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Winter 1960-61

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THE Juilliard review

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Aaron Copland Birthday Celebration Souvenir Album

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ON THE COVER: Aaron Copland, distinguished American composer, who celebrated his sixtieth birthday on November 14, 1960. A souvenir album of Juilliard's "birthday party" for Mr. Copland appears on pages 4-15.

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Juilliard School of Music
cordially invites you to attend
TWO EVENINGS OF MUSIC

by
AARON COPLAND
on the occasion of the composer's
Sixtieth Birthday

Monday and Tuesday evenings,
November 14 and 15, 1960, at 8:30

Juilliard Concert Hall
130 Claremont Avenue

Black tie optional

Reply card enclosed



THE JULLIARD REVIEW takes pleasure in presenting for its readers this souvenir album of the School's birthday celebration for Aaron Copland. Two special concerts of his works, given on the evening of his birthday, November 14, 1960, and on the following evening, paid tribute to this distinguished American composer. Our souvenir album includes a reprint of the program of these concerts, as well as selections from the press scrapbook of the occasion, photos from the performances, and a birthday essay written especially for this album by Richard Franko Goldman.

The Program . . .

Juilliard School of Music

SEASON 1960 - 1961

November 14 and 15, at 8:30 p.m.

THE MUSIC OF AARON COPLAND

**TWO CONCERTS ON THE OCCASION
OF THE COMPOSER'S SIXTIETH BIRTHDAY**

Juilliard Concert Hall
130 Claremont Ave.
New York City

A BIRTHDAY SALUTE TO AARON COPLAND

(Reprinted from the New York Herald-Tribune of October 30, 1960)

Aaron Copland, who celebrates his sixtieth birthday on November 14, is a national asset. We need, I think, to remind ourselves of this. Clearly, so familiar and friendly a figure should not be one of the blessings we take for granted. When I speak of him as a national asset, I do so not only because he is a great composer of our time, but because of the remarkable leadership he has given music in this country. In sum, he represents an ideal for artists functioning in a democratic society.

Copland's leadership assumes a number of different forms — the composer, the performer, the teacher, the writer, the lecturer, the committeeman, the spokesman. Many distinguished composers who teach, teach the methodology of their own techniques. That such should be the case is quite natural, and many students, in fact, seek the guidance of an established composer-teacher precisely because of their interest in his specific techniques.

Copland is that rare composer who helps his students find their own means of expressing themselves, rather than mastering the techniques of the teacher, techniques which, after all, may or may not be germane to their own natures. In these efforts, he calls upon a scholar's knowledge of the music of the past and an encyclopedic familiarity with and penetrating insight into the literature of contemporary music. Because of his approach to teaching, his pupils compose in a variety of styles. This approach, which the doctrinaire may find too objective, is in the best traditions of education in a democratic society. In essence, it is saying that an effective teacher can have his own strong convictions and yet regard it an obligation to expose his pupils to esthetic doctrines and technical procedures with which he himself may not be in sympathy. Such teaching is the opposite of the authoritarian, for it is concerned with the nature of the individual rather than with the tools of a craft arbitrarily imposed.

Copland's concern with the problems of the young composer is well known. Such news travels fast. I should certainly doubt whether there are many — or perhaps even any — American composers born between 1910 and 1940 who have not, at some point, discussed their compositions with Aaron Copland. This does not mean that they were all Copland's pupils. Regardless of whether meetings were continuous or sporadic, or whether there was but a single encounter, each composer was welcomed and each composition examined with the excitement of discovery.

The same great qualities of Copland the teacher are to be found in Copland the spokesman for composers, the writer, the lecturer and the committeeman. For many years now he has fought for an enlightened musical life and has demonstrated a deep and abiding affection for other composers. As with his pupils, in dealing with his colleagues he does not permit his own esthetic predilections or those of any other composer to distort his sense of proportion. He views other composers with understanding and evaluates their music on its own terms. He never permits his broad sympathies to dilute his high standards, but he

recognizes that the road to excellence has many paths. In consequence of these qualities, composers often come together with Copland where, in the absence of his catalytic leadership, they might remain apart.

His performances as conductor (in which he often programs the works of his contemporary Americans), pianist, lecturer and writer are all consistent with the qualities noted above. In all of these activities there is a simple approach, devoid of the slightest taint of pretension. But the simplicity is that which is possible only through the distillations of a remarkable intellect.

