a career. Of great importance is a love for people, especially children, and the ability to teach them from ages six to sixteen.

The kind of position which appeals to the Juilliard pianist, and the most difficult to find, is teaching in a **private conservatory**, where a studio is provided and talented pupils are taught individually. Such work is usually available on a part-time basis.

The **public schools** should not be ignored when you consider opportunities which offer immediate employment following graduation. There is great demand for music teachers in this field, and salaries for the beginning teacher range from \$4,000 to \$5,000 for a nine-month school year. The completion of a Bachelor's degree, and a city or state teaching certificate are the minimum requirements. A few large high schools offer full-time positions for accompanists. After two or three years of experience in the public schools, one is eligible to apply for positions teaching piano in teachers' colleges where such background is a state requirement, in addition to a Master's degree.

Private schools (college preparatory) offer attractive positions for the Juilliard piano graduate, and every year there are a number of openings. Following the completion of the Bachelor's degree or Diploma, a graduate may apply for such positions

with or without public school training or experience, although the latter would be helpful. These schools usually prefer single men and women because they provide maintenance in addition to a salary of \$3,000 to \$4,000 for nine months.

Some of the best opportunities for the pianist in recent years have been the openings in the music departments of **colleges and universities**. There is increasing demand for teachers capable of performing solo recitals, with faculty chamber ensembles and as soloist with the community symphony. The pianist who receives a Master's degree, the minimum requirement for college teaching, will be considered for an appointment as instructor or assistant professor at a beginning salary between \$4,500 and \$6,000 for nine months, and an additional amount if there is a summer session. One may advance to the rank of associate professor or professor after several years of teaching, and salaries range to \$12,000. Heads of piano departments, as well as music departments, receive salaries ranging from \$8,000 to \$16,000. The Doctorate is required for most positions as music administrators. Graduate assistantships and fellowships in piano are available in many of the large state colleges and universities. Competition is keen for college teaching positions in piano, and it is well for the graduate to write letters of application, register with teachers agencies, and through his Placement Bureau. It may take one to three years to obtain such a position, but those who keep trying usually succeed in doing so.

There are numerous positions which the pianist may consider in the **commercial field** which require broad musical background. Opera companies, symphony orchestras, radio and television stations, publishing houses, music stores in large cities, maintain staffs of office workers, researchers, administrative assistants, salesmen, etc. There is increasing need for managers of symphony orchestras. The recent graduate usually starts at the bottom of the ladder, so to speak, but advancement comes quickly, and salaries are high for top executive personnel.

A Juilliard graduate may expect immediate employment as an **accompanist** if he is interested and well qualified. Many are taking advantage of the apprentice program for accompanists at the School where paid opportunities are available in the voice, instrumental and dance studios, and opera department. Fees for the accompanist while touring with a concert artist, opera, dance or vocal group range

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from \$100 to \$200 weekly plus travel expenses. Most pianists teach and accompany on a free lance basis between tours. Yearly salaries range from \$5,000 to \$10,000 for those who work full time in this branch of the profession. Experience as an accompanist-coach for an opera company or theater may eventually lead to a career as musical director or producer. Accompanists may find summer jobs in theaters and camps.

In the field of **piano ensemble**, there is limited opportunity for the pianist to find positions in well-established trios, piano quartets and other professional chamber groups. However, one may organize his own, and under management his ensemble may have several weeks of concerts yearly. Only a few have sufficient bookings to provide more than partial yearly income.

Let us turn our attention to opportunities for the pianist who is interested in performing solo recitals. There are educational radio stations, hospitals, homes for the aged, public schools and other non-profit institutions where students may perform recitals on a voluntary basis. Young artists will find a limited number of clubs, community organizations and educational institutions which are prepared to pay minimum fees of \$25 to \$100 for a solo or joint recital. However, when the student or recent graduate is ready to be presented to larger audiences for larger fees, he must supply prospective sponsors with publicity folders containing biographical sketch, photographs, representative programs, copies of reviews, etc. An organization willing to pay \$100 or more for a concert considers artists recommended by commercial agencies, and the pianist suddenly finds himself in a highly competitive field.

Eventually, an aspiring young artist who wishes to build a national or international career as a **concert pianist** will need to audition for managers, and he should know who they are, how they operate, and the kinds of contracts they offer artists. There are several books in the library full of helpful information on this subject. One is Abram Chasin's recent book *Speaking of Pianists*. Another is Cecil Smith's *Worlds of Music* (1952), a fascinating history of the growth of the managerial world. The first two chapters cover the development, during the past twenty years, of the two leading corporations which handle the majority of bookings in the United States—Columbia Artists Management and National Artists Corporation, and their subsidiaries, Community Concerts and Civic Concerts, respectively. Community and Civic are salesmen for their parent corporations; as rivals, they are engaged in fierce competition to sell artists to paying audiences throughout the country. They assist communities in raising funds for a series of concerts, and organize new audiences in cities which have not previously presented artists. As a result, the majority of local sponsors throughout the country book exclusively with one of these two managers and seldom exercise their prerogative to obtain artists through other sources. There are at least twenty independent man-

agers with offices in New York City who try to do as much as they can for their clients, but who find it difficult to compete with the two big corporations. They are reluctant to add new pianists to their lists when they are unable to obtain a sufficient number of concerts for artists they already have. In the large special issue of *Musical America*, published yearly in February, you will find the activities of managers summarized and their lists of artists.

Are you familiar with the contractual agreement between an artist and his manager? If a manager invites you to sign a contract on June 1, 1960, for instance, you must be prepared to pay him a sum of money for the preparation and printing of publicity material, usually a minimum of \$750, and perhaps considerably more. Since the promotion and booking of concert artists are conducted a year in advance, your first concert appearances will probably be in the fall of 1961. If your fee per recital is \$500, the customary percentage for the manager is 20 percent, plus an additional deduction of 15 percent if you are booked through a subsidiary organization such as Community or Civic. You will have other deductions for travel and hotel expenses. After you sign a contract, the manager also takes a percentage of the fees for performances you obtain through your own contacts. Therefore, it is important for the artist to anticipate the amount he may expect to receive from concert bookings, and to know when he may be able to support himself partially or totally from this income.

In addition to the large commercial agencies in New York City, there are several located in other cities throughout the United States. There are also non-profit organizations which assist artists in finding paid concerts, such as the National Music League and the National Federation of Music Clubs. As Fulbright scholars, a number of Juilliard graduates have been able to perform extensively in Europe while studying there. I have already mentioned the increasing number of concert opportunities available to college and university teachers of piano in the growing cultural centers throughout the United States. Some of these institutions maintain concert bureaus for their own faculty artists.

A number of graduates prefer to obtain recitals through their own efforts. Exercising initiative and resourcefulness, they may have eight or ten engagements yearly and consider these appearances adequate public experience to build a large repertoire and perfect their art. The Placement Bureau assists its applicants in the preparation of publicity folders which serve a useful purpose until they find a personal representative or manager. The Bureau also has some opportunity to send these folders to colleges and community organizations that wish to consider young artists for paid engagements.

Opportunities for the pianist are many and varied. Students and graduates are most welcome to visit the Placement Bureau at any time to obtain additional vocational information, and to discuss their professional plans.



IMPACT

Training Accompanists at Juilliard

by Sergius Kagen

A peculiar misconception concerning accompanying is widely spread among pianists, and especially student pianists, everywhere. Juilliard students are no more immune to it than any other students. The misconception could be best summed up by quoting a beautifully innocent remark of one girl who auditioned for my accompanying class: "Since I don't have the technique to become a soloist there is nothing left for me but to become an accompanist."

Nothing could be farther removed from the truth. An accompanist today *must* be an *excellent* pianist. Let any but an excellent pianist attempt to play songs like Schubert's *Liebesbotschaft* or *Ungeduld*, Brahms' *Botschaft* or even Fauré's *Mandoline* and hear the results. And who but an excellent pianist could manage to play the Beethoven A major 'Cello Sonata, the last movement of Mendelssohn's Violin Concerto or Chausson's *Poème*?

Technical demands of this kind crop up constantly in the keyboard parts of vocal and instrumental literature, although it is true that the kind of digital showmanship demanded, for instance, in *La Campanella* or Chopin's double-thirds etude is hardly ever required. (However, do not forget Schubert's *Erkönig*.)

Thus when Dean Schubart asked me to organize a class in accompanying, we agreed at the outset that only those who have an excellent command of the instrument (or at least a strong potential of such command) ought to be admitted to this class.

The second point on which we agreed was that, since the vocal and instrumental literature requiring the services of an accompanist is so incredibly vast, the applicant must demonstrate an unmistakable facility in reading music at the keyboard. A poor reader will need several lifetimes of unremitting, concentrated toil just to "learn" the standard repertoire. Unless a pianist can read fluently (or can learn to do so) there is nothing that he can accomplish as an accompanist.

Now then, if the requirements for entering the class include excellent pianism and excellent reading facility—what then are we trying to teach in this class? Could not a student who is so well equipped to begin with, just begin to accompany on his own? The answer to this is rather simple: the class is designed to save the conscientious student an incredi-

ble amount of unnecessary work, prevent him from straying into the dead-end alleys of the enormous repertoire, and to protect him from much painful embarrassment caused by ignorance and lack of experience. Certainly one can learn to accompany on one's own, just as one can learn anything else on one's own; but one can be spared innumerable and often humiliating experiences when, as a young professional, one is confronted with certain problems which one does not know how to solve: a problem, for instance, of playing an orchestral reduction and making it sound as music rather than an awkwardly written piano piece; a problem of transposing at sight, of realizing a figured bass at the keyboard, or a most delicate problem of proper doublings. All these and many more problems peculiar to accompanying one finally learns to solve, but how much easier life becomes if someone who knows these problems could make the student aware of their existence and guide him towards their solution in the classroom!

The accompanying program at Juilliard is conducted by Robert Starer and me. The classes are small (never more than six students). The student attends ten hours of classes a week and (if he cannot read well) would have to spend about five hundred hours a week in preparation. The students participate in Vocal Literature classes as accompanists, have a seminar in String Literature with Mr. Starer, a seminar in Opera with me and an advanced, practical keyboard harmony class (transposition, clef reading and figured bass playing) with Mr. Starer. Thus over a period of two years they become acquainted with the truly *indispensable* standard repertoire, learn how to play orchestral music on the piano and above all acquire the guided practical experience of making music in a great variety of styles.

After all, accompanying is making music. All the rules and regulations governing decent music-making hold as true in accompanying as in solo playing. The much talked about question of "following" the soloist is really the least important point of all. Both the soloist and the accompanist ought to follow the same score. If they do so faithfully and, if the pianist knows the solo part as well as he knows his

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Alumnus David Garvey found time in his active performing and touring schedule to write this article for THE JUILLIARD REVIEW. The success of his own career belies the title he has chosen.

Accompanists Anonymous

by David Garvey

The only two books I know which are devoted specifically to the art of accompanying are Gerald Moore's *The Unashamed Accompanist* and Coenraad Bos' *The Well-Tempered Accompanist*. Both of them are excellent. But both have titles which assume a position of self-defense. This is reasonable in view of the fact that the role of the accompanist has, at best, long been incompletely understood, even within the music profession itself. However, with the extraordinary mushrooming of recordings in hi-fi and stereo, the audience for music—and the music for that audience—has grown enormously. With this growth have come correspondingly higher standards of programming and taste. As a result, the accompanist now occupies a much stronger position in actual performance and, to a certain extent, even in public recognition.

When this article was still in the "talking stage," Mr. Joseph Fuchs happened to be present, and half-humorously suggested "Accompanists Anonymous" as a title. Actually, accompanists are anonymous, if only in part. How many times have I asked, during the discussion of a recital by a well-known singer or instrumentalist, "And who was his accompanist?" only to be rewarded by a blank look. Of course, in this age of huge businesses, the performing arts have found it useful to borrow many of business' techniques for expanding and promoting their interests. Foremost among these is publicity. The soloist spends as much time and money as possible advertising his name, facts about his achievements and, if necessary, items about his personal life. Making radio and television appearances, winning domestic and international contests—all of these help enormously to spread the fame of the soloist.

