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THE juilliard review

Spring 1960

IMPACT



THE Juilliard review

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ON THE COVER: Frederic Cohen, director of Juilliard's Opera Theater, with designer Hermann Markard, technical director Thomas DeGaetani and conductor Frederic Waldman, examining the set of "Háry János." For more photos of the School's production of Kodály's opera, see pages 26 and 27.

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Alumni Chapter Springtime Concerts

LOS ANGELES



Daniel Pollack, 1957 graduate in piano, who returned to his native Los Angeles to present a benefit recital for the Los Angeles Chapter Scholarship Fund on June 11 at the home of Mr. and Mrs. Willard Coe.



LOS ANGELES EXAMINER

Richard and Adeline Leshin who presented the second anniversary concert of the Los Angeles Chapter on May 14, for the benefit of the Chapter's Scholarship Fund.

BOSTON



Mary Fraley Johnson and John Buttrick, two of the performers on the first concert sponsored by the Boston Chapter, held May 14 at the home of Mr. and Mrs. Raymond Myrer, for the benefit of the Chapter's Scholarship Fund.

Members of the Concert Committee of the Boston Chapter. l. to r.; back row: John Buttrick, performer and former holder of an Alumni Association Scholarship; Mary Bray Dolan, recording secretary; Virginia Paton Bacon, treasurer; Minuetta Kessler, president; Robert Koff, corresponding secretary; Osbourne McConathy, committee member. Front row: Mary Fraley Johnson, performer; violinist Giora Bernstein, performer; Hope Clarke, committee member; Elva Sherman, chairman of concert committee.



PHOTOS BY RONNIE KESSLER

Thomas DeGaetani, director of Juilliard's Stage Department, has recently been named Director of the ANTA-sponsored U. S. Center, International Association of Theatre Technicians. His article carries special interest at this time when Juilliard is planning its new theatre facilities at Lincoln Center.

Theatre Architecture

or: **How Does It Look from Where You're Sitting?**

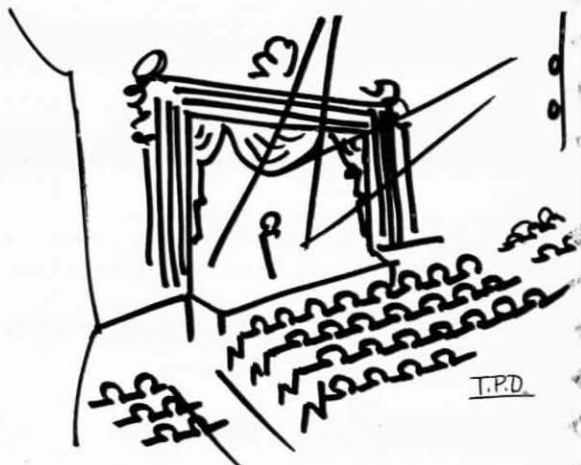
by Thomas DeGaetani

It is hardly possible to read a newspaper or periodical these days without realizing that there is an amazing amount of theatre planning and building going on in the United States. Hundreds of American university and community cultural centers in particular are currently faced with the economic and artistic problems of either renovating existing theatre facilities which have proven inadequate, or planning, designing and building new structures better suited to meet the demands which increased and varied performance activity have brought with them. On the academic, community and civic levels, professional and non-professional, the United States has 2,800 drama groups, 750 opera companies and workshops, 750 dance groups, 1,100 symphony orchestras, and chamber music and choral societies which defy enumeration. Unlike the metropolitan civic centers, it is a rare university or community center which can afford to build separate facilities for the different performing arts. The realities of economy dictate the need for (but not necessarily the desirability of) a single auditorium to house the presentation of all or some combination of these arts: the multi-purpose theatre.

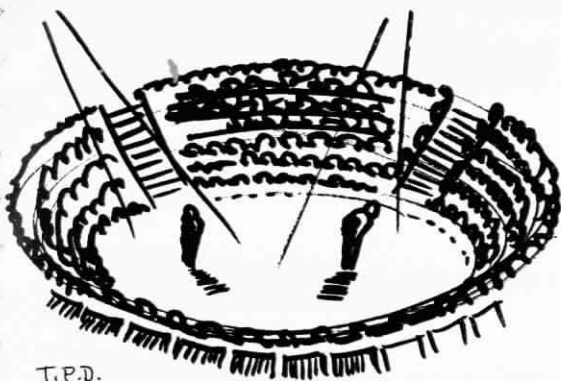
To further compound the problem, the drama in America has, during the last three decades, been revolting against the conventions of the proscenium or picture-frame stage. The academic theatre, followed by off-Broadway theatre, has sought theatre shapes which allow the director more presentational freedom and, even more basic, involve the audience more directly in the dramatic event. "Togetherness" has come to the theatre. Many prospective theatre builders, confronted with three possible theatre shapes (proscenium, arena, apron), rather than playing, "Tom, Dick or Harry, which one shall I marry?" are more frequently choosing architectural polygamy. They decide not only for multi-purpose but multi-form as well.

The challenge thereby presented to the architect is at once stimulating and frustrating as he ponders an obvious truth: the function of theatre architecture is to serve the performance. The visual, acoustical, and physical factors to be considered, evaluated and properly applied in the successful design of a single-purpose theatre are formidable. In the design of a single auditorium to house two, three, or more art forms, a direct square law starts multiplying the factors astronomically, while the chances for success seem to be reduced inversely as the auditorium's expected functions increase.

The irreducible factors in the design of any theatre are the performing area (stage) and the seating area (auditorium). There are several ways in which these two areas can be physically and spatially related. However, once this connection (or separation) has been architecturally fixed, so too are the functions to which the theatre can be successfully ap-



illustrated by the author



plied. For on this one fundamental relationship of stage to auditorium are all other factors architecturally predicated. Sight-lines and seating plans will be based on it; acoustics will, in large measure, be dictated by it; staging techniques will be circumscribed by it.

THE "MODERN" BROADWAY THEATRE

Nowhere is the limitation of presentational technique by fixed architecture better exemplified than it is on Broadway. The legitimate theatre throughout America, its playwriting, acting technique, presentational style and scenic concepts, is predicated on the physical and stylistic limitations of thirty-two New York playhouses—which are probably the worst examples of theatre architecture to be found anywhere in the world. The youngest of them thirty-three years old, their design reflects the esthetic proposition of their era: the theatre is the ultimate mirror of life, a literal reflection of events in realistic detail. The ormolu clock ticks on the wall, and an authentic Schrafft's restaurant is re-assembled on stage for the assignation scene. An evening in the theatre presented the audience with a series of *tableaux vivants*, all neatly framed and enclosed by the proscenium arch.

But these Broadway playhouses, even at the time of their construction (1903-1927), were inadequate

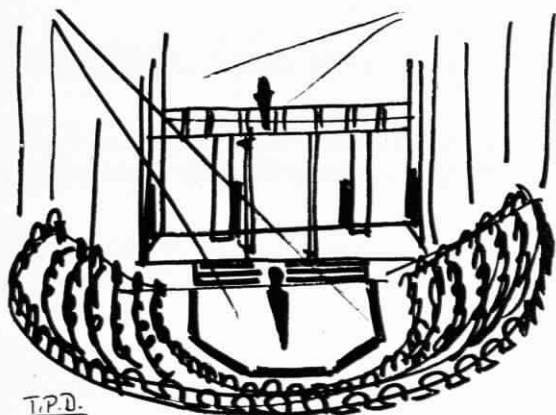
for the purposes for which they were built. Artistic hopes were comprised by a practical reality: money. These theatres were built not by high-minded citizens seeking to bring cultural enlightenment to their fellows, but by real-estate operators, seeking to make a profit on their investment.

The high cost of New York real estate discouraged purchase of generous sites, so the two irreducible, stage and auditorium, were shoe-horned into the square footage of three city lots, sometimes four. (A city lot is 25' x 100'.) The stage was reduced to the smallest possible dimension and fitted out with the absolute minimum of equipment. The auditorium was crammed with as many revenue-producing seats as the limits of physical endurance and the fire laws would permit, and whatever room was left over was then given to dressing rooms, box-office and some semblance of a lobby. With this approach it was inevitable that at least one Broadway playhouse was found, upon completion, to con-



tain no dressing rooms at all. But they *all* had the proscenium arch, the invisible fourth wall through which the audience, like so many *voyeurs*, could look into the "real" world the director and designer had placed before them. However, since the last legitimate playhouse was built in 1927, the "talkies" and television have shown that, when it comes to photographic realism or naturalism, the theatre runs a poor third.

Since the 1930's, several playwrights and directors have read the handwriting on the proscenium wall and realized that the theatre's hopes lay not in fake realism but in the re-emphasis of the very thing that makes theatre unique: the here and now of the dramatic event, the interaction of performer and spectator. Thornton Wilder's *Our Town*, in 1938, was performed without scenery, and dialogue was spoken directly to the audience by a stage manager-character-narrator. Several of Tennessee Williams' works have employed either this rapport-achieving narrator or extensions of the stage which attempted to get the action closer to the spectator, or both. But these efforts to break the psychological barrier im-

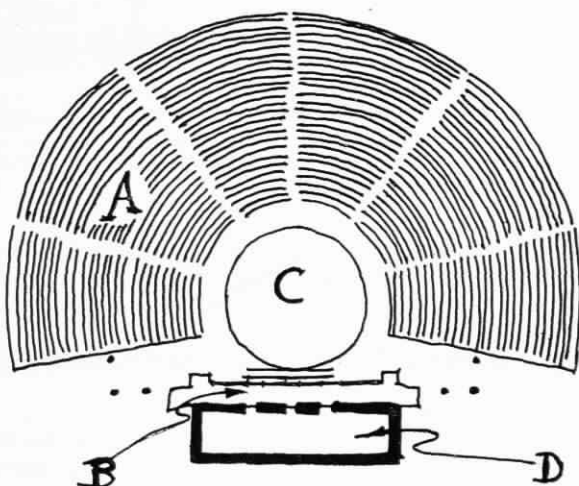


posed by the picture frame have been frustrated by visual and physical factors permanently built into these theatres with and by the proscenium. Broadway productions and their directors have been "framed."

Although new theatres are not being built for Broadway, they are being built for its country cousins, the community and academic groups. And the new theatre forms are invariably based on historical examples which are being revived to bring the live performer and his audience closer together. The theatre of tomorrow actually reflects, in many of its features, the theatre of yesterday.

THE GREEK THEATRE

The earliest formal theatres which have come down to us are those of Greece. The simplest consisted of a flat circle, called the *orkestra* (playing space) located at the base of a hill which formed a natural amphitheatre and whose sides constituted the semicircular *auditorium* (hearing place). A *skena* (hut), for the use of the performers, was located at the rear of the circle. Later, the theatres became architecturally permanent: stone seating banks ringed the now-marbled *orkestra*, and the *skena* was replaced by a two-story building whose simple facade contained three doors which gave access to the area between the *skena* and *orkestra*. This area, the *proskena* (in front of the *skena*), is our first identifiable raised stage. Action flowed freely between the *orkestra* and the *proskena* and even reached the roof of the *skena* when a God appeared from Olympus. (It might be said that Zeus played the first balcony scene.)