The music of Aaron Copland is already, at its tender age, a part of our heritage. The Copland sound has enriched the art of music. It is a sound that was not in music before and so personal an expression that not one of his many imitators has been able convincingly to make it his own. While the works speak for themselves, there is one fact of which we should take particular note.

Aaron Copland is an American composer. We should not be afraid in our age of growing internationalism to be accused of chauvanism when we take special satisfaction in the achievements of a fellow-countryman, as such. And Copland is very much the American composer. His works have their roots here — in the sights and sounds of our land and in the writings of American authors. While it is a verity that the composer of major stature writes music for the large arena and that his local origin is of small significance, it is, nonetheless, a joy to know that here is an authentic American voice.

In short: To Aaron Copland from each of his host of admirers, thank you, happy birthday and many returns of the day.

William Schuman

PROGRAM

MONDAY EVENING, NOVEMBER 14, 1960, AT 8:30

"In the Beginning," for Mixed Chorus, a cappella, with Mezzo-Soprano Solo (1947)
Text from Genesis, Chap. I:1 - II:7

JUILLIARD CHORUS

FREDERICK PRAUSNITZ, *conductor*

JAN DeGAETANI, *soloist*

"The City" (1939), a documentary film

INTERMISSION

Sextet, for String Quartet, Clarinet and Piano (1937)

Allegro vivace

Lento—piu mosso

Finale: precise and rhythmic

JUILLIARD STRING QUARTET

Robert Mann, *violinist*

Isidore Cohen, *violinist*

Raphael Hillyer, *violinist*

Claus Adam, *'cellist*

LEONID HAMBRO, *pianist*

STANLEY DRUCKER, *clarinetist*

Monday evening program continued

Three Excerpts from "The Tender Land" (1954)

Libretto by Horace Everett

Quintet, from Act I (Finale), "The Promise of Living"

Duet, from Act II, "Love Music"

Choral Square Dance, from Act II, "Stomp Your Foot"

JUILLIARD OPERA THEATER

Frederic Waldman, *conductor*

Morton Siegel, *staging*

Janet Soares, *choreographer*

Philip Rosenberg, *scenic designer*

Thomas DeGaetani, *technical director and lighting*

Shari Boruvka, *costumer*

CAST

Quintet, from Act I, "The Promise of Living"

LAURIE	Perryne Anker
MA MOSS	Karen Hurdstrom
MARTIN	Edward Zapp
TOP	Bruce Abel
GRANDPA MOSS	Michael Gallo

Duet, from Act II, "Love Music"

LAURIE	Veronica Tyler
MARTIN	Edward Zapp

Choral Square Dance, from Act II, "Stomp Your Foot"

DANCERS

Lawrence Berger
James Flowers
Mildred Hirsch
Judith Hogan
Margaret Landon
Bonnie Mathis
Myron Nadel

In addition to the principals listed above, performers for these excerpts include members of the Juilliard Opera Theater and the Juilliard Orchestra.

PROGRAM

TUESDAY EVENING, NOVEMBER 15, 1960, AT 8:30

This evening's concert is co-sponsored by the Fromm Music Foundation.

WILLIAM MASSELOS, *pianist*

Piano Sonata (1937-41)

Molto moderato

Vivace

Andante sostenuto

Piano Variations (1930)

INTERMISSION

Piano Fantasy (1955-57)

Photo Album



William Masselos checks a point in the score with the composer.



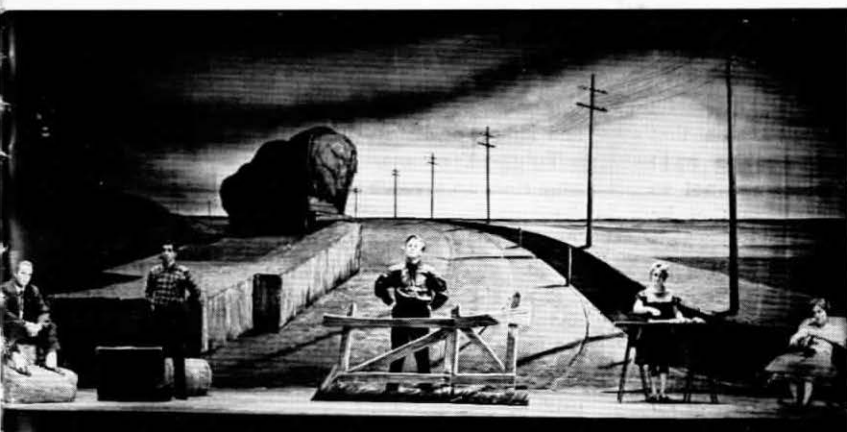
The Juillard String Quartet, with Leonid Hambro, pianist, and Stanley Drucker, clarinetist, performing the Sextet.