None of these things is expected of the accompanist, and naturally this has its gratifying aspects, even though it does very little to impress the mind of the general public with the name of the man who is assisting at the piano. The reputation of an accompanist (good or bad) exists primarily within the ranks of the music profession itself. I have heard of a tavern on Seventh Avenue in New York City which is a gathering place for jazz musicians. When a band or a "combo" is being organized or has a vacant spot, the names of various musicians who are at the moment "at liberty" are passed

along, and recommendations ensue. I have often felt that there is a relationship here, because of the truly free-lance style, to the engagements of the accompanist. In the last analysis, it is a long accumulation of experience, and of creditable performances (especially in New York City and on recordings) which *alone* count as important.

Perhaps there may be some value in describing my own background at this point. Born in Reading, Pennsylvania, of parents who loved music, I remember in my youngest years singing nursery tunes and other jingles with the family surrounding the piano. This must have helped to establish a very early pitch awareness, which in turn led to a career, from the age of six to the 'teens, of singing as a boy soprano in various church choirs. (Madame Povla Frijsh, with whom I was later fortunate enough to have a very stimulating artistic association, always insisted that this choir singing in my youth created a sensitiveness to a singing line and a singer's sound, as well as to the poetic values in song.) I also had the great luck to have an elder brother—now a member of the Walden String Quartet, in residence at the University of Illinois—whom I began to accompany almost from the start of my piano study at the age of six. All of this activity created an unusual facility in reading music notation, and after a few years, I was already earning bits of money in vocal and violin studios, and by doing ensemble work at weddings, banquets, and the like. As you can see, this provided opportunities to wade through enormous amounts of musical literature, sometimes under rough and ready conditions.

During all of these years, my piano studies continued with even greater intensity. An accompanist must first of all have as complete a command of his instrument as possible. When one considers the sonata repertoire for violin—any of the Beethoven sonatas, those of Mozart, the Franck, the two Bartók, the Schubert Fantasie—as well as many of the songs of Wolf, Strauss, Schubert, Debussy, Ravel, Fauré, so many it is impossible to enumerate them all, it becomes unnecessary to belabor this point!

In 1945, I entered Juilliard, but was at that time, in truth, a professional accompanist. I was already earning my living accompanying violinists and singers in recitals and in studios both in and outside

of the school. Before my graduation in 1949, I had been reviewed by Virgil Thomson and Olin Downes, then the leading New York critics, and had appeared numerous times in recital throughout the eastern United States. After graduation, I merely continued doing exactly what I had been doing for years.

All in all, now that I look back, an accompanying career has always seemed inevitable for me. Since my graduation, I have toured throughout the United States and Canada, in Alaska, India, Australia, Cuba, South America, and several times in Europe. I have had the pleasure of performing with many outstanding artists including Michael Rabin, Povla Frijsh, Frances Magnes, Fredell Lack, Anahid Ajemian, Carroll Glenn, Ruggiero Ricci, Eric Friedman, Jaime Laredo, Martha Flowers, Joseph Fuchs, Louise Behrend, William Warfield and Camilla Williams. This year I am enjoying my fifth season's tour with the magnificent soprano, Leontyne Price, a very happy association which began in our student days at Juilliard in 1949.

Accompanying on its highest level is really a form of chamber music, and in my opinion this is the level an accompanist must always strive to achieve, the only level on which constant growth as an artist can be found. This presupposes a union with a co-artist who is interested in high artistic endeavors and who performs a repertoire of good quality. As I have said before, the refusal of today's audiences to be performed *down to*, and the resultant higher level of programming and musicianship of the modern artists, have brought about a stronger demand on the accompanist's skill.

For the benefit of those who may be interested in following the career of accompanist—a word of warning! The very development of the skill of which I speak is time-consuming in the extreme. The enormous repertoire an accompanist must perform in one season is staggering. It is considerably larger than the soloist's, for apart from the tour programs he will be doing with one or two artists, the in-demand accompanist will be playing recitals and auditions with various artists in and around New York City. Of course, over a period of years, the knowledge of the repertoire mounts, leaving only fringe works to be studied: contemporary works (often in difficult-to-decipher manuscripts) and standard works, usually in the chamber music category, which are less often played. To say this, however, does not mean that if one has already played the Beethoven "Kreutzer" sonata or Schubert's *Die Winterreise*, for example, it is not necessary to spend further time in study and practice on these works in future performance. On the contrary. Even fingerings need to be checked and reworked, to say nothing of the always-difficult technical passages, the musical details, and beyond all that, the intensely interesting light thrown on the work by the different sound, musical climate and personality of the different artists with whom one is performing.

But what of the practical details? Assuming the

years of study and preparation, assuming that these have helped establish the young accompanist in his profession—what sort of life and schedule can he expect? Perhaps I can answer this best by describing my program for this season—a fairly typical one. This season I shall be doing my regular tour with Leontyne Price as well as a shorter one with the French tenor Michel Senechal, and have so far been engaged to do eight New York recitals. A portion of the repertoire for these programs includes the following works: (for violin and piano) Beethoven E-flat, C Minor, G Major and "Kreutzer" sonatas; Bach E. Major; Brahms D Minor; Franck; Chausson Concerto for violin, Piano and String Quartet; Stravinsky Duo Concertant; Bartók Sonata No. 2; Ives Sonata No. 4; Schoenberg *Phantasie*; Debussy Sonata; Prokofiev D Major; (works for voice) Ravel *Histoires Naturelles*; groups of Schubert; Strauss; Wolf; Poulenc; several contemporary cycles; Rameau; and much more! Oh yes—also a program with 'cello.

As must be evident, merely to play through all of this music takes time, but it must be well-rehearsed and thoroughly practised. I have not been able to find a way to combine all of this performing with the tours I've been doing except to work seven days and five nights a week. I try to keep mornings for my own work, from 9:00 to 12:00 perhaps; eating and relaxing from 12:00 to 2:30; rehearsing or coaching or auditioning from 2:30 to 6:00; and again from 7:00 to 9:30. Saturday evenings and a half of Sunday I try to keep free from work. This is excessive, I agree, and perhaps the concert schedule I am undergoing at the moment is rather unusual; however it is a career element of which aspiring accompanists should be aware. Contrary to popular opinion, it is on tour that one is generally most free from working pressure—partly because one is repeating the same one or two programs week after week, and partly because of the time spent traveling. For this very reason, I use as much available time as possible "on the road" practising technical exercises, solo repertoire and future recital programs.

And what of another practical consideration of the accompanist's life—the financial one? It is generally believed that this is one matter which can be placed

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David Garvey rehearsing with Leontyne Price.

WILLIAM N. JACOBELLIS

These speeches, delivered at the School's Convocation ceremonies last fall by Vittorio Giannini, member of the Composition and L&M faculties, and Robert Mann, first violinist of the Juilliard String Quartet, have been especially transcribed for publication in THE JUILLIARD REVIEW.

Convocation Addresses

by Vittorio Giannini

I want to thank you for giving me this opportunity to speak to the students today, and express my very warm welcome to the new and returning students, on the beginning of this new year of study.

During the past years at Convocation I have sat among you, and it has always been for me an inspiring occasion to meet here together to express our hopes for the coming year and renew our intention to devote our energies to the year ahead of us. Especially moved I have been each time, hearing the chorale. To me this has always been an important thing, and not merely because it is a good opening for the Convocation. It has been very significant to me and I'd like to tell you what it means to me. In these days of seemingly rampant materialism—I say seemingly, because I have the firm conviction that the true values will always win over all the others—but in these days of seemingly rampant materialism, I think it is very significant, very important that we gather together and raise our voices, and in so doing affirm our faith and our belief in the spirit.

We especially in music, I think, are constantly aware of the spirit, because it is that mysterious element that sometimes is present in what is composed, in what is played, in what is sung—that is beyond and above the rules that we learn, above all the systems. Yet when it is present, we feel its force and we acknowledge it by a simple word: inspiration. We say, "an inspired composition," "an inspired performance." Therefore it always seemed to me very fitting that we open our Convocation with this act of faith and acknowledgment, that we dedicate ourselves to the service of our art.

And it has always seemed fitting that we end the service by singing our national anthem. Here we proclaim, as free men can proclaim, our dedication to freedom, and also our full consciousness of the responsibilities that freedom requires.

As I look at you now, I go back, years back, when I was also a student, and I can recall the excited anticipation with which I looked forward to the year. And as I recall this, this feeling is in a sense richer and fuller in my mind, because I know of some of the wonderful experiences—wonderful musical experiences—that can be yours if you have the desire, the curiosity, and a certain spirit of ad-

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by Robert Mann

I want to thank Mr. Schuman for having confidence in my speechmaking ability. I am afraid that long ago he gave up any hopes to reform my sloppy appearance in dress and my sloppy manner. However, this morning as I woke up I had a great desire to please him. I selected the pair of trousers that had the neatest crease and a clean shirt, and then proceeded to a very fatiguing rehearsal on the First Bartók, and *Death and the Maiden* Quartets. Completely wilted, I must admit defeat and apologize.

Also, some time ago, Mr. Schuman very wisely advised me to consult with Mr. Giannini on the topics of our talks, to avoid any head-on collision. I am afraid it's a little late for that now. Let me say in all seriousness that after Vittorio's most moving speech there is really no need for me to talk at all. My own thoughts seem quite egocentric and shabby. There is no problem of our colliding, for he has taken the inspirational and, you might say, positive, problem and approach to being a student and a musician, and I unfortunately have taken the salt and pepper approach.

I don't feel that I am cynical. Far from it. But in a sense I would like to talk about the attitudes latent in all of us which may prevent our following his advice or finding the excitement and hope Mr. Giannini has exhorted us to.

Actually, I was more confident about making this speech until the night before last when I misplaced some fifteen sheets of written notes. Then there was a great deal of hysteria, but fortunately, or unfortunately, I found these sheets. The theme that I'd like to talk about is the opening up of oneself to new experiences, whether they be pleasurable or painful.

The very first chamber music class that I ever taught at Juilliard took place in October of 1946. For once I was very prompt, and I was very eager—and a little nervous—and I waited until the students entered the room. They looked around and didn't see what they were looking for, and finally they asked me where the teacher was. When I told them I was the teacher, I could see the doubt on their faces, and, after they got used to the idea, they proceeded to call me, "Robert," "Bob," "Bobby" and

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The Bookshelf

THE MAIN STREAM OF MUSIC AND OTHER ESSAYS. By Donald Francis Tovey. 404 pp. New York, Meridian Books, Inc., 1959. \$1.45.

The eighteen essays in this volume represent the cream of Tovey's musical thought, and good heavy cream it is. Surely no recent writer on music has approached Tovey in seriousness, lucidity, wit or sense of what is really important. No musician or student can fail to derive new insights from reading him, or to be persuaded that criticism in its highest form, as Tovey represents it, is a valid exercise in itself as well as a necessary adjunct to art, education and the business of living.

For Tovey's essays are concerned, as is all good criticism, not only with *what* is living (in an art, for example), but with the nature of living itself. He is concerned not with the superficial appearances of art, or the fashionable terminology of a moment, but with the vital meanings of musical experience. There is not a dry, stale or pedantic thought in his mind. His language, free from jargon, like his thought, free from clichés, is a joy. He would not, I suspect, have desired, much less expected, that all of his readers would consistently agree with him. But he could rightly have expected to improve their thinking, and to sharpen their sensibilities, and this, perhaps, is the highest function of the critic, as it is of the teacher.

The essays cover a wide range of musical literature, technique and esthetics. What has up to now been undervalued are Tovey's extraordinary perceptions in the field of harmony, no less stimulating than his ideas on time and form. Many of the most provocative opinions are casually stated in a densely packed succession of ideas, and they will glide past the mind of the careless reader, for whom Tovey did not write. The careful reader may, as sometimes happens, develop some thoughts of his own. All readers are in the debt of Meridian Books for making available in this inexpensive reprint what I must advisedly term one of the major musical works of our time.

RICHARD F. GOLDMAN

OUR REVIEWERS:

RICHARD F. GOLDMAN, chairman of Juilliard's L&M Department, is a frequent contributor to musical publications.

MARTHA HILL is director of Juilliard's Dance Department.

Alumna CARYL D. FRIEND is a member of the School's L&M faculty.

JOHN MEHEGAN, jazz pianist, is a member of the School's Extension Division faculty.

Author DAVID HALL is Music Editor of HI-FI MUSIC REVIEW.

Doris Humphrey's *The Art of Making Dances* is unique as the first treatise on the craft and the art of choreography. It is also unique in its statement and development of the artistic credo of one of the greatest dance artists of all time. As John Martin has recently said, "Over the years, especially because for so many seasons Miss Humphrey had not been able to dance, she has become almost exclusively a symbol of the advanced choreographer—original, bold, musical and dramatic, full of substance all around. . . Few people, indeed, have matched her grasp of the nature of movement."