THE GREEK THEATRE

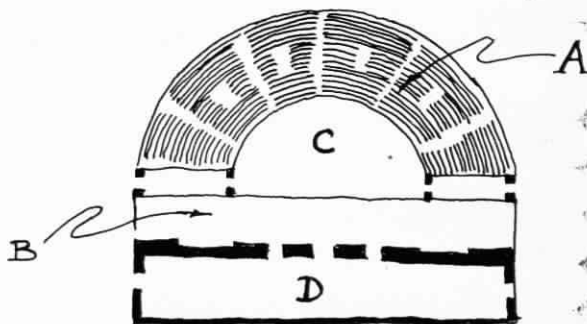
- | | |
|---------------|-------------|
| A) Auditorium | C) Orkestra |
| B) Proskena | D) Skena |

Natural acoustics were excellent, but resonance factors to improve vocal modulation were introduced by inverted *echēia* (vases) tuned to a tetrachord and placed under the seats. Scenery and

stage machinery played a very minor role in the Greek theatre and in no way shaped its architecture. The intellectual freedom and democratic ideals manifest in Greek plays is reflected no less in the design of the theatres, which allowed the entire audience to see, hear and participate in the dramatic event taking place in their midst.

ROMAN THEATRE

Theatre-on-the-Tiber was a Roman variation on the Hellenistic theme, provided at government expense as an opiate for the population. Under the Romans, drama was transformed from a means of intellectual stimulation to an entertainment. Their playwrights have left us no body of drama worthy of the name. Their theatre architects have left us colossal monuments to sight and spectacle. A glance at the plan of a Roman theatre shows the *orkestra* flattened into a semicircle, the *skena* pushed forward and physically connected to the auditorium. What is not shown is that the *orkestra* is now given over to the seating of high officials and the actor has been banished to the *proskena*, that narrow elevated stage.



THE ROMAN THEATRE

- | | |
|---------------|-------------|
| A) Auditorium | C) Orkestra |
| B) Proskena | D) Skena |

The *skena* still has the three classical doors, but the facade has been transformed from a simple acoustical reflector into a niched nightmare housing hundreds of statues screaming to heaven the splendor that was Rome and only faintly echoing either the glory that was Greece or the voice of the actor. Against this background the Roman soloist looked like a crowd scene as he chanted his lifeless Roman verse. It wasn't long before the producers introduced scenery, lots of it, to lure the crowds from the boxing matches. In so doing they brought about the conditions which demanded the front curtain, behind which the scenery was shifted.

In its search for bigger and better bromides and places in which to present them, Rome conceived the stadium, the saucer-like theatre, on whose flat elliptical center was dished up the ultimate in Roman spectacle. It is best described as two connected *auditoria*, open end to open end, surrounding a circular arena accessible through tunnels under the

seating banks. That some were flooded for the staging of sea battles gives some indication of their size. In their dry state they were used for sporting events, chariot races, animal and gladiatorial combats, and throwing Christians to the lions. As a place for human combat, the Roman arena survives today as the boxing or football stadium and the bullfight arena. As a place for entertainment we may know it as the circus. As a repository for the drama we may recognize the theatre-in-the-round.

RENAISSANCE THEATRE

Theatre architecture was re-born when the Dukes of northern Italy commissioned court architects to build theatres in which the newly-discovered Greek and Roman playscripts could be performed for the entertainment of the Duke and his court. Based, as they were, on the descriptions of Greek and Roman theatres found in the writings of the Roman Vitruvius, these court theatres could best be described as *roofed over* models of their classical predecessors. The best extant example is the Teatro Olimpico in Vicenza, designed by Palladio in the late sixteenth century. Examination of its plan reveals the same familiar semi-circle of seats, the platform *proskena*, the *skena* and its three doors which frame a permanent background of perspective streets. But the *orquestra* is now less than semi-circular, and everywhere there is statuary, which, incidentally, served to counter the bugaboo which had moved indoors with the drama—reverberation.

The permanent scenery in Vicenza is an exception to the Renaissance rule. For once again elaborate spectacle came more and more to dominate the performance, until we see the center door of the *skena* developing into a true arch, framing a rear stage which housed the scenery and the complicated stage machinery. Action still took place on the *proskena* platform in front of the arch. But it was action in the palest sense. The real excitement was provided by the ingenious stage machines which

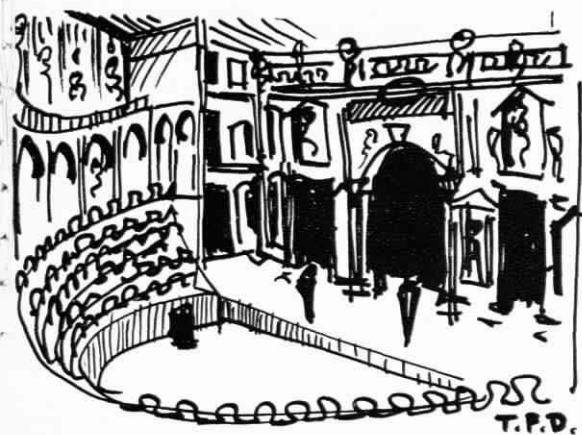
could amaze, delight and even frighten his highness and the royal guests by bringing cloud-borne deities to earth on horsedrawn cloud-chariots, or produce the devil from the very depths of hell.

A court performance was generally an adjunct to some special social event: a wedding, a birth, a visit from a neighboring duke. The host, participating in a Renaissance version of keeping up with the royal Joneses, spared no expense in his efforts to present an unbeatable production. On very special occasions the duke might even admit the public into a performance, by his generosity pointing up the vast gulf existing between royalty and the masses. The commoners were permitted to stand in the rear of the *orquestra* which, depressed below the level of the aristocracy's seating banks, became known as the "pit." The portion of the *orquestra* closest to the stage was by now reserved for the musicians, and sometimes dancers, who provided diversion during the interludes necessitated by scene-shifting. The Renaissance theatre, too, was theatre of spectacle.

It was in the midst of this social and cultural environment that an event took place in 1600, the artistic ramifications of which are still with us, and whose physical requirements dominate the concept of theatre design to this day. A Florentine named Peri, attempting to imitate a Greek pastoral, produced a *dramma per musica*—and opera was here to stay.

THE OPERA HOUSE

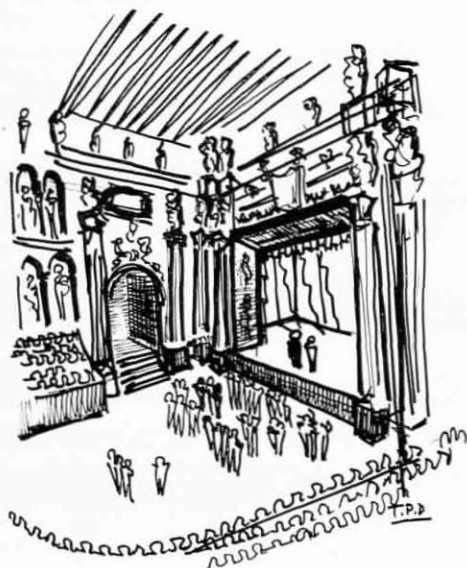
It was impossible to keep this new art from the people, and the seventeenth century saw hundreds of public and royal opera houses springing up all over Europe. It would be safe to say that, then as now, much as the people loved opera, so did the architects commissioned to house it detest it. The problems were legion, for this one art form constitutes the collaboration of virtually all the performing arts. The singer must be visually related to the scenic background, but be positioned so that he can get his lines from the prompter, his tempi from the conductor, and still face the audience. And what of the seating plan? This new art was expensive and would require a large income-producing hall. The upper classes must be clearly separate from the populace who would come in droves. There was nothing for it but to enlarge the *orquestra*. Widen it? No, that would push the side seating banks out so far that patrons would be unable to see into the rear stage with all that exciting scenery. No, make the *orquestra* longer, that was the only way. The musicians could play in the portion of the *orquestra* closest to the *proskena*. The plan was no longer semi-circular, for the lengthened *orquestra* had produced a horse-shoe shape, and the seating banks became stacked tiers of plush boxes. The king or local duke enjoyed the advantages of the box located in the center of the lowest tier, where he could see the entire stage and in turn be seen by a majority of the house. For in the Baroque opera house there were always two observable spectacles—the stage and the audience.



VINCENZA—TEATRO OLYMPICO

THE ORCHESTRA PIT

By comparison with the Baroque audience, the Westchester Ladies Clubs attending a Wednesday benefit matinee are models of decorum, mute as giraffes. The auditorium of the Baroque Opera was bedlam during performance, the commoners exchanging lusty greetings, the aristocracy chatting and visiting in the boxes, occasionally dropping the refuse of their dinners into the thronged "pit" to receive howls of protest and imprecations in return. The musicians sawed away, and onstage the prima donna might, while waiting for her next song, be banging on the floor with a cane to let the conductor know what the tempo *really* was.



PARMA—1608

How they were ever able to tell we'll never really know, but some seventeenth century purists started complaining about the noise coming from the portion of the pit occupied by the musicians. They were playing too loud. Clearly something had to be done, and it was not long before we see the performer moved back into the rear stage and the acting platform replaced by a sunken pit to accommodate the musicians. The separation of performer and audience, started on the day the first tired Roman plunked himself into an *orquestra* seat after a hard morning at the Forum, was completed by the banishment of the performer to the area *behind the proscena arch*.

THE TRADITIONAL OPERA HOUSE

The development of the opera auditorium after this is almost exclusively one of interior decoration devolving into a sumptuousness verging on decay. And, as the auditorium grew more elaborate, so did the scenic effects. In the late seventeenth century, the first of a long line of theatre architects and designers bearing the family name Bibiena, introduced

perspective scenery to the opera. The stage picture as an attempt to fool the eye displaced the stage machine. Sides and overhead of the stage were filled with cut-out wings and borders carefully perspectivating to an architecturally correct painted back-cloth. (It is the stage picture which the ballet, requiring a level, unobstructed area for its movement, still uses today.) The side wings could be slid off and replaced by others, the overhead borders could be raised out of sight and others lowered in, as could the back cloth.

But this kind of scenic manipulation required some cooperation from the architect. The flying of overhead scenery required expansion of the stage volume vertically. The art of perspective scenery required a deeper stage; the wings needed some room at the sides from which they were slid on. The men or machinery needed to manipulate the wings could be housed under the stage if the room were made available. These were genuine enough demands for a theatre gone scenery crazy, and resulted in the expansion of the stage house outward and upward. Soon the total volume occupied by the stage was almost equal to that occupied by the revenue-producing auditorium, in which rows of seats had been installed in the *orquestra*. This form of continental opera house was to remain fairly constant until the late nineteenth century.

ENGLAND AND THE ELIZABETHAN PLAYHOUSE

Fifteenth and sixteenth century companies of English strolling players adapted the galleried country inn-yard to their dramatic purposes. A platform was erected in one corner of the yard, giving a raised performance area surrounded on slightly more than three sides by standees in the courtyard and seated patrons in the galleries lining it above. The gallery directly above the acting platform was reserved for elevated scenes, while the portion of the platform extending under this gallery was curtained and used for interior scenes.