Frederick Prausnitz conducts soloist Jan DeGaetani and members of the Juilliard Chorus in "In the Beginning."



Scenes from "The Tender Land"

Veronica Tyler and Edward Zapp singing the Duet from Act II, "Love Music."



Members of the Juilliard Opera Theater in the Quintet from Act I, "The Promise of Living."

PHOTOS BY IMPACT

ents from Juilliard's Dance Department in the
al Square Dance from Act II, "Stomp Your



Richard Franko Goldman, who is teaching at Columbia University during the Spring 1961 semester, is a regular contributor to the *MUSICAL QUARTERLY* and other periodicals. As Executive Director of the League of Composers, he was associated with Mr. Copland for many years in promoting the composition and performance of contemporary American works.

The Copland Festival

by Richard Franko Goldman

Aaron Copland's sixtieth birthday was altogether a heart-warming occasion. In an age which seems to seek pretexts for celebrations, festivals, holidays, commemorations and every other variety of public activity, it was pleasant to have an occasion that really meant something to everyone. The most striking aspect of the Copland birthday was not so much that the composer was honored, as that he was honored with sincerity and with affection. There seemed to be nothing perfunctory, nothing grudging, nothing of the merely dutiful about the expressions, both public and private, that the occasion brought forth.

Juilliard could have done nothing more fitting (and, I should think, nothing more gratifying to all associated with the School) than to present the two concerts of Copland's music on November 14th (the composer's birthday) and the following evening. For a composer is first of all his music; in some cases, where the personality of the composer is unknown, or unpleasant, it is easy to remember this. But with a composer whose activities have been as varied as Copland's, and whose image as a public figure is as vivid, we need to be reminded that the essential creative activity gives meaning to everything else. Not that the "everything else" in Copland's case is unimportant. We should all be the poorer without his teaching, his criticism, his efforts on behalf of contemporary music, of American composers, without the kind of moral leadership he has exerted for over thirty years. But we should be poorer still without the essential Copland that exists only in a wide range of scores.

When Aaron Copland emerged, in the early Twenties, as a young composer of promise, there was only "modern music" itself as a cause, or a conviction, or a way of life. Today, we have a rather large variety of modern musics. But I do not think that anyone, however committed to a modern music developing along lines quite different from Cop-

land's, would deny that he has been, and is, our most important, our most representative, American composer up to now. He is in many ways still the most original, and has surely been, in matters of style and idiom, our most influential voice.

To speak of matters of style in Copland's case may seem to involve an element of contradiction, for the superficial sounds of Copland are several. *The Tender Land* does not have the same idiom as the *Piano Fantasy*, nor does the Sextet much resemble *Appalachian Spring*. There is a "severe" Copland, and an amiable one; one might even say there is a Western Copland and an Eastern one. But all of these works speak authentically and individually; they are related by a habit of musical thought, a conciseness of utterance, a sparseness of sound, a lack of grandiloquence and a real originality of melodic and harmonic material. What may appear to be two, three or even four Coplands are really one.

The two Juilliard concerts were particularly successful in making this evident. A wide range of Copland's music, representing all aspects of his work except the jazz pieces (*Piano Concerto*; *Music for the Theater*), gave us all a happy occasion to review a musical contribution which is in effect the basis of any "American school" that may be said to exist. This is obvious in the cases of "American" works such as *Rodeo*, the stage music in general and *Music for the Theater*; but listening again to a work like the *Piano Variations*, written thirty years ago, one realizes also how immensely powerful a shaping force it was, how vivid an impression it made when first we heard it, and how vivid that impression has remained. This work, just as surely as *Appalachian Spring*, and perhaps in a larger way, is a real landmark in American music.

The two concerts allowed us to hear again some works not often presented: the score for the documentary film *The City*, the Sextet and *In the Beginning*. One wonders how *The City* appeared, socially,

cinematically and musically, to the young in the audience. Films are perhaps the least durable of period pieces; but how many better film scores have ever been composed than this one? And how unmistakable its sound, and that of the Sextet! From the first bar one knows that this is Copland, and no one else.