Dancers and choreographers traditionally perform and produce through their chosen medium of movement. In a modern world, where the word is paramount, where naming a thing, a state, a feeling, passes for understanding, dancers continue to pursue their immemorial course. They understand the primitive with his taboo for the name spoken; they understand the ambivalence of language. They say, "I dance what cannot be expressed and communicated through words." The language of movement and the rhetoric of choreography by their very nature are, on the surface, clear and understandable (for everyone has the everyday experience of moving and seeing movement). But it takes a most wise and courageous person to probe verbally the arcane depths beneath the surface of the non-verbal.

Why, then, did this great dancer-choreographer, Doris Humphrey, break the word barrier? The answer is not to be found in her career of stunning performances with the Denishawn Company, the Humphrey-Weidman Company, with symphony orchestras and in Broadway productions. It is not to be found in her creative output of over a hundred dance works for the Denishawn Company, for José Limón and his Company and for her own Juilliard Dance Theater company. Nor is the answer to be found in her continual work on choreographic themes and ideas for the future. The act of creation in dance was to her the most fulfilling of all roles, the greatest of all privileges and joys. She often said, "The choreographer, of all people, feels omnipotent." For her it was truly, as Genevieve Taggard has said, "Seducing from the Void, the Event."

Doris Humphrey did not only live the present fully and vitally as a great performer and a great artist. She was responsibly aware of the future.

continued on pg. 22



Visiting Soviet composers with their Juilliard hosts, listening to the Juilliard Orchestra, under alumnus guest conductor Samuel Krachmalnick, rehearsing the Tschaikowsky Sixth Symphony, in the School's Concert Hall.

Soviet Composers at Juilliard

Group Visits School November 17, 1959



Conductor Samuel Krachmalnick with interpreter Daniel Wolkonsky, visitors Dmitri Shostakovitch and Dmitri Kabalevsky.



Visitors, with members of the School's faculty and alumni of the Composition Department, listening to works by Juilliard composers at a Composers Forum held in the Acoustics Studio.



At lunch, l. to r.: Tikhon Khrennikov, Konstantin Dannkevitch, President William Schuman, Mme. Rosina Lhevinne and Dr. Boris Yarustovsky.



left: Dmitri Kabalevsky chats with Juilliard faculty members Bernard Wagenaar and Richard F. Goldman. right: Dmitri Kabalevsky thanking Henry Friend, supervisor of the Acoustics Department, at the close of the Composers Forum. In doorway, from front to rear, are George Safirov, of the Soviet Embassy, Vladimir Ussachevsky, of Columbia University, and Hall Overton, Juilliard alumnus.

Visitors greeting the Juilliard Orchestra. l. to r.: President William Schuman, Dr. Boris Yarustovsky, Konstantin Dannkevitch, Fikret Amirov, Tikhon Krennikov, Dmitri Shostakovich and Dmitri Kabalevsky.



Faculty Activities

MITCHELL ANDREWS appeared as soloist with the York, Pa., Symphony Orchestra on November 24, in a performance of Franck's *Variations Symphoniques*, ROBERT MANDELL (1953) conducting. On October 16, as pianist of the New Art Trio, he appeared with Nancy Cirillo, violinist, and BRUCE ROGERS (1959), cellist, at the dedication concert of the John LaPorte Given, Jr. Auditorium of the new Art and Music Center of Colby College in Waterville, Me. He is touring this season with violinists CARROLL GLENN (1941) and MICHAEL RABIN (1951).

WILLIAM BELL's article, "The Tuba Triumphs," appeared in the September issue of *International Musician*.

WILLIAM BERGSMA has completed a work commissioned by the Portland, Ore., Junior Symphony.

JOSEPH BLOCH is spending the month of March giving concerts and master classes in piano in Japan, at the invitation of the Yamaha Piano Company. He is the first American artist to be so invited. Following his stay in Japan, he will appear in Formosa under the auspices of Taiwan Normal University and the National Music Council of China, giving classes and two recitals. Three recitals and additional classes are scheduled in Hong Kong, under the auspices of the Hong Kong Schools Association and the Hong Kong Music Society. Before leaving the Far East, he will also appear in Singapore. He will return home via the West Coast where he is scheduled for recitals and master classes at Willamette University, followed by classes and recitals at the University of Michigan and the University of Richmond.

EDITH BRAUN has supplied the translations for a new collection of songs being issued by Consolidated Music Publishers.

MAURO CALAMANDREI has been commissioned by the Einaudi Publishing House of Turin, Italy, to write a book on post-World War II America.

MAURICE COHEN is the author of a review of Arnold Toynbee's *Hellenism* in the January issue of *Commentary* magazine.

THOMAS DeGAETANI was appointed the United States representative to the International Committee of Technical Directors and Architects at the Second Congress of the International Association of Theater Technicians held last summer in Paris.

This season marks VERNON de TAR's twentieth anniversary as organist and choirmaster of the Church of the Ascension in New York.

IRWIN FREUNDLICH lectured before the Philadelphia Music Teachers Association on December

17. During January and February he presented four lecture-recitals at the Brooklyn Academy of Music on "Contemporary Music," for the Brooklyn Music Teachers Guild.

JAMES FRISKIN presented a lecture-recital on the Bach *Inventions* for the Music Educators Association of New Jersey in Newark on December 17.

JOSEPH FUCHS, LILLIAN FUCHS (1924) and JOSEF RAIEFF were among the participants in a memorial concert for Bohuslav Martinu, given November 29, at Mannes College of Music in New York.

VITTORIO GIANNINI appeared as guest conductor of the East Carolina College Orchestra on December 6, in a performance of his Symphony No. 2. His *Canticle of the Martyrs* has been published by H. W. Gray Co.

MARTHA GRAHAM is the recipient of the ninth annual Capezio Dance Award. She was cited by the Award Committee as a "distinguished dancer, choreographer, innovator, who has never compromised in her pursuit of dance exploration and who has, over her years to service to dance in America, continuously expanded her horizons . . ." and "for an impressive ambassadorship in taking her powerful version of American Dance to audiences in Europe, the Middle East and the Orient." WILLIAM SCHUMAN presented the award at a luncheon held on January 19. Miss Graham's dance, *Night Journey*, to a score by Mr. Schuman, is currently being made into a film.

MARCEL GRANDJANY was a member of the jury of the First International Harp Contest held in Israel last September. In February he appeared as soloist with the Tulsa Symphony Orchestra. He gave a recital for the Grosse Pointe Morning Musicales in Detroit on January 7, and at Morgan State College in Baltimore on January 20.

ANNE HULL lectured on "Piano Ensemble" last December before a meeting of the Music Educators Association in Newark, N. J.

CHARLES JONES' *Lyric Waltz Suite* and Sonata for Violin and Piano were performed last summer at the University of Saskatchewan Music Festival.

The JULLIARD STRING QUARTET gave the première of Easley Blackwood's Quartet No. 2 on January 8, at the Library of Congress.

PEARL LANG and her Company gave a dance program at Hunter College in New York on February 14. The program included premières of two of her new works, one to a score by Lou Harrison, the other to music by Alan Hovhaness. Dancers in the Company included BRUCE MARKS (1956), PA-

TRICIA CHRISTOPHER (1958), GAIL VALENTINE (1956) and ILONA HIRSCHL (1958). The February 14 program of the NBC-TV "Frontiers of Faith" presented a showing of her *And Joy Is My Witness* and excerpts from a new work. She has been commissioned to choreograph a work to John La Montaine's *Song of Songs*, and another to Britten's *Ceremony of Carols*.

LOTTE LEONARD has been invited to conduct a master class for singers in technique and interpretation at the Rubin Academy of Music in Jerusalem this summer.

ROBERT MANN conducted the Portland, Ore., Junior Symphony in the premiere of his fable for narrator and orchestra, *The Terrible-Tempered Conductor*, on November 28. His wife, Lucy Rowan, appeared as narrator.

ADELE MARCUS appeared at Ann Arbor, Mich., on February 15 and 16, giving a recital and delivering several lectures on "The Many Facets of a Teacher's Art." On February 17, she gave a recital and two lectures at the National Music Teachers Convention in Toledo, Ohio.

CLAUDE MARKS is giving a course in "Art and the Human Comedy" at the Metropolitan Museum of Art. He designed the set for this season's off-Broadway production of *Shadow and Substance*, presented by the Irish Players.

MADELEINE MARSHALL's book, *The Singer's Manual of English Diction*, has been recorded in its entirety for Recordings for the Blind, Inc., by Miss Marshall, assisted by BARBARA CROUCH (student). Six copies of the recording are being made available to blind students at centers throughout the country. On November 15, Miss Marshall performed the "Incantation of the Witch of Endor" in a performance of Honegger's *King David* in Springfield, Mass., given under the auspices of the American Guild of Organists. She continues her lecturing activities, having appeared recently in Union City, N. J., East Orange, N. J. and Providence, R. I. She recently completed a series of seven lectures at Hunter College School of General Studies.

JEAN MOREL conducts the Royal Opera House Orchestra of Covent Garden in Bizet's *L'Arlésienne Suites* Nos. 1 and 2, and Chabrier's *Espana Rapsodie* and *Marche Joyeuse* on Victor disc LM-2327 and stereo disc LSC-2327.

MARGARET PARDEE appeared as violist, with Dorothy Phillips, violinist, in performances of Mozart's *Sinfonia Concertante*, K. 364, with the National Gallery Orchestra, RICHARD BALES (1941) conducting, on November 7, in Alexandria, Va., and November 8, at the Gallery.

VINCENT PERSICETTI's Seventh Symphony, commissioned for the eightieth anniversary of the St. Louis Symphony, was premiered by the orchestra, Edward Remoortel conducting, on October 24. Barbara Kleinman, soprano, and Dorothea Persichetti, pianist, gave the first performance of his *Three James Joyce Songs* on November 24, in Philadelphia. His Third String Quartet was performed by the Walden

Quartet on the same program. Last fall, the Italian Government awarded him a Medal of Honor for his contribution to creative composition. His Symphony No. 6, for band, has been recorded for Mercury Records by the Eastman Wind Ensemble, Frederick Fennell conducting.

LOUIS PERSINGER has been invited to conduct master classes in violin and chamber music at the University of Bahia, Brazil, next summer. He recently received a hand-carved Siberian chess set, sent to him as a gift by David Oistrakh, who entrusted its delivery to a member of the New York Philharmonic when the orchestra appeared in Russia last fall. Mr. Persinger has been elected president of the New York State Chess Association.

FREDERICK PRAUSNITZ conducted the final concerts of this year's international festival of the Jeunesses Musicales held at Schloss Weikersheim, Germany. The programs, which included the first German performance of WILLIAM BERGSMAN's *Music on a Quiet Theme*, were later broadcast over the Bayerische Rundfunk. Last fall Mr. Prausnitz conducted the Symphony Orchestra of the Radiotelevisione Italiana in Turin in a concert which included the first public Italian performance of Peter Menin's Sixth Symphony, for network broadcast. In January he conducted a program of works by Luigi Dallapiccola at the Composers Showcase in New York. Featured was the first American performance of the *Christmas Concerto*. The program has been recorded by Epic Records.

The Language of the Piano, by DOROTHY M. PRIESING and LIBBIE TECKLIN, has been published by Carl Fischer, Inc.

DONALD READ is compiling and editing a United Nations Singers series of choral works, being published by Carl Fischer, Inc. His article, "The United Nations Singers," appeared in the April-May issue of *Music Journal*.

On February 1, the Composers Showcase in New York presented an evening devoted to works of WILLIAM SCHUMAN. Included on the program were his Fourth String Quartet, performed by the Lenox String Quartet, and a group of choral works, including choruses from his opera, *The Mighty Casey*, sung by the Camerata Singers conducted by ABRAHAM KAPLAN (1957). On February 19, JOSEPH FUCHS presented the first New York performance of Mr. Schuman's revised Violin Concerto, with the Juilliard Orchestra, JEAN MOREL conducting, on the School's regular concert series. The Concerto was premiered last summer during the Aspen Festival by Roman Totenberg, who has since performed it in Zurich and plans to present it over the British Broadcasting Company in London this spring. The work has also been performed by Raphael Druian with the Minneapolis Symphony. Mr. Schuman's *Judith* has been re-recorded by the Louisville Orchestra, Robert Whitney conducting. This season his *New England Triptych* and *Symphony for Strings* are being performed by many leading orchestras throughout the country.