When the first formal Elizabethan playhouse was built in 1576, it was patterned after the improvised inn-yard theatres which had served the players so well. It was open air, of octagonal shape, with an acting platform jutting half way into the yard, reuniting the performer and spectator for the first time since Greece. It is this theatre to which the narrator refers in the opening lines of Shakespeare's *Henry V*, when he asks: "... can this cockpit hold the vast fields of France? Or may we cram within this wooden O the very casques that did affright the air at Agincourt?" For this was theatre without scenery in which the playwright's words and the spectators' imaginations were all—and how much more than all!

The closing of the public playhouses in 1642 put this type of theatre into a premature grave. But it would not stay dead. Theatres patterned on it are to be found in many American and British Universities, and in 1953, it was used as the touchstone



ELIZABETHAN PLAYHOUSE

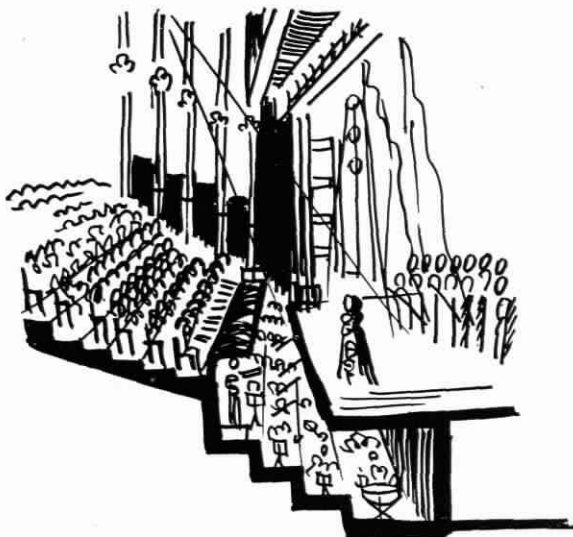
for a Canadian commercial venture, the Stratford, Ontario, Shakespeare Festival Theatre. Here designer Tanya Moiseiwitsch and director Tyrone Guthrie collaborated to produce a stage which incorporates the functionalism of the Elizabethan, an auditorium deriving from the Greek, and access to the performing area borrowed from the Roman arena. The seating is on a steep series of concentric semi-circular arcs enclosing the acting area, which is below the level of the first row of seats. A formal architectural version of the Elizabethan inner- and upper-stage complete the stage picture.

If the Elizabethan theatre had a drawback it was only in the limiting of actors' entrances and exits to and from the rear stage. The Stratford theatre has made the acting area accessible from virtually any point on its perimeter by the introduction of tunnels under the seating banks which open on to the stage. It becomes possible for a performer to make an exit while moving toward the audience, and an entrance moving away. The playwright's words, the architectural stage and the audience's imagination again provide all the scenery.

WAGNER AND BAYREUTH

The Festival Theatre in Bayreuth, built in 1876, is a single-purpose theatre, conceived, designed and built for the performance of Wagner opera, and nothing else. It incorporates features conceived by Wagner and designed by an architect named Semper for a Munich opera house which was never built. The stage and auditorium are visually and acoustically related so that the audience can see and hear Wagner opera to best advantage. The auditorium is wedge-shaped, a series of unbroken stepped concentric arcs rising at a continuous pitch. There are no

tiers of boxes, no balcony. All seating is on this one ramp. A series of simple columns slot the side walls of the auditorium and form the exits. The auditorium seems to continue into the stage, because the double proscenium, instead of being the traditional arch, consists of a pair of the columns flanking the orchestra pit. Every seat has an excellent view of the stage, unobstructed by either prompter's box or pit conductor, for here, in the relationship of auditorium and stage, and the orchestra pit to both, is Bayreuth's most startling innovation. The stage is below the level of the first row of seats, and the orchestra pit between is partially canopied, descending in tiers under the stage and completely invisible to the audience. The conductor and performer are on almost the same level.



BAYREUTH—1876
section sketch

The stage occupies an area slightly larger than that of the auditorium, but has a greater vertical volume for the flying of scenery. Although the depressed stage and canopied orchestra pit have been considered too specialized an application to have been widely adopted, the wedge-shaped auditorium will be found in the majority of playhouses built since then.

THEATRE IN THE NINETEENTH CENTURY

The Industrial Revolution and the subsequent social upheavals of the nineteenth century are amply manifest in the theatre and its architecture. The rise of the lower classes and man's determination to be self-governing politically and artistically produced a wave of public theatre building throughout Europe in the latter half of the nineteenth century. Emile Zola's *Naturalistic Manifesto* gave the people their drama, put their life on the stage, and by asking for realism, posed problems of scenic accommodation which were in turn solved by products of industry's technological advances.

As in America, public playhouses were built as private commercial ventures in the capital and larger cities of most European countries. Germany, still culturally decentralized after the political unification of 1871, built its theatres throughout the length and breadth of the land with public-voted state funds.

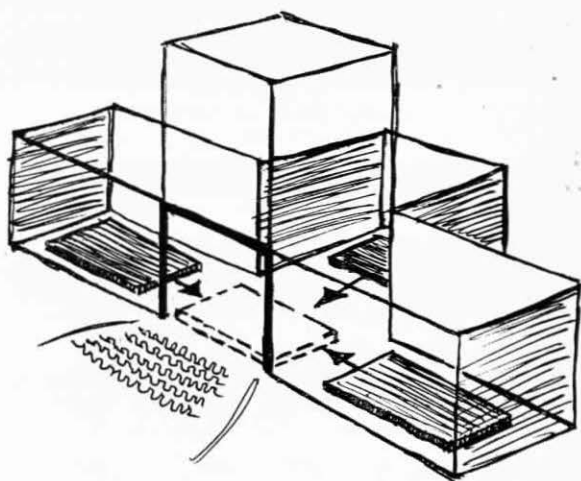
THE GERMAN THEATRE

Because of a series of tragic theatre fires, wide reforms had been written into the continental building codes. Structural steel took the place of wooden beams and allowed for the introduction of stage machines which made those of the seventeenth century look like tinker toys.

The German theatre generally adopted the seating plan à la Wagner plus balcony for the auditorium. The construction of the stage house and its mechanism was dependent upon the artistic and esthetic ideals of the age. The obvious problem introduced by theatrical naturalism was that of the scenery which was large, three-dimensional and heavy. The sheer bulk of this scenery demanded space and mobility within the stage house. A naturalistic drama or an opera with realistic scenery might call for several scene shifts. But breaking the scenery down into small portable parts, taking it away, bringing new pieces on and assembling them would have consumed too much time and labor. How to accomplish the almost instantaneous scene shift was answered by the German architects and technicians by a system we can call "the put and take," in which the curtain is lowered, the stage and all its scenery are taken away and another stage with different scenery is put in its place—and the curtain is raised. Time elapsed? Twenty seconds.

There are two ways of accomplishing this. One is the revolving stage, the scenic lazy susan. It requires an overall stage width and depth considerably larger than the opening between stage and auditorium. The revolve is segmented into two, three or more wedges, like a sliced pie. The arc of each wedge exactly fits the stage opening. Different settings are simply revolved into the opening by means of hydraulic or electro-mechanical drives. This system, however, has not proven completely satisfactory, for all settings must be largely angular in plan, are spatially restricting, and it is almost impossible to achieve exteriors following interiors or the reverse.

So, a system which can only be likened to a huge game of Chinese checkers was evolved, in which the main stage is seen as a rectangle of given size. This rectangle was duplicated on either side of and to the rear of the main stage. Wagons, of stage size, were housed in these side and rear stages. On these wagons the settings were erected and a tall sky-cloth surrounding the main stage on three sides masked them from the view of the audience. When a wagon has to be shifted to or from the main stage, the sky-cloth is either raised into the flies or rolled up in a corner, like a window shade on end, and then lowered or rolled back when the shift is complete. Not a few pre-war German theatres had the main stage on a



large elevator, or combination of elevators, which could individually raise the stage to different, interesting levels, or, as one unit, could raise or lower the main stage to side and rear stages located above and below the main stage level. It was possible to do a performance calling for nine different sets in which no stage hand ever touched the scenery.

MULTI-PURPOSE THEATRES

It is obvious that the auditorium of the modern theatre has been affected by Wagner's Bayreuth Opera House. It is also obvious that the dictates of naturalism have shaped the stage and backstage areas. But, how can a meeting of stage and auditorium be achieved which will produce the utmost versatility *within a fixed seating plan?*

Many German theatres have no fixed proscenium. Instead, a portal, whose opening is variable and which can move to any point within the depth of the stage, is used when a frame is desirable. The fixed apron or permanent orchestra pit are rare in the modern German theatre. This general area is treated as a variable which can be manipulated by elevators to suit various performance needs.

In figure (1) we see the elevators positioned to form a deep orchestra pit for Wagner, or Strauss, or ballet. In figure (2) the elevators are rearranged to form a deep orchestra pit, partially covered, which allows the vocalist or dancer to get closer to the audience. Figure (3) shows the elevators in position for chamber opera, while figure (4) shows the elevators raised to form a modified apron stage.

A few German theatres have mechanically-driven accordion sections which can extend the auditorium walls and ceiling well into the stage area. The resulting opening, smaller in dimension and farther up-stage than the normal stage opening, is then filled by an acoustically suitable surface flown in from the flies. The forestage elevators are arranged in position (figure 4) and the theatre has been converted into a suitable hall for symphonic performances in which listener and player share a single room.

It is generally agreed that a theatre with the above stage and forestage mechanics is the most versatile *within a fixed seating plan*.

MULTI-FORM THEATRE

In America, the move away from the traditional proscenium was initiated in the 'Thirties by the academic and community theatres. The University of Washington's Penthouse Theatre, the Cleveland Playhouse, Margot Jones' Arena Theatre, the Globe Theatre in San Diego, and the Dallas Theatre Center are but a few examples of academic and community non-proscenium theatres. The off-Broadway movement, dating from the early 'Fifties, is just as much a reaction to the limitations of proscenium production as it is to the economic restrictions which make production in Times Square more a financial gamble than an intellectual experiment.

All of the above theatres still represent, albeit non-proscenium, a fixed seating plan and a fixed relationship between stage and auditorium, whether apron or arena stage. It was only natural that steps would be taken to manipulate the stage *and the seating plan* in an effort to reconcile the needs of the traditional drama, opera and dance with those of the apron and arena. Although no single theatre has been built which can house successfully the traditional and modern forms of all the theatre arts, several new theatres may very well be forerunners of the Total Theatre described by Walter Gropius in 1927:

... I submit that the fundamental task of the modern theatre architect is to create an instrument of light and spaciousness so objective and flexible that it belongs to no one form, but unites the ideals of all theatre craft.