But this is true of all the works heard on the two programs. It is interesting to reflect, at this point in time, on the corruption our ears have experienced through the many varieties of imitation Copland that have been presented to us, and on the unmistakable distinction of the real thing. In this way again, the unity of Copland's work becomes more apparent, for the personal quality is as clear in the Piano Fantasy or the Sonata as it is in *The City* or in *In the Beginning*. And one can take pleasure also in noting how well all of these works stand the passage of time. The Fantasy seemed, especially in the brilliant performance by William Masselos, an even stronger and greater piece that it did when first heard at Juilliard three years ago. The Variations remain, after a much longer career, among the great keyboard works of our time.

The entire second concert, devoted to Copland's major piano works, was a fascinating and memorable event; the thanks of all are again to be tendered to Paul Fromm and the Fromm Foundation, who sponsored the evening jointly with the School.

The birthday greetings are now in the past; the celebration was a happy one for all, and most of all, one hopes, for the composer, to whom we are all indebted in so many ways. Most of his music, fortunately, is firmly established in the current repertoire; and we all look forward to the works still to be written. No composer among us has made his mark as widely among the diverse publics of our time; none has written as effectively in every medium from "advanced" chamber music to accessible works for high-school performance; none has succeeded so well in the little hall and on the large stage. And none had added the weight of his influence as teacher and author more successfully to the sum of his activities as composer.

* * *

Copland's new book, entitled simply *Copland on Music*, was published by Doubleday and Company on the composer's birthday. The volume contains an assortment of essays, lectures and random jottings covering a period of many years. Most of these have not previously appeared in collected form. It is a pleasant and instructive book to read; the pleasure and the instruction are afforded equally to the musician and the member of the audience. Copland has always had a certain serenity, a result of an attitude of what may be called impassioned tolerance, and this quality illuminates all of his writing on music. He is deeply committed, truly *serious*; but he remains open-minded and charitable. His accounts of himself, his estimates of other composers, his opinions in many areas of musical esthetics and technique, are

continued on page 17

The Bookshelf

RICHARD WAGNER AND THE SYNTHESIS OF THE ARTS. By Jack M. Stein. Detroit: Wayne State University Press, 1960. \$5.00.

Wagner's artistic theory developed from year to year as radically as did his music, and as creatively. At every stage, furthermore, there is a vital relationship between theory and practice that sheds much light on the operas themselves. The relationship can be traced even in the early years, when Wagner's powers as theorist and composer were both fairly blunt. Step by step, a clear progression leads to the subjugation of all elements in the operatic synthesis to the "melodic verse." As is well known, this tendency reached a head in *Opera and Drama* and in its companion, *Rheingold*, after which the operas appear to deviate from the proclaimed theoretical ideal.

Mr. Stein's central thesis is that Wagner's theories also change. It is startling, then, to analyze *Meistersinger* and *Parsifal* in terms of *Opera and Drama*, however brightly these terms illuminate *Valkyrie*, and quite beside the point to harp on "inconsistencies" in Wagner's later practice. This should be viewed in the light of "Music of the Future," *Beethoven*, and *The Destiny of Opera*. In these later tracts, it is shown, Wagner revised his original theory quietly, but drastically and ingeniously, under the influence of Schopenhauer. In successive new formulations of the ideal synthesis of the arts, the verse recedes completely; music takes a larger and larger role, supported now more mystically—less practically—by mimetic improvisation and visual drama, conceived as a parallel to music as an objectification of the metaphysical Will. So it is also in the later operas.

This interpretation rings very true; to read this book, in fact, is to hear the musical clicking of jumbled elements into their reasonable place. Although the book treats only the synthesis of music with word, scene, gesture, drama and the rest—never purely musical developments—the musical analyst will find much to confirm his own observations of the increasing independence of Wagner's motive work, and the growing obsession with purely musical organization. Dramatic criticism also stands outside Mr. Stein's immediate province, but what he says is basic armament for those who accept the great, disturbing challenge of Wagner's theater.