ROBERT STARER has joined the composition faculty of the New York College of Music. He has completed a *Fantasia Concertante*, for piano four-hands, commissioned by LILLIAN (1934) and IRWIN FREUNDLICH, and a work for chorus, orchestra and soloists, *Ariel: Visions of Isaiah*, commissioned by the Interracial Fellowship Chorus. His Piano Concerto No. 2, for piano and concert band, and *Come, Sleep*, for women's chorus (SSA) have been published by Leeds Music. Southern Music Corporation has issued his Duo for Violin and Viola.

HERBERT STESSIN's piano recital on July 9, opened last summer's Connecticut Valley Music Festival.

LUISA STOJOWSKI was a member of the jury for the second International Piano Contest held in Rio de Janeiro last summer. Following the contest, she appeared in recital on September 23, in Lima, Peru. On December 13, she gave a program of works of Chopin and Stojowski for the Chopin Society in New York.

FREDERIC WALDMAN is conducting again this season a series of "Music Forgotten and Remembered" in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. At the opening program, LILLIAN FUCHS (1924) was viola soloist.

JOHN WILSON has been touring with the Robert Joffrey Theatre Ballet Company as musical director, dancer and singer.

STANLEY WOLFE's Symphony No. 3 was premiered on November 18, by the Albuquerque Civic Symphony, MAURICE BONNEY (1950) conducting.

Saint-Denis Book to Appear

Theatre Arts Books is issuing Michel Saint-Denis' *Theatre, the Rediscovery of Style*. The book is an adaptation of a series of lectures given last year by M. Saint-Denis in New York and at Harvard University. M. Saint-Denis is chief consultant to Juilliard in the formation of the School's proposed Drama Division.

Cliburn Establishes Lhevinne Award

An annual Award bearing the name of Mme. Rosina Lhevinne has been established at the School by Van Cliburn, former student of Mme. Lhevinne. To inaugurate the Award, Mr. Cliburn has donated the sum of \$5,000. The Award, which will not exceed \$1,000 annually, will be made to an exceptionally gifted piano student at the School.

In announcing the establishment of the Rosina Lhevinne Award, William Schuman, Juilliard's President, said: "It gives me pleasure to acknowledge, on behalf of the School, this generous donation from a celebrated alumnus. Mr. Cliburn's gift, which constitutes a splendid tribute to one of Juilliard's most distinguished faculty members, is particularly welcome as a gesture of assistance to young artists from one who has already achieved so much."



l. to r.: Richard Rodgers and Oscar Hammerstein II look on while President William Schuman accepts scholarship check from Max and Louis Dreyfus.

Rodgers and Hammerstein Scholarship Established

A scholarship honoring Richard Rodgers and Oscar Hammerstein II has been established at the School by Max and Louis Dreyfus, on behalf of Chappell & Co., Inc., music publishers. The Messrs. Dreyfus presented an endowment in the amount of \$35,000, the income from which will provide a scholarship in perpetuity for a gifted composition student at the School. The donors have expressed the wish that the holder of this scholarship be a composer interested in music for the theatre.

In 1953, a scholarship in composition, bearing the name of Richard Rodgers, was established at the School, and in 1954, a scholarship in voice in honor of Max Dreyfus' eightieth birthday was established at Juilliard by Richard Rodgers and Oscar Hammerstein II.

Mr. Rodgers, an alumnus of Juilliard, is a member of the School's Board of Directors.

KAGEN, cont.

own, the problem is automatically solved. Accidents and slips of memory are, of course, bound to happen, but if the pianist knows the entire piece of music (including the solo part) well, he will always be able to skip or add a measure in an emergency without creating confusion.

The three areas in which we find even the best of our students most deficient and where we find they need most help and guidance are: 1) rhythmic precision (which in solo playing is sometimes sacrificed for various reasons, some of them perhaps valid); 2) sound balance (the pianists are accustomed to play the melodic line too prominently, and forget that they are often only doubling the soloist's line); and 3) the ability to rearrange an orchestra reduction to suit their own pianistic idiosyncrasies and thus to make it sound reasonable.

After two years of such concentrated studies (a string sonata class is added in the second year, usually conducted by Mr. Dethier) most students are ready to start professional work and to develop further on a firmly laid foundation.

Juilliard School of Music, its faculty, students and alumni, extend heartiest birthday wishes to three distinguished Juilliard musicians: faculty member Lonny Epstein on the occasion of her 75th birthday; faculty member Rosina Lhevinne on the occasion of her 80th birthday; and alumnus Wallingford Riegger on the occasion of his 75th birthday.



LONNY EPSTEIN

*75th birthday
March 6, 1960*

Lonny Epstein has been a member of the Juilliard faculty since 1927. She began her piano studies at the age of seven at the Frankfort Conservatory, continuing at the Cologne Conservatory where she was a student of Carl Friedberg, whose teaching assistant she later became. Distinguished for her performances of Mozart, of which she has made a specialty in recent years, she has been a regular performer in Salzburg, where she plays on Mozart's own piano. In 1956, when she opened the newly rebuilt Mozart residence there with a program of chamber music, the Mozarteum presented her with a bronze plaque and a citation "in grateful appreciation of meritorious activity in the Mozart Jubilee year." In her New York appearances, she performs on her own reproduction of Mozart's piano.

WALLINGFORD RIEGGER

*75th birthday
April 29, 1960*

A member of the class of 1907, the first to be graduated from the Institute of Musical Art, cellist Wallingford Riegger soon embarked upon the career prophesied in a letter he received from Percy Goetschius shortly following graduation: "If my foresight does not mislead me, all of this will become secondary to your composition." But he takes delight in the words of advice which followed: "And let me warn you most earnestly to avoid the teachings of the ultra-modern school." Today his works are in the repertory of most of the world's major orchestras, and his chamber and solo works appear regularly on recital programs. Through these works he has earned an imposing list of honors, awards and recognition.

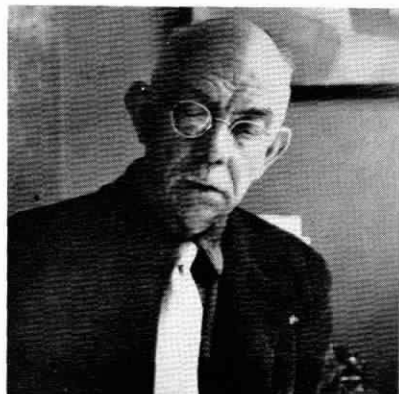


GRAPHIC HOUSE

ROSINA LHEVINNE

*80th birthday
March 29, 1960*

Since Rosina Lhevinne entered the Moscow Conservatory at the age of nine, music has been her life. At eighteen she graduated the Conservatory with the Gold Medal, and eight days later married Josef Lhevinne. With her husband, one of the leading pianists of his generation, she embarked on a career of duo appearances, and enjoyed the distinction of being among the first to introduce two-piano and piano four-hands literature to audiences in the leading musical centers of the world. When the Lhevinnes were invited to join the Juilliard Graduate School faculty, at its inception in 1922, they extended their joint music-making into the field of teaching. Since his death in 1944, she has continued a distinguished career as a teacher and chamber music performer.



Alumni News

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

1907:

WALLINGFORD RIEGGER's article on the music of John J. Becker appears in the American Composers Alliance *Bulletin*, Vol. IX, No. 1. On February 13, Mr. Riegger appeared as guest conductor of the Kansas City Philharmonic for a performance of his Fourth Symphony. His Variations for Violin and Orchestra, commissioned by the Louisville Symphony and premiered last April by the orchestra under Robert Whitney, conductor, with Sidney Harth as soloist, have been recorded for Louisville Records. On February 17, a program devoted to Mr. Riegger's works was presented in Fort Worth, Texas. His *Nonet for Brass* is being re-issued by Associated Music Publishers.

1908:

On February 7, the Brooklyn Chamber Music Society, CARL H. TOLLEFSEN, director, presented a Gala Norwegian Music Festival commemorating the 150th anniversary of the birth of Ole Bull. Participating performers included Mr. Tollefsen and KARL KRAEUTER (1921), violinists; EUGENIE LIMBERG DENGEL (1938), violist; and INEZ BULL (1946), soprano. Featured on the program was the first United States performance of Halvorsen's *Concert Caprice on Norwegian Airs*, for two violins and piano.

1930:

FRANCIS GERMAN gave a lecture-recital on "The Fifteen Songs of Henri Duparc" at Christ Episcopal Church in New York on December 8.

1934:

BERNARD KIRSCHBAUM's article, "The Piano Teacher as a Person," appears in the January issue of *Music Journal*.

MARION SELEE, contralto, gave a Carnegie Recital Hall program on February 2.

1935:

LAWRENCE and ANGELENE COLLINS RASMUSSEN (1947) are conducting a Music Festival Tour to Europe this summer under the auspices of the Mayfair Travel Service in New York.

ROSALYN TURECK, pianist, gave an all-Bach program in Town Hall on December 15.

1936:

Subway to the Met, a biography of RISE STEVENS, by Kyle Crichton, has been published by Doubleday and Co.

1937:

DOROTHY WESTRA, soprano, is assistant professor of music at the University of California, Santa Barbara.

1938:

HERBERT GARBER, violinist, has been appointed associate conductor of the Tulsa, Okla., Philharmonic.

1939:

DEAN DIXON conducted the third and fourth concerts of this year's international festival of the Jeunesses Musicales at Schloss Weikersheim, Germany.

RICHARD KORN conducted the Orchestra of America in the first New York performance of Frederick Jacobi's *Yeibichai: Variations for Orchestra on an American Indian Theme*, at the January 13 program of his Carnegie Hall series.

EUGENE LIST, pianist, is the subject of a feature article appearing in the October issue of *Musical America*.

NORA and RUSSELL SKITCH (1942) are the new directors of the Detroit Conservatory of Music.

1940:

BARBARA HOLMQUEST GOTZ was soloist with the Scandinavian Symphony of Detroit in the first American performance of Dag Wirén's Piano Concerto. On the same program, she performed Mendelssohn's *Capriccio Brillante*. On December 7, she appeared at Carnegie Recital Hall, and on December 20, performed with violinist LOUIS PERSINGER (faculty) at the Brooklyn Museum.

WILLIAM SCHATZKAMER's performances of the Beethoven Sonatas Opus 109 and 111 have been issued by Aspen Records under the Spang label. He is professor of music and artist-in-residence at Washington University in St. Louis.

1941:

ANAHID AJEMIAN, violinist, presented a program of contemporary chamber music in Carnegie

Recital Hall on November 19. Included were premières of Ben Weber's *Chamber Fantasia* and Lou Harrison's Concerto for Violin with Percussion Orchestra.

1942:

JANE DeVRIES DREELAND has been appointed organist and choir director of the Paterson Avenue Methodist Church in Paterson, N. J.

1943:

JEAN MADEIRA, Metropolitan Opera contralto, is the subject of a feature article in the December 1 issue of *Musical America*. Last fall she appeared in Vienna and at the Munich Festival, before returning to the United States to open the Chicago Opera season in the title role of *Carmen*. She has been awarded an honorary Master of Arts degree by Brown University.

MARGARET SAUNDERS OTT is a member of the faculty of Holy Names College in Spokane, Wash., where she also has a large class of private piano students.

1945:

EDITH SAGUL has been elected president of the Doctorate Association of New York Educators, an organization of doctorate degree holders in the New York City Schools. Her article, "The State of Chamber Music," appears in the November-December issue of *Music Journal*.

1946:

ROBERT CRAFT conducts George Antheil's *Ballet mécanique* on Urania disc UX-134 and stereo disc USD-1034.

ALFRED MAYER's article, "Accordions for Young and Old," appeared in the September issue of *Music Journal*.

1947:

RUE KNAPP, director of the San Francisco State College opera department, is producing the American première of Arthur Benjamin's *Tale of Two Cities* at the College.

1948:

STUART CANIN, violinist, is the winner of the Nicola Paganini competition, in Genoa, Italy.

NED ROREM's article, "Writing Songs," appeared in the November issue of the *American Record Guide*. His *Eagles* was premiered on October 23 and 24, by the Philadelphia Orchestra, Eugene Ormandy conducting.