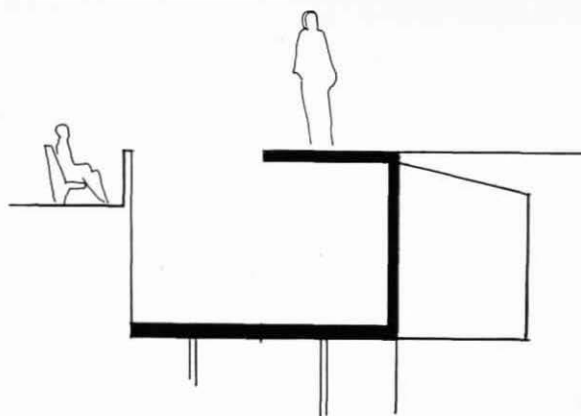


FIGURE 2

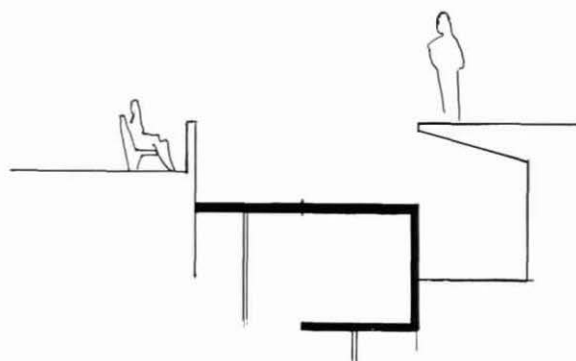


FIGURE 3

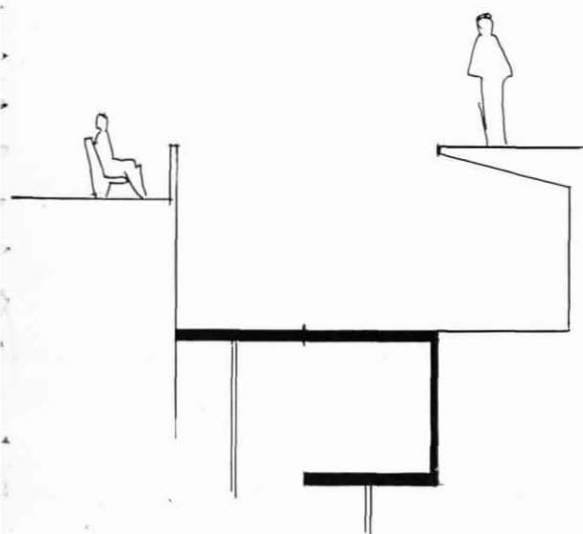


FIGURE 1

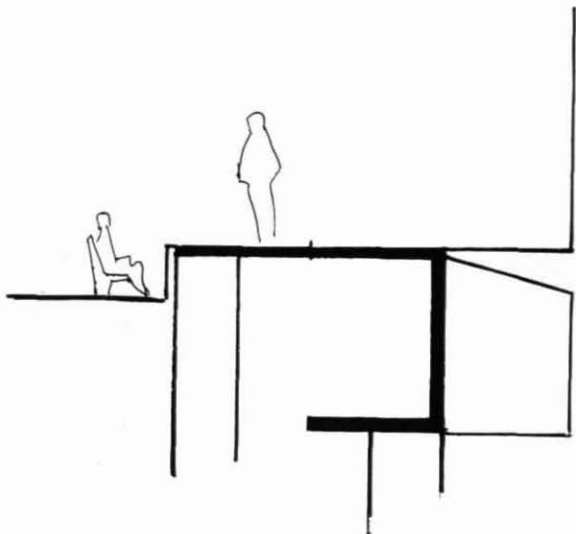
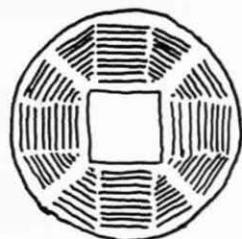


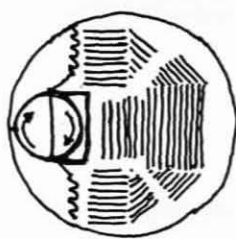
FIGURE 4

concluded on page following

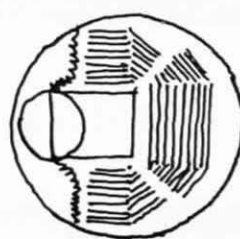
TWO AMERICAN MULTI-FORM THEATRES



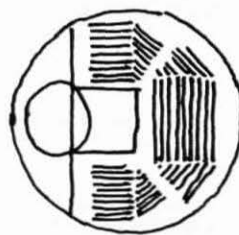
(1)



(2)



(3)



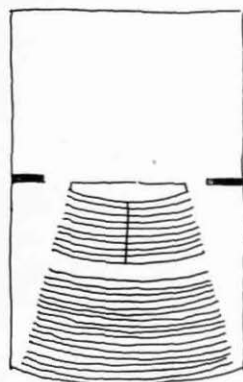
(4)



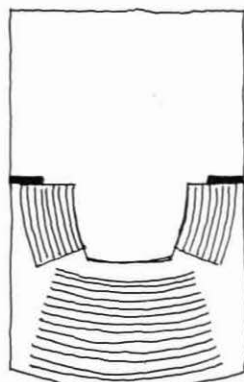
(5)

UNIVERSITY OF MIAMI RING THEATRE (1951)

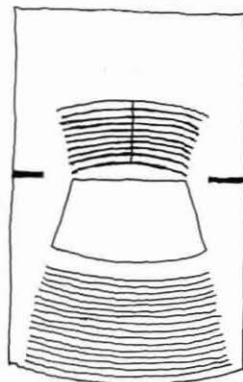
A large circular room with a flat floor, the theatre utilizes portable risers for seating banks and elevated stage. By manual manipulation, the following audience-stage relationships can be achieved: (1) arena theatre; (2) proscenium theatre (note revolving stage); (3) modified apron theatre; (4) Elizabethan "open" stage theatre; (5) lyric theatre for operetta and dance (note small orchestra pit—black rectangle—created by removing a section of floor). (*Architects: Little and Manley*)



(1)



(2)



(3)

LOEB DRAMA CENTER, HARVARD UNIVERSITY (1960)

Permanent seating banks form the auditorium of this theatre. The first seven rows, standing upon a series of elevators, can be raised, lowered and swiveled mechanically to achieve: (1) proscenium theatre with forestage elevator forming either a stage apron or a small orchestra pit; (2) apron theatre; (3) modified arena, in which the first seven seating rows of (1) have been swiveled into stage house. The stage area is framed by an adjustable proscenium opening. (*Hugh Stubbins, architect; George Izenour, theatre engineer*)

Faculty Activities

Works by **Hugh Aitken** were presented on the March 26 program of the Composers' Forum, held at New York's Donnell Library Auditorium. His *Partita*, for violin, and *Clarinet Quartet* received first performances there, and his *Seven Pieces for Piano* were performed on the program by **Walton Multer** (1951).

Mitchell Andrews made his New York solo recital debut on March 4, in Carnegie Recital Hall. Included in his program was the first performance of Arthur Harris' *Sonata for Piano*, written for and dedicated to Mr. Andrews. On July 31, he will appear in solo recital at the Gardner Museum in Boston.

On May 1, **Julius Baker** gave the first performance of **Elie Siegmeister's** (1935) *Concerto*, for flute and orchestra, with the New York Chamber Symphony, in Town Hall. His article, "Flute Playing in the United States," appeared in the December 1 issue of *Woodwind World*. With Jean-Pierre Rampal, he has recorded "Eighteenth Century Flute Duets" on Washington disc WR 419.

Gertrud Bamberger's article, "Teaching the Recorder to Children," appears in the Spring issue of the *American Recorder Quarterly*.

The Portland (Ore.) Junior Symphony, Jacob Avshalomov conductor, gave the première of **William Bergsma's** *Chameleon Variations*, which they had commissioned, on April 23. Galaxy Music has published his *Concerto for Wind Quintet*. His *Music on a Quiet Theme* has been recorded by the Japan Philharmonic Orchestra on Composers Recordings disc CRI 131.

Joseph Bloch has recorded Robert Moevs' *Piano Sonata* on Composers Recordings disc CRI 136.

Jane Carlson is teaching this summer at the Berkley Summer School of Music (Springvale, Maine).

Frederic Cohen, director of Juilliard's Opera Theater, who will be on leave of absence during 1960-61, has been appointed visiting Director of the Opera Workshop at U.C.L.A. for the year. Assisted by **Elsa Kahl**, he will supervise two major productions there. On May 27 and 28, he presented Mozart's *Magic Flute* at the Institute of Music and Dramatic Art of the Province of Quebec, in Montreal. **Elsa Kahl** assisted with the production.

Vernon de Tar was organist for the Bach Festival in Bethlehem, Pa., last May. This summer he is teaching and lecturing at Church Music Conferences at Hope College (Mich.), Syracuse University, Colby College (Waterville, Maine) and in Montreal, N. C.

Irwin and Lillian (1934) **Freundlich** gave the first performance of **Robert Starer's** *Fantasia Concertante*, for piano four-hands, commissioned by and dedicated to them, on March 4, at Carnegie Recital Hall. On April 1, Mr. Freundlich gave a solo recital in Greensboro, N. C., and on April 4 and 5, presented four-hands "Recitals with Commentary" with his wife at Greensboro College and Duke University. Featured on the programs were performances of the Starer work. On April 6, Mr. Freundlich conducted a Master Class at Duke. From June 20-July 1, he is conducting a Piano Workshop at Appalachian State Teachers College in Boone, N. C., before returning to Bennington, Vt., for his eighth summer session of Master Classes, being held July 3-August 14.

James Friskin gave a lecture-recital for the District of Columbia Federation of Music Clubs on March 6. He sailed for England after the close of the school year for his June 30 recital in Wigmore Hall, London.

Vittorio Giannini's *Fourth Symphony*, dedicated to **Jean Morel**, was given its first performance on May 26, by the Juilliard Orchestra conducted by Mr. Morel. His *Praeludium and Allegro*, for band; *Sonata*, for unaccompanied violin; and *Symphony No. 1* have been published by G. Ricordi.

Martha Graham presented a two-week season of dance, from April 26-May 8, at New York's Fifty-fourth Street Theatre. Included in her programs were two new works: *Acrobats of God*, to a score by Carlos Surinach; and *Alceste*, to a score by Vivian Fine.

Marcel Grandjany gave a lecture on "The Development of the Harp Literature from Cabezón to Paul Hindemith's Sonata" for students of Eastman School of Music, preceding his Kilbourne Hall recital on March 8. On March 22, he was soloist in works by Handel and Debussy, with the Sacramento Philharmonic Orchestra. On April 25, he appeared on the "Recital" series of the Canadian Broadcasting Corporation's Montreal TV station. Capitol has recently released his album, "La Harpe: Classique et Moderne," on disc SP 8514.

Charles Jones returns to the faculty of the Aspen Music School this summer. During the Festival there, he will moderate two special programs of American music, one devoted to works of Peter Mennin, the other to Aaron Copland. His *Sonatina for Violin and Piano* and *Epiphany*, for speaker and four instruments, will be included on the Festival's programs.

The **Juilliard String Quartet** is currently on a five-month European tour which takes them to over forty

cities in thirteen countries, including appearances at fourteen festivals. By special request of their European managers, they are including in the programs performances of Elliott Carter's Pulitzer Prize winning Second Quartet, whose première they gave at Juilliard on March 25. Victor has released their recordings of Schubert's Quartets No. 12 ("Quartett-satz") and No. 14 ("Death and the Maiden") on disc LM 2378 and stereo disc LSC 2378.

Mme. **Rosina Lhevinne** is performing a group of works for piano four-hands with her former student, **Brooks Smith** (1935), and the Beethoven *Violin Sonata*, Op. 24 ("Spring") with Eudice Shapiro, at the Aspen Music Festival this summer.