The musician, flummoxed by Wagner's verbiage, is perhaps most grateful to Mr. Stein for his splendidly lucid analyses of Wagner's changing theories. Back of the rant and the tendentiousness, Wagner had something perfectly definite in mind at every point

and, what is more, something reflected in definite works of art. Mr. Stein's discussions of these reflections are full, extremely able, and penetrating. Which is not to say that I could agree with all of them! With "In fernem Land" in *Lohengrin*, he wants to show how the music is subjugated to the declamatory aspect of the verse. To be sure, the vocal line hews studiously to the text, and "there is no harmonic elucidation, no modulation, no pictorialization." But in its shrewd negative way, the concept here is as strongly musical as in the equally non-modulatory Prelude to *Rheingold*, and the modulation to major VI (after Mr. Stein's excerpt) is one of the most impressive purely musical effects in the early corpus. With *Tristan* he surely goes too far in saying that Wagner "is no longer concerned with relating specific past actions to subsequent action" by means of leitmotifs. In Act III *Tristan* recalls, re-interprets and purges every event or feeling of his past, as represented by a leitmotif, with the exhaustive precision of a psychoanalytic case study.

But Mr. Stein's central points about *Lohengrin* and *Tristan* convince; his analysis of *Meistersinger* in the terms of *The Destiny of Opera* is a delight. As a Professor of German, the author can make especially subtle and stimulating comments on matters of declamation and music-verse relationships. Last but not least, he gives us the happy image of Wagner as, after all, a quiet considerable thinker. What kind of sense has it made, all this time, to take note of so formidable a composer devoting so much of his time and passion to theory—and then to dismiss the theory as inconsistent, indigestible chaff? This is another flabby Newman paradox that seems to stiffen into place under the force of this important essay.

JOSEPH KERMAN

THINKING FOR ORCHESTRA: Practical Exercises in Orchestration. By René Leibowitz and Jan Maguire. 240 pp. New York: G. Schirmer, Inc. \$6.00.

The great majority of orchestration texts devote themselves to the mechanical, but necessary, task of cataloguing ranges, possible shakes and general characteristics and capabilities of the instruments. They usually proceed to complete self-ensnarement in the semantic game of matching tone colors to adjectives, and thence to pre-judged and pre-digested opinions of what constitutes a "good" or "well-balanced" combination of these adjectives.

Thinking for Orchestra comes upon this bleak vista like welcomed rain after a long drought. In a workable and intimate format the authors have launched

an examination of sections of scores from the literature, presupposing on the part of the student a knowledge of basic instrumentation and a somewhat broad familiarity with orchestral repertoire. For this, the publishers deserve a great hurrah; they have at last broken through the barrier that limits the study of orchestration to primitive mechanics and have, in a sense, enfranchised those who believe orchestration to be an integral part of our art, one worthy of study in all the facets of its constant mobility.

Mr. Leibowitz and Miss Maguire have arranged their book in more or less chronological order. Each section begins with a small and not quite adequate discussion of the technical resources and stylistic characteristics of the period under question. This is followed by a quotation of several measures, in two- or three-stave reduction, and a paragraph discussing the musical intent and the problems inherent in the quotation. The student is to orchestrate those measures and then turn to the second section of the book where he will find the original orchestration and a paragraph discussing the composer's solution. Occasionally the authors get tricky with the reduction in order to make a point: for instance, omitting a pedal-point which might or might not be implied in their reduction.

Whether the authors have bridged successfully the gap between classroom criticism and actual contact with real sound is open to question. At the very least they have started what one may hope is a trend. The unquestionably great treatises of Berlioz and Rimsky-Korsakov have bequeathed an unfortunate legacy of static orchestral concepts. The idea that the "good" orchestration in Wagner's *Tristan* and *Isolde* would be completely inappropriate in Tchaikovsky's *Romeo and Juliet* has been mentioned in recent books, but has never been given any serious examination. The present volume begins to explore this concept, and suggests the expansion of the traditional study of orchestration to include the study of music.

JACOB DRUCKMAN

BAND SCORING. By Joseph Wagner. 443 pp. New York: McGraw-Hill Book Co., Inc. 1960. \$7.95.

Is there a middle ground between the poles of creative imagination and pragmatism, or is there only a delicate point upon which the teacher in the arts must teeter precariously?

After some 240 pages of yeoman-like description of the instruments of the band, Mr. Wagner presents us with the core of his treatise, which is based on the

OUR REVIEWERS:

JOSEPH KERMAN, who teaches at the University of California at Berkeley, is the author of "Opera as Drama."

Composer JACOB DRUCKMAN is a member of Juilliard's L&M faculty.