PEGGY and MILTON SALKIND (1949), duopianists, will give the first New York performance of Robert Kurka's *Concertino* for two pianos, trumpet and string orchestra with the New York Chamber Orchestra on March 27, in Town Hall.

ZVI ZEITLIN's Town Hall recital on December 14, was presented for the benefit of the scholarship fund of the America-Israel Cultural Foundation. In-

cluded in the program was the first New York performance, in Mr. Zeitlin's own transcription, of ROBERT STARER's (faculty) *Miniature Suite*.

C. ROBERT ZIMMERMAN, assistant professor of music at Linfield College in Vallejo, Calif., is conductor of the Linfield A Cappella Choir.

1949:

ALBERT Da COSTA is tenor soloist with the Columbia Symphony Orchestra, Bruno Walter conducting, in the Beethoven Ninth Symphony, recorded on Columbia set D7L-265 and stereo set D7S-610.

REGINALD R. GERIG, associate professor of piano at Wheaton College, has edited and written a collection of *Piano Preludes on Hymns and Chorales*, issued by the Hope Publishing Company.

MARGARET HILLIS conducted the Collegiate Chorale and the Symphony of the Air in the première of David Levy's oratorio, *For the Time Being*, on December 7, in Carnegie Hall. The performance was recorded by Everest Records.

BERTRAM NASTER, concertmaster of the Denver Businessmen's Orchestra, appeared as soloist in the Mozart Concerto in A Major at the Orchestra's opening concert on November 20.

PAUL PANKOTAN, pianist, is now teaching in Birmingham, Mich., where he has organized a series of "at home" recitals for young people.

VIRGINIA PASSACANTADO is a member of the Bronx House Music School faculty, and is also teaching at St. Clare's School.

1950:

RALPH S. GROVER is working toward his Ph.D. at the University of North Carolina.

DAVID MONTAGU, violinist, gave a Carnegie Hall recital on November 4.

1951:

BETHANY BEARDSLEE, soprano, is a soloist in the Columbia recording of Stravinsky's *Threni*, conducted by the composer on disc ML 5383 and stereo disc MS 60651.

JARED BOGARDUS has joined the piano faculty of the Preparatory and Regular Divisions of Eastman School of Music.

MEL BROILES' *Trumpet Studies and Duets* have been published by McGinnis & Marx.

PHILIP EVANS, pianist, gave a Town Hall recital on December 9.

EDWARD HAUSMAN, pianist, is on the faculty of Skidmore College.

DAVID LABOVITZ is directing a Choral Workshop and giving a lecture-performance course in chamber music at the Master Institute in New York.

RUSSELL OBERLIN, counter-tenor, sings Handel arias on Decca release DL 9407 and stereo release DL 79407.

LEONTYNE PRICE, soprano, sings a recital on Victor stereo disc LSC 2279. She sang the title role in *Aida* at the opening of the San Francisco Opera's season on September 11.

A feature article on MICHAEL RABIN, violinist, appears in the January 1 issue of *Musical America*. He is soloist with the Hollywood Bowl Symphony Orchestra on Capitol disc SP 8510, entitled *The Magic Bow*.

JOEL ROSEN, pianist, appeared at the Gardner Museum in Boston on December 6.

SYLVIA ROSENBERG, violinist, returns to Europe this spring, where she has appeared extensively in recital and as soloist with orchestra during her two years as a Fulbright scholar.

1952:

C. F. Peters Corporation has issued Henry Cowell's *Homage to Iran*, for violin and piano, dedicated to LEOPOLD AVAKIAN, who performed the work last summer for the Shah of Iran at a concert held in the Saheb-Gharanieh Palace in Tehran.

GLORIA DAVY, soprano, included in her January 29 Town Hall recital the premiere of Benjamin Frankel's Songs from Opus 32, written for Miss Davy, and the first New York performance of Hindemith's *Des Todes Tod*. She made her Vienna Opera debut last fall, appearing as a replacement for Renata Tebaldi, singing the title role in *Aida*, Herbert van Karajan conducting. She has been engaged for further appearances with the Opera.

FRANK SCOCOZZA, conductor of the Madison String Orchestra in Newark, N. J., is teaching in the Newark public schools and is assistant concertmaster of the New Jersey Symphony Orchestra.

PAUL VERMEL, conductor of the Fresno, Calif., Philharmonic Orchestra, presented the premiere of the new version of Ramiro Cortez's *Symphonia Sacre* at the Orchestra's December 3 concert.

1953:

JEANEANE DOWIS, pianist, made her Town Hall debut on October 22.

FRANK IOGHA, pianist, gave a Town Hall recital on January 22.

SAMUEL KRACHMALNICK conducts the New York City Opera's performance of Blitzstein's *Regina* on Columbia Records set 031-260.

PHYLLIS LOMMEL has signed a contract with the Amsterdam, Holland, Opera Company. She made her debut as Orlofsky in *Der Fledermaus*, and also appeared as Lola in *Cavalleria Rusticana*.

ROBERT H. ROTH has joined the faculty of Union Junior College in Cranford, N. J.

MARIANNE WELTMAN, soprano, appeared at the New York Composers Forum on November 29, singing Ben Johnston's *Three Chinese Lyrics*. Also appearing on the program, as conductor of several instrumental ensembles, was SAMUEL BARON (1947).

KENNETH WENTWORTH's article, "Bach's Twelve Little Preludes," appeared in the Fall issue of *The Piano Quarterly*.

Guest conductors of the St. Louis Philharmonic this season include JACKSON WILEY and STEFAN BAUER-MENGELBERG (1959).

1954:

VAN CLIBURN has been cited by the National Academy of Arts and Sciences for giving the best recorded solo performance during the 1958-59 season.

GEORGE SEMENTOVSKY, pianist, made his Town Hall debut on January 26.

EVALYN STEINBOCK has received a scholarship awarded by the Violoncello Society of New York to attend the master classes of Pablo Casals in Zermatt, Switzerland. She gave a Carnegie Recital Hall program on December 14, in which was included the first New York performance of Don Banks' *Three Studies*. DAVID GARVEY (1948) was the pianist.

The Cantilena Trio, of which AVRAHAM STERNKLAR is pianist and AARON SHAPINSKY (1950), 'cellist, appeared at the Gardner Museum in Boston on October 11.

GATES WRAY, pianist, appeared at the Gardner Museum on September 13. He has been touring extensively this season as a soloist and accompanist. He is a faculty member at Bronx House Music School.

1955:

MARY MacKENZIE, contralto, made her debut in November with the Chicago Lyric Opera Company singing Mary in three performances of *The Flying Dutchman*.

GERSON YESSIN is dean of the Preparatory Division of the College of Music of Jacksonville University.

1956:

DONALD BERGER is teaching in Tokyo, Japan.

JOHN BROWNING, pianist, gave a Carnegie Hall recital on December 14. Included in his program were three pieces from WILLIAM BERGSMAN's (faculty) *Tangents*. He has been touring extensively this season as a recitalist and as soloist with orchestra. His engagements, which have taken him cross-country, have included appearances with the New York Philharmonic and the Philadelphia Orchestra.

MARTIN CANIN, pianist, has received the 1959 Henry Bellmann Foundation Award "for meritorious achievement in music."

MACRAE COOK, pianist, gave a Town Hall recital on December 15.

CAROL ESCHAK, pianist, and JOSEPH GALLO (1957), violinist, are currently appearing at the Hotel Barclay in New York.

KARL KORTE has been awarded a Guggenheim Fellowship in musical composition. Last summer he was awarded the Margaret Crofts Scholarship at Tanglewood where he studied with Aaron Copland. His *Fantasy* for violin and piano was performed last summer at Tanglewood and also, last season, at the University of Texas. This spring, his Oboe Quintet will receive its premiere at the New York YMHA on the "Music in our Time" series, and the Tri-City Symphony will give the first performance

of his *For a Young Audience* at the Emma Willard School in Troy, N. Y.

KUM HEE MAH, soprano, made her debut in Carnegie Recital Hall on November 22.

TESSA MINGARELLI, pianist, is studying in Rome on a Fulbright scholarship, which has been renewed for a second year.

HERBERT ROGERS, pianist, opened the Young Artists Series in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, with a recital on November 12.

1957:

HAZEL CHUNG, who has been in Indonesia on a Ford Foundation grant, has had her fellowship extended for an additional year to continue her dance studies.

LEONARD FELDMAN and his wife, the former JOANNE ZAGST (1958) are living in Wilmington, Ohio, where he is cellist of the Alard Quartet, in residence at Wilmington College. Other members of the Quartet are DONALD HOPKINS (1954), RAYMOND PAGE (1955) and ARNOLD MAGNES (1954).

BRUCE MacDOUGALL is teaching instrumental music in the Morristown, N. J., public schools, and playing first oboe in the Madison Colonial Little Symphony.

DANIEL POLLACK, pianist, opened the American Artists Series at the Wilshire Ebell Theatre in Los Angeles with a recital on October 22. On February 16, he appeared as soloist with the Los Angeles Philharmonic Orchestra, and in January performed at Gracie Mansion, home of New York's mayor, for a special program at which Mrs. Eleanor Roosevelt was guest speaker.

Appearing as soloists with the New York Philharmonic this season are REGINA SARFATY, mezzo-soprano; LEONTYNE PRICE (1951), soprano; ARTHUR GOLD (1943) and JOHN BROWNING (1956), pianists; RUSSELL OBERLIN (1951), counter-tenor; and CHARLES BRESSLER (1950), tenor.

JOSEPH SCHWARTZ, pianist, who was a 1958 Naumburg winner, was selected by the National Music League as its representative at the International Chopin Competition in Warsaw.

SOPHIA STEFFAN, mezzo-soprano, made her Town Hall debut as a Naumburg winner on December 8.

DUBRAVKA TOMSIC, pianist, returned to her native Yugoslavia last summer after completing her studies at Juilliard. For a month after her arrival there she was the guest of Marshal Tito, under whose auspices she gave concerts for the Queen of the Belgians, the Emperor of Ethiopia and for diplomatic audiences. She is currently touring Yugoslavia as soloist with the Slovenian Philharmonic.

Dancer-choreographer JOYCE TRISLER appeared with her Company at the New York YMHA on February 27, in a program which included three of her own works.



IMPACT

Joseph Byrne, long-time elevator operator at Juilliard, greets students Bette Wishengrad and Christopher von Baeyer.

1958:

JERRY BYWATERS has joined the faculty and repertory company of the Dallas Theater Center. She recently returned from Paris where she was studying dance on a Fulbright scholarship.

SOPHIE GINN, soprano, made her debut with the New York City Opera on February 11, in Blitzstein's *The Cradle Will Rock*.

CLIFTON MATTHEWS, pianist, is studying in Munich on a Fulbright scholarship, which has been renewed for a second year.

Dancer-choreographers JAMES PAYTON, MARTHA WITTMAN and ANN VACHON, with a company of young dancers, presented an evening of dance at the New York YMHA on January 24.

URI PIANKA has joined the violin section of the Israeli Philharmonic.

LYNN RASMUSSEN is appearing as Micaela in the Zurich Stadttheater's production of *Carmen*.

JORDAN WAGGONER is a pianist-arranger with the Air Force Band in Washington, D. C.

MARTHA WITTMAN is a teaching fellow in dance at Bennington College.

1955:

ARMENTA ADAMS, pianist, made her Town Hall debut on February 12.

HOWARD AIBEL, pianist, appeared at the Phillips Gallery in Washington, D. C., on October 4.

DAVID DAVIS, violinist, gave a Town Hall recital on December 1.

RAPHAEL FEINSTEIN has joined the violin section of the Rochester, N. Y., Philharmonic.

MARGARET HOSWELL is soprano soloist in a Vanguard recording of Mahler's *Das klagende Lied*, with the Hartford Symphony and Chorale, Fritz Mahler conducting, on disc VRS 1048 and stereo disc VSD 2044.

WILLIAM HUG is a graduate fellow and part-time teacher of dance at the University of Illinois.

JERALD LEPINSKI has joined the voice faculty of Colorado Woman's College in Denver.

SEIKO MAKIYAMA presented two song recitals on New York City's radio station WNYC this season, and on January 7 gave a recital at the Liederkrantz Foundation in New York.



Joseph Fuchs demonstrates for William Schuman and conductor Jean Morel a passage from Mr. Schuman's Violin Concerto.