José Limón and his Company have returned to the Connecticut College Summer School of Dance to teach and perform there on the annual American Dance Festival. Following the Festival, they will leave for a twelve-week tour of Latin America, made under the auspices of the State Department—ANTA Cultural Exchange Program, the third such tour the Company has made.

Claude Marks is conducting a Heritage Art Tour in Italy this summer.

Madeleine Marshall continues her program of lectures on English diction, with appearances in Dumont, N. J.; Schenectady, N. Y.; Buffalo, N. Y.; before the National Catholic Music Educators Convention, Detroit; before directors of men's glee clubs at the Intercollegiate Musical Council seminar; and in Houston, Texas, where she has been invited to conduct a week-long workshop from June 20-24. On May 2, she appeared at the Phoenix Theatre in New York as pianist for Angna Enters, mime.

John Mehegan's Jazz Improvisation has been published by Watson-Guptil. He lectured on jazz at the MENC Conference held in Atlantic City, March 20.

George Mester is conducting the ballet orchestra at the Festival of Two Worlds in Spoleto, Italy, this summer.

Margaret Pardee gave a viola recital on April 19, at Odessa (Tex.) College, preceding a four-day violin workshop which she held at the College.

Vincent Persichetti's Sixth Symphony (*Symphony for Band*) has been recorded by Frederick Fennell and the Eastman Symphonic Wind Ensemble on Mercury disc 50221 and stereo disc 90221. Elkan-Vogel has published his *James Joyce Songs*, *Emily Dickinson Songs* and the song cycle for soprano, *Harmonium*, to texts by Wallace Stevens.

Louis Persinger has received a citation "for his valuable and long service to music and the art of violin playing" from the American String Teachers Association. He has been elected a Life Fellow of the International Institute of Arts and Letters.

Bernard Portnoy's article, "The Young Professional Clarinetist," appeared in the December 1 issue of *Woodwind World*.

William Schuman's Violin Concerto, introduced in its final revision by **Joseph Fuchs** and the Juilliard Orchestra conducted by **Jean Morel**, at a Juilliard concert on February 19, is being published by Theo-

dore Presser Company. G. Schirmer, Inc. has issued his *Choruses from "The Mighty Casey."* He is currently finishing his *Seventh Symphony*, commissioned by the Boston Symphony which will give its première next season. His *Symphony for Strings* has received numerous performances by orchestras throughout the country this season, including those of New York, Dallas, Cincinnati and Chicago.

Bella Shumiatcher presented a lecture-demonstration on "Theme and Variation Form in Music" on New York's TV channel 11, illustrated with performances by several of her piano students.

Students of the late **Marcella Sembrich** will be pleased to learn that Rococo Records has issued a recital of her song and aria performances on disc R 23.

Wesley Sontag's Five Tunes for Two Fiddles, with piano accompaniment, has been published by Sam Fox Publishing Co.

Bernard Stambler appeared as Narrator with the Teaneck (N.J.) Symphony Orchestra, in a performance of **Robert Ward's** (1946) *Jonathan and the Gingery Snare*, with libretto by Mr. Stambler. On February 19, he lectured on "Dante, Plato and the Active Life" at St. John's College in Annapolis.

Robert Starer's Ariel, Visions of Isaiah, commissioned by the Interracial Fellowship Chorus, was given its first performance by that group, under the direction of **Harold Aks** (1949), on May 15, in Town Hall. The work has been published by Leeds Music Corp., which has also issued his *Prelude and Rondo Giocoso*. His *Duo*, for violin and viola, has been published by Southern Music, and Galaxy has issued his *Give Thanks unto the Lord*, for chorus SATB. On March 4, the "Composers' One Man Shows" presented a program of his chamber works at Carnegie Recital Hall. He has been commissioned by Nora Kaye and Herbert Ross to write an evening-long ballet based on *The Dybbuk* for their new Company, Ballets of Two Worlds. C.B.S. Television commissioned him to write the score for Anna Sokolow's new dance, *The Story of Esther*, which was shown on March 13.

Frederic Waldman conducted the *Musica Aeterna*, with Jerome Hines, bass, in an all-Bach program at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art on February 11. He has recorded Handel's oratorio, *L'Allegro ed Il Penseroso* for Decca.

Hugo Weisgall's one-act opera, *The Tenor*, has been recorded for Westminster by Herbert Grossmann conducting soloists and members of the Vienna State Opera Orchestra on a 2-record set, OPW 1206.

John Wilson and his Dance Company appeared at the New York YMHA on May 14, in a program which included première performances of his *The Commuter* and *The Bronx Zoo Cantata*, for both of which he composed words, music and choreography. On February 27, he appeared with **Joyce Trisler** (1957) and her Dance Company at the YMHA. His organ score for the play, *Everyman Today*, was presented on March 2, at the Congregational Church in Riverhead, N.Y.

Mack Harrell, distinguished alumnus and member of the School's Voice Faculty for ten years, died on January 29, 1960. Sergius Kagen, his fellow alumnus and faculty colleague, here pays tribute to a long-time friend and artistic associate.

Mack Harrell

by Sergius Kagen



Anyone who knew Mack Harrell remembers his extraordinary artistic integrity. Being much in demand, Mack Harrell performed widely and constantly. Yet, he never seemed to find it necessary to compromise with his artistic conscience, nor did he ever develop any trace of contempt for the public. His recital programs were models of exceptional quality, no matter where he sang—in a small mid-western town or in New York. He never doubted the capacity of any audience to enjoy and appreciate great music well performed, and that is what he always gave to his audience.

He believed in the dignity of his calling and, equally, he believed in the dignity of his public. This faith could not be shaken by any pressures of the managers, the timid music committee chairmen or well-meaning "practical" friends. He simply dismissed all such "practical" advice and his public loved him for it.

He had the same rare integrity when it came to new music. When Mack Harrell sang a new work (and I have never known an established singer who was so eager and willing to perform new music) he did not merely condescend to perform it, as if this fact alone amounted to some sort of accolade to the composer and relieved the performer of most of his responsibility. Mack Harrell felt directly, personally responsible for every song he sang, and spent innumerable hours in preparation. This was the more unusual, since he was a wonderful musician and an exceptionally good sight reader (he was an accomplished violinist before he began to sing) and therefore could give, practically at sight, a most creditable and authoritative-sounding performance of any new work.

I had the good fortune of performing some of my songs with Mack when they were still in manuscript, and thus had the opportunity to see this integrity and devotion in action.

He came to the first rehearsal fully prepared, except that the songs were not yet memorized. There were a few small matters concerning the tempi and

the balance which needed a bit of rehearsing, and after an hour or two I felt that, for all practical purposes, we were ready for a decent performance, provided we had another run-through in a few weeks, right before the concert. I knew that at that time he was extremely busy, and I did not dare even to hope for more rehearsal time. I still remember my incredulity when he took out his appointment book and set up another eight or ten rehearsals at odd times between his other engagements. All in all we spent about twenty-five hours preparing ten or twelve songs.

These rehearsals were a composer's paradise. One saw the emergence of one's own image of the music, meticulously accurate in every detail, yet at the same time being gradually infused with entirely new dimensions: those of Mack the individual and Mack the artist. The shades of inflection, the play of rhythms, the dimly-felt implications of the text gradually became more and more clarified, characterized and projected, until finally each song emerged full of conviction, individuality and life—and yet in a completely accurate reading, even to the last thirty-second note. The delight he took in probing, shaping and projecting the text and the music was so infectious, that no matter how tired I was at the beginning of a rehearsal, I always felt stimulated and refreshed afterwards.

He was a patient and even-tempered man, kindly and considerate, a helpful colleague who never allowed himself the luxury of undisciplined "temperament," no matter how annoying and difficult the situation might have been.

Like every great artist, Mack was an indefatigable worker. He studied all the time, on planes, trains, in hotels, between performances, backstage between rehearsals. His repertoire was enormous and his knowledge of it remarkably thorough and in every way complete.

No one who had the good fortune of hearing him sing, and no one who had the privilege of knowing him, can ever forget his warm sincerity, his high purpose and his love for the art of music.



Left, José Limón during a rehearsal of the modern dance programs. Center and right, two scenes from Mr. Limón's new work, "Barren Sceptre," choreographed for Pauline Koner and himself and given its first performances during this series.

Four Evenings of Dance

Modern Dance
directed by José Limón
April 8 and 11

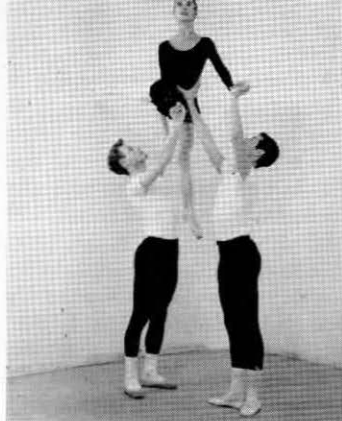


Betty Jones, Harlan McCallum, Chester Wolenski and Ruth Currier in the premiere performances of Miss Currier's "Toccanta."

PHOTOS BY IMPACT

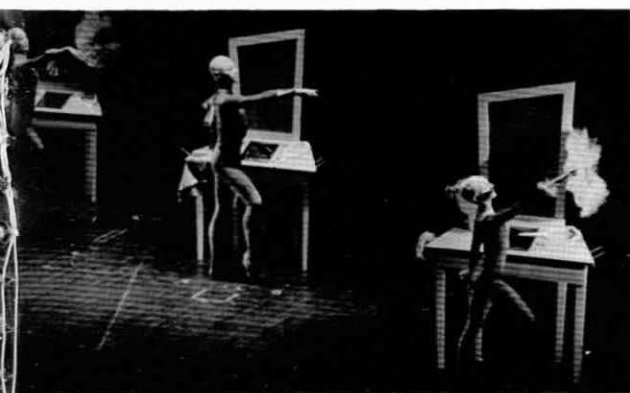
Right and below, scenes from the revival of Doris Humphrey's "Passacaglia and Fugue in C minor" danced by students of the School's Dance Department.





Students of Juilliard's Dance Department rehearsing for the premiere performances of Antony Tudor's "A Choreographer Comments," presented on this series.

Ballet Evenings
directed by Antony Tudor
April 9 and 12



Left, guest artist Nancy Reed with alumni Bruce Marks and Ilona Hirschl in the premiere performances of Gilbert Reed's "The Clowns." Above, students of the School's Dance Department in the first New York performances of La Meri's "The Seasons."

Below, students of the School's Dance Department in performances of Antony Tudor's "A Choreographer Comments."

Students of the Dance Department in Helmut Kluge's reconstruction of seventh century dance scripts of Raoul Feuillet.



The Bookshelf

THE CANTATAS OF JOHANN SEBASTIAN BACH. By W. Gillies Whittaker. 2 vol. London, Oxford University Press, 1959. \$26.90.

It is a pity that a great quantity of choral works of J. S. Bach are not generally known. Few of the 220 cantatas that have survived are at all familiar to musicians, and hardly any have received wide popularity. Musicians have generally failed to make a conscientious study of the cantatas in their entirety and, on the other hand, scholars have offered only limited help to the average musician by presenting purely historical material about each cantata. This publication is therefore a highly welcome companion to the musicologists' work in this field.