BENNET LUDDEN, Juilliard's librarian, has recently been appointed to the staff of NOTES magazine.

premise that most beginners tend to think in keyboard terms, and that these ideas must be analyzed and re-conceived for band or orchestra. Nothing could be closer to the truth.

We are then presented with a handy "reference chart of keyboard idioms and patterns" in the best do-it-yourself style. This consists of often nicely realized phrases of Baroque, Classical and Romantic piano music. In addition to having a fine intuitive feeling for the realization of implied sustained sounds, Mr. Wagner has a questionable penchant for adding little obbligatos: "Purists believe obbligatos should not be introduced unless included in the original source material. Others working with the medium feel that occasional interpolated melodies add considerable part interest, especially when there may be frequent repetitions of unchanged thematic material, which is the case in this example." (p. 282.) This is in reference to Mozart's piano sonata in A major, K. 331.

One of the most clearly instructive sections of this volume is that which deals with the marching band. Here we are warned that subtleties can be lost in the great outdoors, and we are given practical formulae such as: "Keep the first (melody) and second (harmony) soprano parts, along with high alto parts, in the cornets when possible." and "Three-part afterbeats in the middle register are adequate."

The book is complete in every possible way. We are instructed in the virtues of rehearsal letters, cues and cross-cues. The student is advised to study score reading and conducting so that he may "understand the conductor's objective and impersonal approach to concerted music making." Every possible insecurity on the part of the student is foreseen and bolstered by an appropriate chapter or subdivision. This book should be a great commercial success.

JACOB DRUCKMAN

THE HARVARD BRIEF DICTIONARY OF MUSIC. By Willi Apel and Ralph T. Daniel. 341 pp. Cambridge, Mass.: Harvard University Press, 1960. \$3.95.

THE NEW COLLEGE ENCYCLOPEDIA OF MUSIC. By J. A. Westrup and F. Ll. Harrison. 739 pp. New York: W. W. Norton & Co., 1960. \$6.95.

The title, *The Harvard Brief Dictionary of Music*, immediately invites a comparison with the not-so-brief *Harvard Dictionary of Music*. While the newer book is clearly an offspring of the older, it is so much smaller in format (partly accounted for by a smaller type-face) that one suspects much material has been omitted; and this proves to be the carefully calculated case. Not only are major entries of scholarly and academic interest such as "Editions, historical," "Music education in U. S.," and "Periodicals, music," all addressed to the specialist, suppressed, but the admirable bibliographical references have disappeared. However, the reorganization of many articles has led to succinctness of treatment without sacrifice of essential information, and the

system of helpful cross-references remains for the comfort of the curious reader. Entries have been made in English wherever practicable with references from foreign languages, i.e., *Marriage of Figaro, The*, referred from *Nozze de Figaro, Le*. Nor have the editors permitted themselves to be outdated; one can find discussions of be-bop, prepared piano, hi-fi, musique concrète and other latter-day phenomena. Simple pronunciation aids have been added.

The work is manifestly suited to the avowed purpose of serving "adults who have an active interest but no specialized training in music and young people just beginning their study."

The New College Encyclopedia of Music's editors, as the name of their work implies, have attempted to present a wide scope of material, including the biographical, within the confines of one volume. A diffusion of coverage in all departments results; in particular, the treatment of minor personages gobbles up an undue number of column inches. The contemporary scene receives less attention than it might in less conservative hands. Bibliographical references are appended to many articles; unfortunately they are to sources physically or linguistically inaccessible to undergraduates, the book's intended audience. The elaborate self-pronouncing paraphernalia proves to be incompetently applied in many cases, and is more confusing than helpful.

Nonetheless, the level of general scholarship and the accuracy of information are high; accepted on its own terms, the book attains its goals which, while not essential to an American audience (both authors are British), are valid enough.

The need on both sides of the Atlantic that led to the almost simultaneous publication, for semi-popular consumption, of such sophisticated reference works, is an encouraging sign of the current level of musical enlightenment. No doubt the Englishman will find the Westrup-Harrison compendium compatible with his needs and predilections, as the American will find the Apel-Daniel. In any case, neither book is for the specialist who would better retain his allegiance to more comprehensive and exhaustive texts.

BENNET LUDDEN

COPLAND FESTIVAL, cont.

all informed by honesty, modesty and sound knowledge. Furthermore, although he would be the first to deny it, Copland is a real writer; his book, like his music, has style.