A Special Concert of American Music

Juilliard Concert Hall
February 19, 1960

PHOTOS BY IMPACT

PROGRAM

Variations, Chaconne, and Finale (1947)

Norman Dello Joio

"A Lincoln Portrait" (1942) . . . *Aaron Copland*

Aaron Copland, speaker

INTERMISSION

Concerto for Violin and Orchestra (1947-59)

William Schuman

First New York performance of final version

Part I

Allegro risoluto
Molto tranquillo—Tempo primo—
Cadenza—Agitato fervente

Part II

Introduzione (Adagio—Quasi cadenza)

Presto leggiero—Allegretto
Adagietto

Poco a poco accelerando al allegro vivo
Joseph Fuchs, violinist

Alumnus Norman Dello Joio and William Schuman listening to the Juilliard Orchestra rehearse their works.

Aaron Copland, guest artist, who appeared as the Speaker in his "A Lincoln Portrait."

Joseph Fuchs, William Schuman, Norman Dello Joio and Jean Morel relaxing together after the Juilliard Orchestra rehearsal.



Letter to the Editor

Piano graduate Sylvia Foodim Glickman reports on her recent trip to Africa.

My first glimpse of Africa was the dry, brush-covered countryside of Southern Rhodesia, a vista that did not appear promising for anything musical. But Salisbury, the capital of Southern Rhodesia, is a musical center in Africa, the site of the Rhodesian College of Music. The College is housed in two small adjacent buildings surrounded by lush foliage and rock gardens. Tea, in the true British tradition, is served at 11:00 a.m. and 4:00 p.m. to everyone, whether a lesson is in progress or not. As I practised in the recital hall for my first concert in Africa, I came to welcome the black houseboy with his steaming tray, because August in southern Africa is wintertime. Some evenings the temperature went down to 40 degrees. It was so cold the evening of the performance that the audience sat in their coats and I shared the stage with an electric heater!

The European population in Salisbury, about 40,000, does not have much opportunity to hear "live" music. The audience for concerts must remain small, as segregation and poverty prevent most Africans from coming to cultural functions. Tribal music (which can be heard and described in a record series by Hugh Tracy, a British musico-anthropologist) exists largely outside the cities. Africans who leave their tribal homes to work in the cities have discovered Western music, principally rock-'n-roll, and the latest American hit parade leaders blare forth from juke boxes in many public places.

Nairobi, like Salisbury, is a capital city (of Kenya). Like Salisbury, it also has no proper recital hall. It is the largest city in East Africa, boasting four movie houses and a smattering of "foreign" restaurants, and is the home of the East African Conservatoire of Music—which consists of a dedicated faculty and three converted barns. One may study any instrument and the majority of students are European children. I played a recital on a fine Bechstein in the Nairobi Municipal Council Chamber, a large wood-panelled room where the City Council normally deliberates. The audience, again, was mainly European, although many Indians were there as well. (There are more Asians than Europeans in Kenya.) My second recital in Nairobi was sponsored by the Goan Institute (Portuguese Indians) and took place at the Institute Hall. Warm and gracious people, the Goans are such music-lovers that they could barely wait for the program to begin. To appease their cultural appetites the public address system broadcast the latest Ricky Nelson hits until two minutes before I opened with the Bach E minor Partita. I don't know who was more shaken by the first arpeggiated chord!

The most satisfying recital I gave was in Addis Ababa, the capital of Ethiopia. Ethiopians, Europeans and Indians will sit side by side in this country, and the majority of my audience was Ethiopian.

In addition, the hall was full when I arrived, forty five minutes before I was scheduled to begin. A very appreciative audience, they applauded Aaron Copland as enthusiastically as they did Mozart.

I don't remember if I mentioned just why I was in Africa. My husband was doing research in political change all over the continent for a seminar he is offering at Princeton this semester. Since my intention was to join him for the last part of his trip (East Africa), I contacted the State Department, and through the United States Information Service, these arrangements were made for my recitals. The tour contained the mixed elements of any tour, but since it was in Africa—in politically "adolescent" states where Western culture is only beginning to seep in—it was particularly rewarding to display a small part of our American musical ways. It was a wonderful and fascinating experience for both of us, and we may go back and spend a year sometime soon.

SYLVIA FOODIM GLICKMAN (1955)

Alumni Association Elects Officers

On Monday evening, January 11, the Alumni Association met at the School to install its newly-elected panel of officers and representatives to the Alumni Council. Outgoing President, James de la Fuente, opened the meeting and presided over the installation ceremonies, introducing the new President, Alton Jones. Serving with Mr. Jones for a three-year term (1959-60 through 1961-62) are Vice-Presidents, Dorothy DeLay and Harry Knox; Secretary, Sheila Keats; and Treasurer, Louise Behrend.

Newly-elected members of the Alumni Council, serving a two-year term (1959-60 and 1960-61) are Hugh Aitken, James de la Fuente, Christine Dethier, Ruth Freeman, Stanley Lock, Ruth Hill McGregor, Margaret Pardee, Bella Shumiatcher and, representing the class of 1959, Albert Guastafeste and David Kaiserman. The remaining members of the Council include Edward Paul, President of the Los Angeles Chapter; Minuetta Kessler, President of the Boston Chapter; and Euene Price, Lehman Engel, Irwin Freundlich, Anita Greenlee, Herbert Sorkin, Leonid Hambro, Margaret Hillis, Sarah Day Ranti, Wallingford Riegger, Wesley Sontag and Charles Wadsworth, all of whom are completing their two-year term of office this season.

The new Secretary for Alumni Affairs, appointed jointly by the Alumni Association and the School, is Paul G. Preus, of the School's administrative staff.

HAVE YOU MOVED?

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

BOOKSHELF, cont.

She was aware that the future of dance depends not only on the artistic accomplishments of the present but on the development of young dancers who will be the performers, choreographers and leaders of the next period. Her book, therefore, is her gift to all young artists-in-the-making, a gift to the dance of the future. Through it, she shares her knowledge and experience of a lifetime in dance.

But others will also share in this gift, for the general reader will find here a travel guide, as it were, into formerly uncharted land in the arts, the journey being made with an explorer who is not only intrepid but amusing.

In form, *The Art of Making Dances* is in three sections. The first section introduces the reader, through a brief survey of choreography in the twentieth century, to the choreographer himself. In "Choreographers Are Special People" and "What to Dance About," sources of subject matter are explored. The following section, "The Theme," offers profound orientation to the dancer and dance viewer alike, with freshness and wit.

The second section concerns itself with the craft of composing dances. Each chapter closes with an assignment for the student-reader. Here Miss Humphrey has drawn upon her long experience in developing young artists.

The final section, "A Summing Up," provides a check-list for the composer (equally valuable for the member of the audience who wishes to develop his critical judgment) and a conclusion that returns the reader to the state of the art of the dance in the twentieth century.

The style of writing is informal and deceptively simple. Every point, every section is like a growing shoot springing from a tremendous root system. It is a book to be pondered over, to read and re-read.

There is no dryness here; there is always direct relationship to action—the studio, performance, the drama of human life and personality. Miss Humphrey says, "These ideas are not intended to be a formula; they do not pretend to be a magic brew for success—I have been putting them into practice for many years and they work for me, and may work for others, provided there is that mysterious added ingredient, talent." Still, young artists will revolt against certain rules set down, certain conclusions reached. Doris Humphrey would be the first to approve such revolt and its outcome if it be well-founded and brought to imaginative and definitive conclusion. Perhaps she has set up a few fences for this very purpose, having been a young pioneer herself and knowing young artists as she does.

Let the young pioneers of today (and they are needed sorely) look at the choreographic record of Doris Humphrey, which fills the last pages of the book, as a challenge and as proof that great things can be accomplished. And think upon the closing paragraph: "Though the focus of this book is on choreography, which I hope will be helpful in that

important part of the art, my own focus is centered on what direction the dance will take next, and what will be its fate in the rest of the twentieth century."

Robert Frost's comment on the art of making poems is most appropriate to *The Art of Making Dances*. He speaks of "the figure a poem makes. It begins in delight and ends in wisdom. The figure is the same as for love."

And this, I believe, is why *The Art of Making Dances* came into being.

MARTHA HILL

THE JOY OF MUSIC. By Leonard Bernstein. 303 pp. New York, Simon & Schuster, Inc., 1959. \$6.50.

Here is a new book which is immediately assured of a large, interested, and varied audience. These readers will range from professional musicians eager to hear a new expression from Leonard Bernstein in book format, to the large group of lay musicians, the public, which he has stimulated to a new interest in musical understanding through his television broadcasts.

For the former group of readers the first section of the book may very well be the most interesting. It consists of imaginary conversations, in the manner of Fux, in which the author is given a chance to express himself, through discussion with his uninitiated friends, about "what music is." Also to be found in this first "self-expression" section are a correspondence between the author and a Broadway Producer defining the attitude of each toward the position of serious musical composition in America today, and an "Interlude" describing a session of dubbing sound onto a film.

Unfortunately, to me, the "conversation" technique has always proved a clumsy and less effective way of expressing one's ideas than the more direct essay style. Also, as Bernstein himself insists to his companions, it is impossible to explain music in words, and his efforts seem less skilful than those of several who have preceded him in this effort. Nevertheless, the inexpressible feelings which he attempts to define here are understandable only to the devoted musician, and are perhaps somewhat out of place in a book designed primarily for his television audience. However, the reader finds in the first part of the book the seeds which were later to bring forth the television programs recorded in the last section.

A small group of photographs, taken from the series done for "Omnibus," precedes the main body of the book, seven "Omnibus" television scripts, as performed—including stage directions, etc. The scripts are interspersed with scores of the numerous musical examples used in the programs, making the discussion itself come alive. Bernstein often finds himself more dependent on the descriptive phrases he decries in the first section than we could wish, i.e., "The chorale-prelude is like a smoothly flowing river whose course is dotted with islands. The river is the main musical material, while the islands are the phrases of the chorale,

isolated one from the other . . ."; or again ". . . and the river is no longer tranquil, but churning and heaving."

I am sure the readers of this magazine will be particularly interested in the opportunity this gives them to examine in more detail the material covered and the method of approach used on the television broadcasts. It is closely akin to our own L&M program in its combination of technique and literature. It will provide ideas and guides to the teacher who is still new at presenting musical details in a more integrated way but who is eager to help his students see music as a whole.

Even after several rereadings I find myself left with the same impression with which I was left after a broadcast: that of a whirlwind trip through a tantalizing series of experiences. For Bernstein, in his eagerness to cover a subject in a given broadcast, has very often touched only on the barest surface of his topic. He has necessarily incorporated numerous technical terms into his exposition—sometimes including a thumbnail definition of them as an aside—but I wonder how the average television viewer-reader can successfully digest all of these.

It is difficult to discuss this book without also discussing the broadcasts. The book itself makes a disjointed impression because of the inclusion of several media and approaches within one cover. This will probably leave many readers dissatisfied with the whole, although isolated sections are particularly well expressed and interesting.

The Joy of Music, coming at a time when there seems to be a renaissance of interest in serious musical expression, will find its most appreciative audience among those who have been particularly moved by the television broadcasts themselves.

CARYL D. FRIEND

THE ART OF JAZZ: Essays on the Nature and Development of Jazz. Edited by Martin T. Williams. 248 pp. New York: Oxford University Press, 1959. \$5.00.

The literary superstructure of jazz has grown in recent years to rather startling proportions with a basic bibliography of some thirty volumes. This bibliography includes biography, historiography, criticism, polemical tracts, reflective essays, musicology and reference books as well as a definitive encyclopedia and a basic treatise on the morphological structure of the music.

To this rather stunning library has now been added *The Art of Jazz*.

Since the early 'Forties, jazz has moved out of the dubious area of functional art (dancing) into the more rarified atmosphere of chamber music. Slowly the new attitude changed the attitude of the audience as people began to substitute thinking for activity; and an apparent need appeared for "think" books and periodicals explaining lines of influence, historical sources, relation to the ethnic Negro culture, etc.

An interesting aspect of this plethora of writing

is pointed up in Mr. Williams' book, namely, that much of even the really good jazz writing has been done by people who are not professional writers. Of the twenty-one authors represented here, probably six would qualify as either full-time or part-time pros. The others range from recording executives and A&R men to the garden variety collector who holds as much affection for his Austin-Healy or his Burrell as he does for his Hot Five recordings.