W. Gillies Whittaker's analytical guide to the cantatas should prove extremely helpful to those preparing cantatas for public performance, primarily because of the practical information contained in his work.

Dr. Whittaker is well equipped to give his own views of the cantatas, whether we agree with him at all times or not. In England, he was a pioneer, having devoted himself for over thirty years to "true performances" (to use his own words) of all the cantatas. The mere fact that Dr. Whittaker was responsible for such a comprehensive undertaking means that he has a commendable achievement to his name. To publish an accumulation of ideas and practical knowledge about them calls for even greater praise.

At no time does the author make any pretense of being a Bach scholar. In his preliminary remarks he admits that "no fresh knowledge relating to the Cantatas is revealed . . . historical facts are quarried from the authorities quoted" (Forkel, Spitta, Schweitzer, Parry, Pirro and Schering). The author's death occurred in 1944, before a final draft of the work was completed, and since that time many new publications have revealed additional information regarding the works. Mr. Harold Thomson, an associate of Whittaker, and the Oxford University Press, decided not to change the original material presented, for the volumes as they stand now are still vast wells of information.

It must be admitted that to accumulate all these references under one cover is a difficult undertaking. Those wishing to refer to original source material, however, are at a loss. Reference works should be at hand in order to substantiate and coordinate various details. One cannot help but compare these volumes

with *Handel's Dramatic Oratorios and Masques* by Winton Dean, issued recently by the same publishers. Dean has had a somewhat parallel assignment, but being a highly capable scholar has presented his material in a much more authoritative and methodically documented manner than the author of the present work.

Following Terry's example in *Bach's Cantata Texts, Sacred and Secular*, Whittaker divides his work into three main sections: Part I, the pre-Leipzig years; Part II, Leipzig, 1723-34; Part III, Leipzig, 1735-44. Part IV deals entirely with the secular cantatas. For each period, the author examines the various aspects of the cantatas: borrowed material (both instrumental and vocal); solo cantatas; choral cantatas. Under each of these headings, he incorporates a considerable amount of valuable information.

Everyone concerned with the cantatas can be assured of interesting and refreshing comments on the music in conjunction with the text and the formal structure of the cantatas. As an analytical guide (2449 musical excerpts) alone, this would be a most valuable reference work. In every case, a complete analysis is given of the cantata, each recitative and aria being treated separately. Along with this, a literal translation of the German text is given, preserving the original word order.

A helpful appendix to Part III lists Biblical and apocryphal texts. Appendix I, at the end of Volume II, lists the cantatas alphabetically in German, but gives no page references. Although the work leaves much to be desired, it still supplies a long-standing need for a guide to these greatly neglected masterpieces.

DAVID DRINKWATER

THE MEMOIRS OF LORENZO DA PONTE. Translated by Elisabeth Abbott. Edited and annotated by Arthur Livingston. Preface by Thomas G. Bergin. New York, The Orion Press, 1959. \$5.00.

Da Ponte's delightful *Memoirs* were first published in New York (in Italian) in a series of volumes issued between 1823 and 1833. It seems odd that their introduction in English should have had to wait until 1929, when Miss Abbott's excellent translation first appeared. For if ever there were an amusing document, full of interest not only to musicians and writers, but to students of American history and *mores* as well, surely Da Ponte's miscellany of comments and recollections falls into this category. The *Memoirs* have long been considered a minor classic of Italian literature; questions of style aside, the American reader can now see why. Da Ponte can be described, with some mildness, as a salty character, with the kind of wit and resource needed by any adventurer; what makes him more fascinating than most adventurers is the num-

OUR REVIEWERS:

DAVID DRINKWATER is a member of the music faculty of Rutgers University.

RICHARD F. GOLDMAN has been commissioned to write a libretto for an opera seria based on a seventeenth century French tragedy.

NORMAN LLOYD has been making an informal study of the music and writings of Ralph Vaughan Williams.

ber of fields he managed to cover. Few other opera librettists have managed to do as much; perhaps that is why most opera libretti are so dull and dismal. At any rate, Da Ponte had a wide acquaintance with life, and a nice feeling for writing about it.

There is no point whatever in attempting to summarize in a short review just what Da Ponte's *Memoirs* are about, except to say that they are about Da Ponte and some of the rather interesting people he knew: Mozart, Casanova, assorted members of various European nobilities, and a selection of usual and unusual people in New York and Pennsylvania. It is generally suspected that Da Ponte is not always quite truthful, but *Memoirs* are always best read as the kind of fiction that will most interest the reader and most benefit the writer. Good *Memoirs*, that is. Or *Memoirs* that can be read with profit and enjoyment by people not related by blood or marriage to the subject. And these are good *Memoirs*!

The professional musician, or the music student, will probably be most immediately interested in Da Ponte's accounts of Mozart, Salieri, Martin y Soler and other composers. The librettist of *Don Giovanni* had plenty to say about all of them; his picture of the opera in Vienna, however colored by opinion and prejudice, is still the liveliest one we have, and highly to be recommended over the stuffy productions of recent "researchers."

RICHARD F. GOLDMAN

HEIRS AND REBELS: Letters written to each other and occasional writings on music. By Ralph Vaughan Williams and Gustav Holst. Ed. by Ursula Vaughan Williams and Imogen Holst. 111 pp. London, Oxford University Press. 1959. \$2.60.

NATIONAL MUSIC. By Ralph Vaughan Williams. 146 pp. London, Oxford University Press. Re-issue, 1959. \$3.50.

National Music is a re-issue of a series of nine lectures given by Ralph Vaughan Williams at Bryn Mawr College in 1932. *Heirs and Rebels* is a grab-bag of letters between Vaughan Williams and Holst over a period of forty years, plus early writings and later lectures by Vaughan Williams and lecture notes by Holst. Both of these books are intensely English, yet they have a certain pertinence for American musicians. English music in the early 1900s was in the same condition as American music in the 1920s and '30s. How familiar to American musicians is this plaint of Holst's: "It was understood that if you were a good musician you must be a foreigner. And if you were a foreign musician it followed that you must be a better one than an English one." (p. 50)

How contemporary is this passage from an article on "Conducting," written by Vaughan Williams for the 1904 edition of Grove's Dictionary:

... one cannot help believing that there are many young English musicians who would become very capable conductors if they only had the means of learning the art. Conducting can

only be learnt at the conductor's desk. On the continent there are many small posts at opera-houses and in concert-rooms through which a young man can gradually rise to the front rank, and obtain a post as Kapellmeister. In England there are no such means of learning the art, and hardly any appointments to be gained at the end. (p. 36)

The early letters between Vaughan Williams and Holst give a sketchy but clear picture of two young musicians searching for a way to be themselves in their music. Many of the letters touch on purely personal topics; others discuss how to perform as organist and choirmaster (Vaughan Williams to Holst) or the advisability of a young composer writing "in the style of."

As time passes the letters become communications between two men who had found their special place in music. Comments, always frank, become even franker. Here is Holst "Pretending to be a University Professor" at Harvard in 1932:

My idea of composition is to spoil as much *ms* paper as possible. But my pupils here would far rather write a thesis on Schoenberg's use of the bass clarinet compared with von Weber's; or, better still, talk vaguely about the best method of introducing the second subject in the recapitulation. And some of these boys have really studied hard—if not music, anyhow books on music. Is this University or is it America.

Heirs and Rebels concludes with Vaughan Williams' 1957 "Talk on Parry and Stanford," his old teachers. He sees the debt that he and many later English composers owe to the men whom many considered reactionaries. He appreciates Parry's broad-mindedness: in his old age, Parry took the trouble to listen to Schoenberg's *Five Orchestral Pieces* even though he did not like them. With the passage of time Vaughan Williams can appreciate Stanford's criticism of a slow movement of his string quartet: "All rot, me boy," and realize that when he had been with Stanford he was "in the presence of a lovable, powerful and enthralling mind; this helped me more than any amount of technical instruction."

The essays in *National Music* must not be read as scholarly investigations of folk music but as part of a conscious journey to find musical roots. They are speculative rather than musicological. They tell more about Vaughan Williams than about national and folk music. He discovered, early in his composing career, that the sincere composer writes out of his own background and experiences. He points to Stravinsky as a composer who was uprooted. Only in those works which are close to Stravinsky's Russian background, *Les Noces* and *Sinfonie des Psaumes*, does Stravinsky become anything other than a "too clever craftsman" and his works "the feats of a precocious child." Many of Vaughan Williams' theories are open to serious questioning. But if these theories led to his orchestral works, *Job*, and the big choral works, they served their purpose well.

NORMAN LLOYD

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 seventy-fifth birthday, on April 29, occasioned an informal festival of his works in New York's concert halls, in honor of the event. A special birthday concert, at which seven of his compositions were performed, was held on April 27, at the Caspary Auditorium of the Rockefeller Institute, sponsored by the Contemporary Music Society. As an encore to the program, the orchestra and audience joined in singing *Happy Birthday* to the composer, who was in the audience. On the same evening, the Contemporary Baroque Ensemble paid tribute to him by devoting half their program, given in the New School Auditorium, to his works. Earlier in the month, on April 19, he conducted the National Orchestral Society in Carnegie Hall, in the New York premiere of his *Festival Overture*. On May 15, he appeared as guest conductor in Town Hall with the Interracial Festival Chorus and Orchestra, leading a performance of his *Dichotomy*.

The National Association for American Composers and Conductors has honored him with a citation, presented at its annual awards reception held May 19, at the Waldorf Astoria Hotel. The presentation of awards was preceded by a program of his works.

1915:

Howard Hanson has received this year's Huntington Hartford Foundation Award. In making the Award, the Foundation cited "the great contributions to American music made by Dr. Hanson throughout his career." He is the first musician to receive the award. His book, *Harmonic Materials of Modern Music*, has been published by Appleton-Century-Crofts. On May 13, he received an honorary Doctor of Music degree from the University of Michigan. Mercury Records has released his recordings of Bloch's *Concerti Grossi*, Nos. 1 and 2, on disc 50223 and stereo disc 90223, and his own *Elegy*, on stereo disc 90150. He leads the Eastman-Rochester Symphony, joined by the Eastman School Chorus in the *Elegy*, on both discs. His *Summer Scapes*, for orchestra, has been published by Carl Fisher.

1917:

Howard Murphy's *Music for Study*, written with Robert A. Melcher, has been published by Prentice-Hall. He spoke on "The Meaning of Musicianship"

at a meeting of the Ontario Music Educators Association held April 19, in Toronto.

1925:

David Barnett's *Ballade*, for viola and piano, has been published by Oxford University Press.

1930:

Daniel Saidenberg conducts the Saidenberg Little Symphony in works by Purcell and Boyce on disc AS 1003 and stereo disc SAS 1003 of the newly-formed American Society Concerts in the Home Recordings, of which he is musical director. On March 27, he conducted sixty young members of the Junior Club of the Violincello Society in their first concert, held in New York's Judson Hall.

1932:

Henry Brant's *Antiphony I* was performed by the New York Philharmonic, Leonard Bernstein and his assistants conducting, on March 31, April 1, 2 and 3.

1935:

Rosalyn Tureck's *An Introduction to the Performance of Bach*, has been published by Oxford University Press.