There are a few European contributors represented: four from England, two from France. Of the European essays, the best by far is a study on boogie-woogie pianist Maceo Merriweather, by Paul Oliver. Several good pieces on Duke Ellington, by Charles Fox and Vic Bellerby, a rather fawning eulogy of the Modern Jazz Quartet by Max Harrison and an example of early ethnic prose by conductor Ernest Ansermet round out the purely literary pieces from abroad. The remaining contribution from France is a petulant article by André Hodier "proving" that Art Tatum was not a jazz genius. I am not sure what a genius is (at least in the non-empirical arts) but if such a phenomenon can exist in jazz, it would seem that Art Tatum would qualify along with Louis Armstrong and Charlie Parker. Hodier pegs his thesis on some very uneven recordings on the Clef label, made by Tatum shortly before his death, to disparage the man who single-handedly created "swing" piano and anticipated nearly all of the rhythmic and harmonic idioms of the modern period. There is no doubt that Hodier's position on Tatum could not withstand a general survey of this giant's career. The one refreshing aspect of Hodier's piece is that it is the only "critical" article in the book (Williams points this out), which does leave one yearning for a little musical invective to lighten some more than occasional turgid prose which sometimes reads like institutional advertising.

The outstanding American contributions include a general survey of ragtime plus Guy Waterman's piece on the latter period of Scott Joplin, a stunning essay by Ross Russell on James P. Johnson and four brilliant pieces by William Russell on Jelly Roll Morton, Clarence Lofton, James Yancey and Meade Lux Lewis. Also of special note is a sensitive panegyric to the late Billie Holiday, by Glenn Coulter. The liner note industry (commentary appearing on LP record jackets) is represented by two first-rate biographical studies by George Avakian: one on Bix Beiderbecke, the other on Bessie Smith.

A very perceptive, but unfortunately short, piece by Paul Bacon on trumpeters Fats Navarro and Howard McGhee and pianist Thelonius Monk, in addition to a set of four pieces on bop by Ross Russell represent the best of the modern essays. It is unfortunate that Mr. Williams did not ferret out some definitive writing on either Charlie Parker or Gerry Mulligan who are by common assent considered prime movers of the modern period. There is a very sound piece of musicology and historiography on guitarist Charlie Christian by Al Avakian and Bob Prince; a rather dull essay on blues figure Sonny Terry; a pointless

excerpt on Dixieland by Orrin Keepnews; an ingratiating nod to King Oliver's Creole Jazz Band by Larry Cushee (no play on words intended) plus two turgid pieces by Mr. Williams himself.

This book is much too short to represent a really definitive anthology of jazz writing. Also, if Mr. Williams had sub-divided his material into characterized styles and attitudes, i.e., ethnic, moldy fig, nostalgic, polemical, etc., the general reader would be in a better position to capture a panoramic view of jazz writing—which is not made succinctly clear in this particular collation. However, I would recommend this highly, if only for the pieces by Ross and William Russell and the Holiday essay by Glenn Coulter.

JOHN MEHEGAN

BEETHOVEN'S BELOVED. By Dana Steichen, with appendix note by Dale S. Kugel. 526 pp. New York, Doubleday & Co., Inc., 1959. \$6.95.

The riddle of Beethoven's "Immortal Beloved"—addressee of an extraordinary love letter found together with the Heiligenstadt Testament among the composer's effects the day after his death—has provided professional scholars and amateurs alike with a 130-year guessing game. The latest entry from the amateur wing is that of Dana Steichen, late wife of the renowned photographer.

The 1300-page typescript of *Beethoven's Beloved* was completed in first-draft form not long before Mrs. Steichen's death in 1957, and was the result of some five years of arduous research, as well as of careful thought to and reconsideration of already published data and conjecture. The volume under review here was edited from Mrs. Steichen's original draft, partly with the help of her illustrious husband.

Beethoven scholars seem to have narrowed the time when the "Immortal Beloved" letter was written down to 1801, 1807 and 1812—the years during which Beethoven was mature enough to have set to paper a letter of this kind dated merely Monday, July 6. Possible recipients have included the Countess Therese von Brunswick, Countess Giuletta Guiccardi, Josephine Brunswick Deym, Amalie Sebald and Therese Malfatti—all of them known to have stirred Beethoven's emotionality to a high pitch for varying periods of time. No one, however, has been able to establish conclusive proof that any one of these personages was in fact the "Immortal Beloved."

Mrs. Steichen has proposed an entirely new candidate—a high-born lady whose part in Beethoven's life was not dissimilar to that of the wealthy Nadejda von Meck in Tchaikovsky's half a century later—Countess Anna Marie von Erdödy.

Beethoven's junior by ten years, separated from her husband, and a semi-invalid by reason of a chronic ailment stemming from the rigors of childbirth, the Countess had long found consolation in music—both in the hearing and the playing. She had apparently become acquainted with Beethoven a few years before the Heiligenstadt crisis brought

on by the composer's knowledge of inevitable and permanent deafness. Over the years they became fast friends—to the point where she became something of a confidante. During the fall of 1808, Beethoven lived in the Countess's Vienna town house, at which time he dedicated to her the two trios of Opus 70. The following spring, a quarrel precipitated his removal to other quarters; but before this, she seems to have helped engineer the arrangement whereby the Archduke Rudolph and the Princes Lobkowitz and Kinsky were to assure Beethoven a regular income, on condition he stay in Vienna. There was apparently a partial reconciliation by early 1811, and full renewal of friendship by 1815, at which time he dedicated to her the Opus 102 cello sonatas. After 1820, the status of the friendship between Beethoven and the Countess seems to have become problematical; for he was becoming increasingly harassed by poor health, unstable financial circumstances and increasing trouble with his nephew, Karl; while she had run afoul of the law, due to suspected complicity in the death of her son and the attempted suicide of a daughter. By the early part of 1824, the Countess had taken up permanent residence in Munich, some say under sentence of permanent banishment from the Austrian Empire.

So much for what seem to be reasonably verifiable facts. Beyond this lies the vast area of conjecture, which includes not only the actual identity of the addressee of Beethoven's celebrated love letter, but also the actual effect on the quantity and character of his creative work of the composer's emotionality toward the opposite sex. Mrs. Steichen sums up her conclusions regarding the actual letter by saying that it was written by Beethoven on July 6, 1807, from a spa (identity as yet unknown); that it was posted via Klosterneuburg (the "K." mentioned in the letter) to Countess Erdödy; and that it was returned to Beethoven after they quarreled in the spring of 1809.

This reviewer will leave it to the Beethoven specialists to assess the validity of Mrs. Steichen's theory regarding the identity of the "Immortal Beloved." On the basis of the sources called upon by the author—in particular the emphatic use (on p. 72) of the catalog description of the portrait miniature of the Countess Erdödy shown at the 1927 Vienna exhibition of Beethoven memorabilia—this reader is inclined to view with skepticism any such direct identification with Beethoven's "Immortal Beloved" letter. He is inclined to side with those Beethoven scholars who have chosen to leave off further speculation about the identity of the "Immortal Beloved" until such time as more solid evidence comes to light.

The importance, on the other hand, of Mrs. Steichen's contribution to the Beethoven biographical literature stems from her retelling of the composer's life story with particular focus upon a woman who was undoubtedly one of Beethoven's most valued and helpful friends among the Viennese nobility, and possibly the most truly intelligent and understanding

among his friends from the opposite sex. Insofar as the Countess Erdödy has remained something of a shadowy personage throughout much of the Beethoven biographical literature, Mrs. Steichen's book offers some fascinating and thought-provoking insights. For example, if we accept her line of argument, Beethoven's tremendous creative surge and growth after 1802 was considerably more than just a catharsis from the psychological crisis of Heiligenstadt.

Since Mrs. Steichen's book was edited from a first draft, it is difficult to comment on certain of its literary aspects. The chronological organization makes, of course, excellent sense; and the wealth of direct quotation from letters and conversation books is most welcome. However, objection can be taken to the numerous gratuitous pot shots taken throughout the main body of the book at various other writers and scholars in the Beethoven vineyard, ranging from redoubtable Thayer to various record album program annotators. Expression of personal opinion in this vein can certainly be accepted as author's prerogative, but it would have been more appropriate here in footnotes rather than as combative interruptions of the main story line. The appendix note by Dale S. Kugel concerning the musical sources for Mrs. Steichen's theorizing leaves us little more convinced than some of the more far-fetched "germ-motive" elaborations of Robert Haven Schauffler. With Schumann and Brahms, or even Bach, one is on more solid ground with such "source motive" theorizing; for one has either the composers' own word to back it up, or at least a well established body of musical symbolism.

As an interesting footnote to the body of Beethoven biography, Mrs. Steichen's volume has its value; one just must not take with any deadly seriousness her theorizing as to the specific identity of the "Immortal Beloved". Indeed, this writer fails to see why, for purposes of a study of the relations between Beethoven and the Countess Erdödy, it was necessary to bring up the matter of the "Immortal Beloved" letter at all. The reader is best advised to come to this book well armed with one of the good standard Beethoven biographies—if not the monumental three volumes of Thayer, then at least the Modern Library biography by John N. Burk.

DAVID HALL

HENRY PURCELL, 1659-1695. ESSAYS ON HIS MUSIC. Edited by Imogen Holst. 136 pp. London: Oxford University Press, 1959. \$4.25.

The aims of this volume are small, as are its achievements, but it makes pleasant and, for the most part, instructive reading. The essays, assembled for the Purcell tercentenary, range from the musicological to the informal and personal in style and content. Miss Holst states that the collection "was planned as a result of trying to solve some of the practical problems of editing Purcell's works for performance." Robert Donington's essay, "Performing Purcell's Mu-

sic Today," makes the greatest contribution to the subject. A valuable Appendix, by Nigel Fortune and Franklin B. Zimmerman, gives what is probably the most up-to-date and well-documented account of Purcell's autographs and reliable non-autograph sources. Eric Walter White's contribution, "New Light on Dido and Aeneas," is also valuable. For the rest, there is little of immediate relevance to the volume's stated aims. It is to be hoped, for example, that musicians will not follow Benjamin Britten's suggestions "On Realizing the Continuo in Purcell's Songs." Although these may work for Britten, and may please certain singers, they are highly subjective and constitute interpretation rather than realization. The essays by Peter Pears and Michael Tippett have a charm which is rather perfunctory. They are the sort of thing written and collected in volumes to celebrate the retirement of elderly professors. On the other hand, it is pleasant to read Miss Holst's own essay devoted to rehabilitating Purcell's maligned librettist, Nahum Tate.

On the whole, the volume is not a major necessity for the musician or student, but it adds a mite to our knowledge and reminds us, perhaps its most important service, that there is much of Purcell worth hearing again, or for the first time; and that what is worth hearing is Purcell's music as nearly in the original form as intelligent restoration can make it.

RICHARD F. GOLDMAN

GIANNINI, cont.

venture. President Schuman has said to you that I'd like to go into outer space. It is true that I enrolled in a club years ago. Our desire is that, when there is the first round trip into space, we're going to go—with a reasonable assurance of coming back.

As you can see, we are all very conscious of space, of travelling through space, of discoveries in space and exploration. Now you don't have to wait, as I'm waiting for that. Because in a symbolical way there is a voyage for you students, a wonderful voyage you can take. And before you, you have a universe, a universe of mind and space. The world of music is one of the planets in this universe. The other planets, to name but a few, include the worlds of literature, poetry, philosophy—they are all waiting for you to explore them, to discover them. And if you take the trouble and have this desire, your voyage of exploration and discovery can begin right now, if it hasn't begun before. Not only can it begin in your classroom as you study the masterpieces of the world of music, but it can continue and grow right in this building on the third floor: that is, the library and the record room.

You can continue this voyage of discovery and exploration all your life, wherever there is a good library of music—to talk only of the world of music. And if the events of your life bring you to other countries, you have also there a wealth of old libraries that will give you generously of their treasure.

continued on pg. following

And I will add here that we all have a specialty—piano, composition, violin—but that is only a small part of the world of music, important to each one of us that are in that specialty. But look further. There is an immense wealth: symphonies, opera, concerti, choral works, chamber works. And each one of these things are there for you. Because the world of music is a wonderful world, a beautiful world, a generous world, and a mysterious world: wonderful because you will see in these masterpieces what subtle, marvelous application of the human intelligence the masters showed; beautiful because the beauties you will find are endless; generous because these masterpieces will give you everything that they have; and mysterious because you will wonder in these masterpieces.

Now to continue my parallel, you know that as man is preparing to go into outer space, he must first learn about outer space. He must also learn the skills that will enable him to fashion the vehicles which will make this voyage possible. You must do this also. You must also gather the knowledge, learn the skills that will enable you to understand these masterpieces. And for this purpose you are here. As the voyage in the beauties of music continues all your life, so will the study that you are either beginning or continuing here in school continue. You are here to gather this knowledge, to learn the skills that will give you deeper understanding of the beauties in the masterpieces of music. As Plato has said, it is the privilege of beauty to give the mind ready access to the world of ideas; and that the contemplation of beauty enables the soul to grow wings.

In this respect, I say to you that we are here and are happy, we are even anxious, to help you. And we are ready to pass on to you whatever our teachers gave to us, and whatever our experience has given to us. And one of the wonders is that when one gives of the mind and the spirit, the giver is not deprived of what he gives as happens with material things. Instead, he receives as he gives, and sometimes receives a hundred-fold. And as we received from our teachers from the very beginning of our art, the continuity and eternal life of our art continues, because we will give to you and you in turn will give to others. And in giving, you give all you can, keeping nothing for yourself, and you will have more than you had before you gave. It is in this spirit that I want to wish to every one of you that the coming year be a year of very hard serious work, a year of wonderful musical experiences, and a year of great accomplishment. * * *

We want your

IDEAS, COMMENTS, NEWS

Write a Letter to the Editor

MANN, Cont.

sometimes, simply, "Hey, man." Being a little bit unsure of teacher-pupil relationships, I accepted this state, and I think I enjoyed the feeling of chumminess it created and the lack of formal barrier. Many years later I suddenly woke up and realized that most of the students were saying, "Mr. Mann," or, "Sir," and giving me the politeness that is usually reserved for teachers. At that moment I knew that the barrier was too wide to be gapped, and I've now crossed this divide—which I'm not sure I like.

Actually, twenty-one years ago, a young man arrived in New York to study as you have now—to study at the Juilliard School. There had been a violent hurricane at that time in this area, and the overturned trees and the debris seemed curiously fitting to the upheaval that was going on inside himself. He was on his own for the first time, without any parental supervision. That was very exciting. The anxieties over auditions to come, over future financial problems to solve, were more than silenced by hopes and fantasies of future musical success.

Was it more difficult for this student twenty-one years ago than it is for you today? Well, for one thing, this young man lived in a cubby-hole room for the sum of \$4.00 a week. Some very well-off students luxuriated in a spacious hall for the astronomical sum of \$6.00 a week. I understand that today some students, three of them perhaps, can rent an apartment for \$180.00 a month and feel very happy that they have this apartment. Subways were all of five cents a ride and so was the ferry-boat crossing the Hudson at 125th Street. We used this ferry-boat to take walks up the Jersey side of the river and it was a wonderful escape from the problems of the School that certainly doesn't exist today. In 1938, there is no doubt that the full scholarship that was offered to the students at that time was an enormous economical help and also a great psychological lift.

There was much work demanded in those times, but there was certainly not the heavy academic load of the degree course of today. There were not anywhere near as many foreign students as there are now. But at the same time, there were very few opportunities for American graduate students to study abroad in Europe as there are today. I sense in you students today a much more utilitarian attitude than there was then. I believe there are many fewer dreams of big concert careers. There is greater interest in chamber music opportunities, and in the expanding university music departments and the enormous growth of community musical activities in the United States today. I even like to suspect that the student escapades that we indulged in were a lot more wild and yours are more stable. However that may be just my own prejudice.

But the more I think of it, these differences seem less and less. After all, even the \$5.00 rent paid in those days was just as hard to raise as the \$15.00 possibly is today. The present building construction at a furious pace in Manhattan hasn't changed the

scene around International House Park. Despite the merging of the Institute and the Graduate School, the various refurbishings and changing of office locations, even the inside view of the School remains essentially the same.

The picture of Mr. Loeb benignly observes the same student scene he has always looked upon. Even the names of the students, though they change, are mere surface. All of you and all of us are the same types that we have always been. There are amongst you the aggressive extroverts, the shy introverts, the one or two big talents the managers are already interested in, the many of us who are serious, some of us who are flippant. There are those who are hostile, there are those who are friendly, there are just the babies, and there are those who are struggling to grow up, the rebels and the conformists. All of them are still here, and I think Joseph Byrne, Irma Rhodes or Felix Goettlicher will testify to this. Despite the sweeping changes on the surface of the music curriculum, with the Literature & Materials program, the essential effort, as Mr. Giannini has so well pointed out, is still the same. Each individual has to know himself better, to become more deeply involved in the music and to develop better control over his performing instrument. These things are always the same—they were, and they will be in the year 2000.

This particular young man of twenty-one years ago, though very lazy in his practice habits, was fortunate to have had good training previous to his arrival in New York. So he made a fairly good impression at his auditions at the Institute. He immediately embarked on a whole year's binge of personal irresponsibility. He never slept regularly, he certainly didn't eat regularly; he wasted enormous energies and time on neurotic love-situations; he thought without penetration and he relied mostly on opinionated intuition. And worse, he didn't do any one of these things enough. A completely disorganized individual on one big rebellion against parents who weren't even in the same city.

I am afraid that this streak, or at least part of it, the same futile shadowboxing, still exists today. He was very fortunate in that his major teacher, who was Mr. Dethier, was a profoundly human being, a man who could impart love and wisdom as well as musical knowledge to his students. Two things to the young man's credit were that his love for chamber music never died out—it grew and grew—and that he would play chamber music at the drop of a hat (usually at about 2:00 a.m. in the morning after such escapades as roller skating around the rim of Manhattan during the day.)

At the end of his first year he played a most miserable examination. I heard one teacher remark that he had never heard such deterioration over a single year. Not wishing to face home, he spent the following summer playing viola in student groups at a New England music festival. But he didn't change his living habits. He still talked too much and he didn't do enough. The result was a very

badly prepared Graduate School exam which he got through on nerves and talent. His teacher remarked the day after, that God was kind to fools and drunkards, and let this young man draw his own conclusions. By the end of that week, this foolish young man of nineteen was the unproud owner of a violent stomach ulcer. Here was the point of no return: either face slow but certain deterioration or pick oneself up and begin the struggle to grow up.

Still somewhat acquainted with this gentleman, I know that the struggle is not over, and most likely will never be over. This struggle that I keep referring to is important to all of us, faculty as well as students. We should never be ashamed of it or afraid of it; it is only when we refuse to recognize it that we are in danger. I am still enough of a student and a rebel to sympathize with the early stages of this battle. I am also aware that no amount of talking and preaching can help any individual to find himself. Yet I would like to make a plea. If you can, fight to keep your minds open to new ideas, your bodies open to new experiences, and your hearts open to deeper emotions, whether these be painful or pleasurable. The greatest disease that can afflict any creative artist is that of a closed, arrogant and opinionated mind; a hard, and insensitive body; a mass of static, anxious and shallow emotions. Everywhere I look I see this plague settling down over us like a poisonous smog. I see it in you students; I see it in my colleagues and in myself; and I know that it spells death to any individual's ability to love, to become rational and to be real. You can see that a person like Mr. Giannini doesn't have to worry about any of these things.

It is difficult to keep one's balance and yet be in motion, that is, to hold opinions and yet find interest in new and contrasting or opposing points of view. It is difficult not to be afraid of extremes, not to play it safe. It is difficult to penetrate beyond the average understanding of the materials we are dealing with—as Mr. Schuman said, "to brush the cobwebs out of our mind." It is difficult to accept mistakes in others, even teachers, as well as oneself, to see wisdom and spontaneity and imagination. And it is most difficult not to rationalize ourselves out of the situation of reality, not to find a scapegoat when a situation is painful, to rely on one's own effort when all is not presented in a neat, pre-digested package. It is difficult not to join these little protective cliques, full of contempt and smugness, which I see around the School. It is difficult to find the proper time for good work what with the kinds of schedules we have, to eliminate the hysteria, the fantasies, the dullish thought during our work processes, to remain alert whether alone or with other people.

Waste can be spotted in the lazy, stupid areas of our minds and personalities, but this is difficult for those who may work compulsively, who work without attending to emotional growth, or searching for insight and knowledge. It is hard, very hard, to see the postures and attitudes we all present to others. If we could but gain some perspective, we might

break through the blocks that prevent real and exciting progress; and believe me, the more I observe the student scene the more important I think this is. We must study music, we must love it, we must feel these things. But so much of the time what prevents us from accomplishment is not the desire, for that is in all of us, but these blocks that are in all of us which we either fail to recognize or are unable to cope with.

It is difficult to learn that music isn't loved by all music students, and it is most difficult for those who discover this fact to face it. It is hard even for those who love music to see the large view rather than the narrow trail that they are treading at a particular moment. It is hard, for instance, for a person who is developing technique to be equally concerned with the language of music, and yet I see this happening all the time. And vice versa, a young student who is not too well equipped technically sometimes rationalizes that it is only the music that counts, and doesn't give mastery of his instrument real due. After all, personality, intuition, intellect and technique are the most vital elements in our own performing art. Please don't underrate or overate any one of them. Concern yourselves with the total effort. The most moving performances I know draw their power and their inspiration from these elements,

and in the greatest interpretations you cannot separate them, for they have fused into one unique experience.

The experience of being in a quartet for some thirteen years has been an enormous one, and one of the most wonderful things in my life, and I thank Mr. Schuman for providing this opportunity. But it has also been a most painful experience. Even when we say superficially, "Oh, four people can't join the same Quartet unless they're all in one world," you soon discover that there is no such thing as one world. There are four separate worlds, even among the closest of friends. And there is something about the intensity of musical feeling that brings out the worst in every one of them. I think the hardest thing we've had to learn is to hold tremendously strong feelings about our music and our desires in musical life, and yet be able to step down when such desires clash, and to recognize and adopt the opposing ideas. It is most difficult. I don't think we've learned it yet, but I do think I see small signs of progress.

And now that I have, after all, become the ineffectual preacher—I could not help becoming so—I'd like to wish you a most happy and successful year of music making.

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GARVEY, Cont.

on the plus side of the accompanist's ledger. Again signs of caution must be raised. There are a few artists who engage their accompanists on a yearly basis, assuring them a yearly salary of, perhaps, \$10,000 for a ten-month period, during which the pianist is accountable only to the artist who has engaged him. Commercial fees, such as those for recording are, I believe, added to the salary. I know of only three or four artists who do this, since most singers spend the largest part of the season in opera houses, and most violinists find it financially more feasible to use different accompanists in different countries or in the various sections of the United States to which their tours take them. (The travel expenses of the accompanist are traditionally paid by the soloist; hotel and food bills are the accompanist's only tour expenses.)

The successful free-lance accompanist will usually manage to dovetail tours with two or three artists in a season, and intersperse these tours with recitals in New York City and vicinity, supplemented by coaching and/or studio accompanying. This is perhaps more challenging and more time-consuming work (because of the larger repertoire and longer hours of rehearsing with different artists), but, curiously, does not bring with it a yearly earning commensurate with that mentioned above. Although I have no statistics at my command, the impression I have is that the accompanist's earnings vary according to his skill and reputation, ranging from, perhaps, \$4,000 to \$6,500 (the majority undoubtedly fall into this category) up to the \$10,000 or slightly higher range (a very small minority). Balancing this estimate are the advantages of travel on an expense account and a considerable number of tax-deductible expenses. Nevertheless, the end result hardly adds up to an elegant living standard. Even if it did, most of the hard-working musicians I know would have no time to indulge that standard anyway!

Since it seems obvious that neither wealth nor fame are to be the lot of the accompanist, the matter of choice becomes very simple for the person who considers accompanying as a career. It is true, of course, that an adequate—even comfortable—and dependable living can be earned. But an accompanying career should not be chosen merely out of a desire for a job. Rather, one is drawn to this career by a basic and compelling love for music. For the lasting gratifications come from a joy in ensemble playing, from the desire to work in a medium where imagination and creativity are always present, where change and the possibilities of growth are not only possible but inevitable. In spite of the many moments of fatigue, despair and dissatisfaction in one's work, there seems always to follow the new challenge and the imaginative stimulation of the works of the great composers and of the interchange of creative thought and action in performance. The resultant ever-deepening understanding and personal maturity are one's greatest rewards—something that can never be taken but only given away. ***

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