1938:

Alexei Haieff's *Symphony No. 2* has been recorded by the Boston Symphony, Charles Munch conducting, on Victor disc LM 2352 and stereo disc LSC 2352.

1939:

Eugene List celebrated the twenty-fifth anniversary of his concert debut with a piano recital in Carnegie Hall on March 22.

Artistic Choral Singing, by **Harry Robert Wilson**, has been published by G. Schirmer.

1940:

James de la Fuente dedicated his May 26 Judson Hall violin recital to the memory of his teacher, **Albert Spalding**, for many years a member of the Juilliard faculty.

1941:

Richard Bales, conductor of the National Gallery Orchestra in Washington, D.C., was awarded Columbia University's Alice M. Ditson Award for 1960.

1942:

Norman Dello Joio's *Sonata No. 3* has been recorded by pianist Frank Glazer on Concert Discs stereo release 217. Carl Fischer has published his *Meditation on Ecclesiastes*, for string orchestra; *Listeners*, for voice and piano; and *O Sing unto the Lord*, for male chorus (TTBB) and organ.

Raymond J. Martin, Associate Professor of Music and College Organist at Agnes Scott College (Decatur, Ga.), has received a study grant from the U.S. Presbyterian Board of Christian Education. He will be in residence at Union Theological Seminary in New York next year, working toward his Doctor of Sacred Music degree.

1943:

Francis Madeira has just completed his fifteenth season as conductor of the Rhode Island Philharmonic Orchestra, in Providence. In addition to its regular concerts, the Orchestra has presented a series of educational concerts which to date have been heard by over 33,000 school children and 10,000 high school and college students.

1945:

Harriet Carter is currently working toward her Doctorate at Columbia University. Under her professional name, **Joanne Carter**, she has recorded two songs on a 45 rpm disc for Square Records.

Leonid Hambro is soloist in Bartók's *First Piano Concerto* and *Rhapsody*, Op. 1, with the Zimble

Sinfonietta conducted by **Robert Mann** (faculty) on Bartók disc 313.

Hadassah Sahr, pianist, presented a program of contemporary music, including **Bernard Wagenaar's** (faculty) *Sonata* and **Robert Starer's** (faculty) *Five Preludes*, in Carnegie Recital Hall on April 2.

1946:

Genevieve Kniese Chaudhuri is a member of the 'cello section of the Houston (Tex.) Symphony.

Robert Craft shared the podium with Igor Stravinsky for a special series of three concerts in Stravinsky's honor, presented by Columbia Records in Town Hall in December and January. He conducts Schoenberg's *Five Pieces for Orchestra*, Berg's "Altenberg" *Lieder* and Webern's *Five Movements for String Orchestra*, on Columbia stereo disc MS 6103.

Bethany Beardslee (1951) is soprano soloist in the Berg.

Edward B. Marks Music Corporation has published **Alfred Mayer's** *Step by Step Accordion Method*.

Robert Ward's opera, *He Who Gets Slapped*, with libretto by **Bernard Stambler** (faculty) has been published by Galaxy Music, which has also issued his *Prairie Overture*, for band; and *Arioso and Taran-telle*, for viola (or 'cello) and piano.

1947:

Samuel Baron and members of the Fine Arts Quartet have recorded Mozart's *Quartets*, for flute and strings, K. 285, 285a, 285b and 298, on Concert Discs stereo release 215.

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Yehudi Wyner's *Concert Duo* received its first performance in Carnegie Recital Hall on March 13, by Matthew Raimondi, violinist, and Martin Boykan, pianist. The first New York performance of his *Passover Offering*, for flute, clarinet, trombone and 'cello, was given on April 19 at the B. de Rothschild Foundation.

1948:

William Diehl, baritone, and **Norman Goldblatt** (1941), violinist, appeared on "A Program of American Music" at the Newark (N.J.) Museum on March 6.

Juilliard alumni who performed at the National Gallery of Art this season include **Joann Freeman** and **Matthew Kennedy** (1950), pianists; and **Sophia Steffan** (1957), mezzo-soprano.

Armando Ghitalla presented the first performance of Alvin Lucier's *Trumpet Concerto*, written for him, and the first New York performance of Johann M. Molter's (d. 1765) *Second Concerto*, at his Carnegie Recital Hall program on March 27.

Violinist **Sonya Monosoff** and harpsichordist **Stoddard Lincoln** (1952) presented a sonata recital in Carnegie Recital Hall on February 23.

Soloists with the New York Philharmonic next season will include violinist **Zvi Zeitlin** and pianist **William Masselos** (1942).

1949:

Margaret Hillis conducted the New York Chamber Soloists in a program of Mozart and Hindemith on April 27, in the Kaufmann Auditorium of the New York YMHA.

Robert Nagel's *Trumpets on Parade*, for band, has been published by Galaxy Music.

Milton and **Peggy** (1948) **Salkind** included the first New York performance of Seymour Shifrin's *The Modern Temper* in their March 9, program of music for piano four-hands, at the New York YMHA.

Hunter Wiley, Associate Professor of Instrumental Music and Director of Bands at the University of Tampa (Fla.) has been named Music Consultant to the Hillsborough County Education Department.

1950:

Making their Lewisohn Stadium debuts in New York this summer will be pianists **David Bar-Ilan**, **John Browning** (1957) and **Frank Renato Premezzi** (1959).

Norman Myrvik, tenor, is currently touring in Norway, Sweden, Denmark, Germany and France.

1951:

The Village Civic Symphony, which makes its home in New York's Greenwich Village, gave the first performance of **Theodore Newman's** (1960) *Hymn for Strings* on April 6, under the direction of its founder and conductor, **Norman Masonson**.

Russell Oberlin, countertenor, will sing what is probably the first modern performance in the original voice range, of Handel's *Ombra Cara*, with the BBC Symphony Orchestra in London's Albert Hall

on July 30. While in England, he will also appear on the BBC and will give concerts and lectures at the Dartington Summer Festival. He is touring England, France and Italy this summer as a guest artist with the New York Pro Musica's production of *The Play of Daniel*.

Hall Overton's *Quartet No. 2* has been recorded by the Beaux-Arts String Quartet on Composers Recordings disc CRI 126.

Leontyne Price will make her Metropolitan Opera debut next season as Leonora in *Il Trovatore*. She has been invited by Herbert von Karajan to perform the role in July for the opening of the new Salzburg Festival Theatre. Her La Scala debut, as Aida, this spring, was followed by appearances with the Vienna Philharmonic, at the Salzburg Festival, and with the Vienna State Opera, with which she is completing her third season. Next fall she will appear with the San Francisco Opera in *Madame Butterfly*. With **David Garvey** (1948), pianist, she has recorded "A Program of Song" on Victor disc LM 2279 and stereo disc LSC 2279.

Michael Rabin, violinist, performs "Kreisler Favorites" on Capitol disc P 8510 and stereo disc SP 8510.

1952:

The University Choir and Chamber Choir of Southern Illinois University, conducted by **Robert S. Hines**, presented a program of "Music by Living American Composers" on April 10, at the University. Included were works by **Vincent Persichetti** (faculty), **William Schuman**, **Norman Dello Joio** (1942) and **Howard Hanson** (1915).

1953:

Joseph Liebling was musical director and pianist for the revival of Marc Blitzstein's opera, *No for an Answer*, given April 18 and 25 at the Composers' Showcase in New York.

Jeanette Scovotti, soprano, is a member of the Santa Fe Opera Company.

Elyakum Shapira has been named an assistant conductor of the New York Philharmonic for the 1960-61 season.

James Sutcliffe's *Gymnopedie* has been recorded by the Eastman-Rochester Symphony, **Howard Hanson** (1915) conducting, on Mercury disc MG 50053. His *Elegy for Wind Orchestra* was performed by the Pittsburgh Wind Symphony conducted by **Robert Boudreau** (1950) on June 14. **Lawson-Gould** has published his Christmas carol, *So We Now Carolling*.

1954:

Louis Calabro's *Sonatina*, for piano, has been published by Elkan-Vogel.

1955:

Sarah Dubin has been engaged as first soprano soloist at the Berlin Komische Oper.

John Koch's song, *O My Love Is Like a Red, Red Rose* (Robert Burns) has been published by Orchesis Publications.

Mary MacKenzie, mezzo-soprano, is the winner of the Metropolitan Opera auditions. She will appear next season with the Metropolitan Opera Company.

Betty Sawyer's *Spring Serenade*, for soprano, flute, oboe, 'cello and piano, received its première on April 10, in the "Music in Our Time" series at the New York YMHA.

1956:

Kevin Carlise and his Dance Company appeared at the New York YMHA on March 6, presenting three of his new works: *Jazz Andante*, *Joy of Dancing* and *And. . .*

Lynn Rasmussen has received a contract as leading soprano at the Beel Stadtheatre, Switzerland.

1957:

John Canarina is conducting the Seventh Army Symphony Orchestra in Germany. The Orchestra plays three or four concerts a week, travelling throughout West Germany and to other parts of Europe. In February, they presented a series of concerts in Berlin, including in the programs **William Schuman's** *Judith*. Programs for their spring tour of France and Italy included **Vittorio Giannini's** (faculty) *Prelude and Fugue for String Orchestra*.

William Cooper, Junior High School Band Director in Edinburg Tex, performed Mozart's *Piano Concerto*, K. 466, with the Valley Civic Orchestra on April 26, at the dedication of the new Civic Auditorium in MacAllen, Tex.

Abraham Kaplan appeared with his chorus, the Camerata Singers, as guest conductor of the Goldman Band, on June 25 and 26.

Robert Mandell conducted the Ars Nova Orchestra in its Carnegie Hall concert on April 18.

Edna Marie Natkin is teaching music theory at the Carmel (Calif.) branch of the San Francisco Conservatory of Music.

Joseph Schwartz has been appointed Assistant Professor of Piano at Oberlin Conservatory for next year.

Ford Foundation grants, to sponsor composers-in-residence for twelve school systems throughout the country, have been made to Juilliard alumni **Michael White**, who held a similar grant last year, Amarillo, Tex.; **Peter Schickele** (1960), Los Angeles, Calif.; and **Theodore S. Newman** (1960), Tulsa Okla.

1958:

Mary Freeman Blankstein, violinist, received the Premier Prix from the Brussels Conservatoire in the Concours of 1959.

James Johnson and **Kathryn Simpson** performed **Spencer Norton's** *Partita*, for two pianos and orchestra, with the Minneapolis Symphony Orchestra, Antal Dorati conducting, on April 10.

Chung Choo Oh, pianist, appeared in Carnegie Recital Hall on March 12.

1959:

Stefan Bauer-Mengelberg, who has been an assistant conductor of the New York Philharmonic this year, has been appointed conductor of the St. Louis Philharmonic Orchestra for the 1960-61 season.

Dobbs Franks has been named musical director and accompanist of the National Grass Roots Opera Company.

Raymond T. Jackson, pianist and director of music at Trinity Lutheran Church in Tenaflly, N.J., has received a fellowship for advanced study from the Howard Foundation at Brown University.

William Shores, baritone, made his debut in Carnegie Recital Hall on March 6.

1960:

Juilliard Alumni who have received Fulbright scholarships for study in Europe include **Regis Benoit**, to study piano in France; **Lorna Da Costa**, organ in Frankfurt, Germany; **John Koch** (1955), composition in Paris, France; **Marian Krajewski**, voice in Vienna, Austria; **Frank Renato Premezzi** (1959), piano in Rome, Italy; **Katherine Schenerlein**, piano in Munich, Germany; **Allan Schiller**, violin in Brussels, Belgium; and **William Whitesides**, voice in Cologne, Germany.

Jonathan Sack, pianist, has received the Young Artist Award of the New York YMHA. He will appear in recital at the Y's Kaufmann Auditorium on December 4.

The Swarthmore Singers of Swarthmore College gave the première performance of **Peter Schickele's** *The Canticle of the Sun*, written for them, on April 23. He is a 1957 graduate of the College.

Obituaries

Emily Boeckell, a member of the Preparatory Division piano faculty, since 1929, died on December 15.

Joseph Bonime, a member of the class of 1917, died on November 8. A pianist and composer, he began his career as an accompanist, playing for Mischa Elman and Eugene Ysaye among others. He was long active as a conductor and arranger for radio, having been associated with WJZ and later with CBS. From 1930-1958, he was a member of the radio department of the McCann-Erikson advertising agency.

John Fiasca, a member of the class of 1946, died of a heart attack on May 14, while touring in Japan with the Boston Symphony Orchestra, of which he was a member of the viola section.

Joseph Golden, a member of the class of 1949, died on April 4. Formerly a member of the horn sections of the Houston Symphony and the Minneapolis Symphony, he had joined the New York Philharmonic just prior to its European tour last summer.

Blanche Salomon Shields, a member of the class of 1928, died on May 16. She had been for many years a piano teacher in New York, and appeared frequently in recital.

Vincent P. Tramontana, a member of the class of 1950, was killed on February 25 in the crash of an airplane carrying a group of Navy Band members to Rio de Janeiro. He had been a member of the Navy Band for ten years.



CHARLES WENDT

Mme. Lhevinne acknowledging the applause of the Juilliard Orchestra after receiving the School's birthday citation.



IMPACT

Mme. Lhevinne, with students and former students at the birthday party given in her honor by her friend and former student, Mrs. J. N. Heed.

Rosina Lhevinne-Eightieth Birthday Celebration

March 28, 1960

On Tuesday, March 29, Rosina Lhevinne celebrated her eightieth birthday. And on Monday, March 28, Juilliard School of Music gave a birthday party for this distinguished faculty member. But this was an unusual party, for the gift offered for the occasion was Mme. Lhevinne's own performance, with members of the Juilliard Orchestra and their conductor, Jean Morel, of Mozart's Concerto in C major, K. 467.

The performance was given in the School's Concert Hall to a standing-room-only audience which paid tribute to the performer and her performance with a standing ovation.

But the guest of honor was not allowed to leave the platform without receiving a gift in return. Following the performance, President William Schuman joined Mme. Lhevinne on stage to present the School's birthday gift to her saying, in part:

Thank you, Rosina, for this marvelous present you've given us on the eve of your birthday.

I feel today that this occasion is 100% joyous, and no speech could possibly add to that joy. So there will be no speech. I do want to say just this: that every member of this audience—your colleagues, your pupils, and many of your other friends and admirers, Maestro Morel, and our wonderful students—will never forget this day. We will cherish it always.

But, Rosina, I think that we're being a little selfish. We want to make quite sure that you remember it. With all the music that goes on here, we nevertheless, when we're with musicians, like to say that we're an academic institution; and when we're with the academicians, we tell them that we're musicians. But today we're going to be a little of both—we're going to give you a diploma.

I'd like to read this diploma, because it's not our usual form of diploma. We don't give honorary degrees—everybody gets honorary degrees and they wouldn't be good enough for you. And we didn't know exactly what you would be majoring in—but we have said the following:

Juilliard School of Music

citation to

ROSINA LHEVINNE

on the occasion of her eightieth birthday

in recognition of her outstanding contribution as a member
of the faculty of this school for thirty-five years and to mark
her distinguished achievements as inspired artist and teacher, in
which capacities she has enriched the musical life of her adopted country.

In Witness Whereof, we have caused this citation to be signed by the President and the
Dean of the Juilliard School of Music and our corporate seal to be hereunto affixed and
attested by the secretary, in the City of New York, on the twenty-ninth day of March, in the
year of our Lord, one thousand nine hundred and sixty.

Accepting the citation, Mme. Lhevinne replied:

Of course, there are no words that could express
my gratitude to you and to Mark Schubart for this
citation and for the touching thoughtfulness with
which you arranged this celebration. You knew
probably that nothing would give me more pleasure
than to play for you, and especially under the baton
of my dear friend and distinguished colleague, Jean
Morel. I certainly am grateful to him and to the
members of the orchestra.

My heart is so full that words could not express
my feelings; but I would like to tell you how end-
lessly grateful I am to Almighty God, that He gives
me the joy to celebrate my eightieth birthday and al-
lows me to play for you. I hope and pray that I will
be able to continue to work, to teach, and to share
with all of you, my dear young people, Mr. Lhe-
vinne's and my experience in music and in life.

*An informal reception in Mme. Lhevinne's honor
was held following the concert.*

IMPACT



WESTERN UNION

Telegram

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—MME ROSINA LHEVINNE, CARE
WILLIAM SCHUMAN,

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President William Schuman presenting the School's birthday
citation to Mme. Lhevinne.



Opening scene, in which Háy János recounts his adventures in the Napoleonic Wars.

Kodály's "Háy János"

March 18, 19, 20

**First staged performances in the United States
presented by the Juilliard Opera Theater**

Count Eberlastin, escort to Princess Marie Louise and her ladies, outwits the Russian border guard.



Left, Princess Marie Louise and Ilka, his country sweetheart, vying for János' attention. Middle, Napoleon himself enters the field of battle. Right, Count Eberlastin finds himself outclassed by János.



PHOTOS BY IMPACT

János celebrates his engagement to Princess Marie Louise at a festive royal dinner.

Alumni Here and There

Letter to the Editor

Alumnus Merle I. Kelly writes of his experiences as a missionary of music in Japan. His letter arrived here in early June.

In a few days the Boston Symphony will leave Japan after giving twenty-two concerts on its tour of this country. Everywhere it has gone, the fine response has been overwhelming. It is wonderful that amidst all of the anti-U.S.-Japan Treaty demonstrations that are going on at this time, that the U.S. saw fit to send its finest ambassadors of good will. Their influence will be felt for years to come.

It was wonderful to have a chance to hear the orchestra when they played in Nagoya. There were many however that were unable to get even standing room tickets.

Armando Ghitalla (Juilliard 1948) spent the day with us and it was good to mention Juilliard classmates that neither of us had thought of for several years. Kinjo Gakuin (the Presbyterian-related girl's school where I teach music) invited "Mundy" to make a tape recorded interview which was played in a broadcast to the entire student body of more than 5,000 girls.

Enclosed is the photo that you asked for. Mr. A. Menjo has been teaching music for seventeen years at Kinjo and for the past five years has been developing the orchestra program in the Junior and Senior High School department. We now have two orchestras of about thirty members each. At present, I am helping to develop an orchestra at Kinjo College. Also, each morning before school, at 7:30 a.m., over forty wide-awake seventh graders are learning to play various wind instruments.

In addition to my teaching and going with other missionaries, helping with the music at evangelistic meetings, I'm playing first horn with the Nagoya NHK (radio-TV) on its weekly symphonic radio program broadcast to the whole nation. So you see that the life of a missionary is varied indeed.

On the Easter weekend two years ago, I accompanied two evangelistic missionaries to a small island just south of Shikoku Island. I was amazed to learn



L. to r.: Mr. A. Menjo, Armando Ghitalla and Merle Kelly.

from the old people on the island that we were the first foreigners ever to visit their island. Only 370 people live on the island. No electricity and all the water has to be boiled. Very few vegetables and fruit. The doctor comes once a year. Such is the scene—but you should have heard those children (and their parents too) who crowded into the school room sing the first part of Handel's Hallelujah Chorus. They were hearing of Jesus' Universal Love.

We had to leave the island when one of the storms that comes at that time of year started. By small fishing boat with the waves going over the top of the boat, we made the three-hour dash back to the mainland. Thrilling and exciting to say the least. Ah yes—missionary life is varied indeed!

I wonder if you could put a question in **The Juilliard Review** sometime asking for other alumni who have gone into the field of Christian music in its many facets. For instance, **Esther Metz** (1950), who sang with the Shaw Chorale for several years, is now in Mendon, Mass., the wife of a Baptist minister. **Dick Foulkes** (1950) went from Juilliard to Fuller Seminary and on to Costa Rica where he teaches in the seminary of the Latin American Mission. He also gives regular concerts (piano).

I'm grateful for your interest in Japan and will later write of other music activities here.

MERLE I. KELLY (1947)

*Missionary (Music Education)
Presbyterian Church in the U.S.*



Left, alumnus Michel Bloch, with Jerry Lukowicz of Poland, at the Chopin Competition in Warsaw. Right, dance alumna Jerry Bywaters with Ruth St. Denis.

Alumni Association Honors Graduates

The Alumni Association closed its year's activities on Tuesday, May 24, with its annual dinner and concert in honor of the graduating class. One of the most successful parties the Association has given in recent years, the dinner was marked by a record attendance. Alumni President Alton Jones welcomed the graduates into the Association, introducing them, the newest members, to the returning alumni, faculty members and members of the School's administration who attended the dinner.

In a departure from the custom of previous years, the dinner was served to the guests by Mrs. Ella Morris and her Cafeteria staff. Attractive table decorations and gracious service added to the festivity of the occasion, providing a pleasant background for the reunions of old friends, alumni and faculty, and the celebration of the graduates' successful completion of their Juilliard studies. Many of the tables were reserved by members of the major faculty, who were joined by their graduating students and alumni who had returned to share in the pleasure of the occasion.

Following the dinner, the Association presented its annual concert in the School's Recital Hall. As in the past, the concert featured performances by the current Alumni Scholars.

The first half of the program was devoted to choral works conducted by Nathan Carter. An

assistant conductor of the Juilliard Chorus, Carter, who has been studying at the School with Frederick Prausnitz, received his M.S. degree at the Commencement exercises held on May 27. He is returning to the School for the 1960-61 academic year to continue his duties with the Chorus. His program included three *a cappella* works by Victoria: *Estote fortes in bello*, *Ave Maria* and *O Magnum Mysterium*, sung by a twenty-five voice chorus assembled by him from the School's student body. The chorus was joined by a student orchestra and soloists alumna Shirley Verrett-Carter, alto, and students James Justice, tenor and David Wingate, bass, for the concluding work, Handel's *Utrecht Jubilate*.

The second half of the program was presented by Allan Schiller, violinist. A student of Oscar Shumsky, Schiller had previously studied with Alumni Treasurer Louise Behrend and Louis Persinger. He has been awarded a Fulbright Scholarship for study in Brussels next year. Accompanied by Stephen Manes, he performed Bach's *Sonata* in E Major, Schubert's *Rondeau Brilliant*, Op. 70, and Saint-Saëns' *Caprice*, Op. 52.

A capacity audience warmly applauded both performers who provided an evening of music-making of which the Alumni Association, as the donor of the scholarships which provided a year of study for these young musicians can be justly proud.

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