At the beginning of an essay written in 1949, Copland declares that he always instinctively thought of himself as part of a "school" of composers. This seems in many ways to be a curious statement. Although Copland clearly and sincerely believes in a community of music and musicians, it is the mark of his importance as a composer, and of his importance to us, that he appears today with an identity easily distinguishable from all others of his generation. If there is a school, it can be indeed only the one of which he is the undisputed leader.

Convocation Address

by William Bergsma

Some time back I spent a fellowship year in Italy. While there, I ran into an 85-year-old Hollander named Habbema who said, "I am your uncle." So I said, "Delighted, I'm sure," and it turned out I had reason to be, because he was a splendid uncle to come by. He was an engineer, and had retired from the employ of I. G. Farben in 1910 on a pension payable in gold marks. Come wars, come inflation, he was paid in good solid gold, and had spent the previous forty years in Italy without learning one word of Italian. In the thirty-eighth year of his retirement his wife died, which was doubly tragic because the pension was payable to him *or* his wife, whoever lived longer. His response to the tragedy was superb. At the age of eighty-four he proposed to a lady in her mid-twenties, obtained the certificate of good conduct from the chief of police in each town in which he had lived (which is necessary to get married in Italy), and espoused his bride in the municipal hall of Anacapri amid the jubilant shouts of the local population, confident that I. G. Farben will be paying out gold for some time to come.

He said to me, "I am your uncle; my niece married a Bergsma." I said, "Great heavens, are there any?" because, with the exception of my parents, my wife and my children, I've never met a Bergsma. "Oh, lots," he said. "I've seen the coat of arms."

To achieve in one day an uncle *and* a coat of arms was beyond my wildest fancy. I asked if he could get me a copy. "Certainly," he said. "It has a pig on it." I said, "Thank you very much; please forget about it. I don't want to put you to any trouble at all." But my wife, who had been standing by in some apathy, developed a sudden interest. "I think," said Mr. Habbema, "that it has *two* pigs," and my wife ordered it at once. When the beastly thing arrived, it had four pigs, and my wife kept it on the mantel.

Mr. Habbema also passed on the family tree from which I somewhat obscurely derive. I had not thought much on this topic, assuming that my ancestors had herded goats or stolen horses or something; but in glancing over the list I found a marine biologist, a somewhat incompetent general, and 114 preachers. This explained why I feel no urge

to sanctity: it was all used up before I got there. But when Mr. Schuman invited me to address you today, I realized that he was really offering to let me preach a sermon, and the ancestral blood stirred.

* * *

I have been disturbed by what seems to me the increasing specialization, narrowness and intolerance in the worlds of music—where the composer disdains the world of the performer and the scholar ignores both. Juilliard is, properly, a school for specialists; students come to us not to be well-rounded, but to be well-sharpened. But the best specialist is aware of the world around him and his function in it; narrowness, intolerance and simple ignorance hurt, not help. An ingrown specialty may become monstrous with its own delusions. That verse is as true today as it was six centuries ago which reads:

*For ill without mercy
upon us shall fall
When every man is for himself
And no man for all.*

This is a big topic; and in attempting it I can only point out the common interests, the differences, and what seem to me the dangers of three separate worlds of music: the world of the composer, the world of the scholar and the world of the performer.

There are many assumptions composers make, few of which would, I think, stand up under careful scrutiny. One of the most prominent is the feeling that the composer must express what is vital and distinctive in his own age. But, when he writes he can do nothing else, even if he hates his age and tries to avoid it. The danger is that this compulsion to express the contemporary may lead to faddism. A distinguished composer is quoted as saying that he could not write traditional music in the age of the jet airplane. But whether he is carried in a space satellite or on a reindeer sledge, man is conceived in passion, born in pain and dies in terror; and this, to me, is what art is about.

The scholar too must examine his conscience and

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Convocation Address

by Louis Persinger

When Mr. Schuman asked me, a year ago, to be one of the Convocation speakers this year, I felt very dubious about the outcome. I told him that it would be just about impossible for me to rely on any sort of set speech. For, when it comes to public speaking, I have always been more or less a bashful flower, one likely to shrivel up at the slightest threat. Mr. Schuman recognized my dilemma and he generously told me to speak today about anything in the world I wanted to. So perhaps it would be better for you to let me reminisce and meander around a bit. To say something about Eugène Ysaÿe, for instance.

Many of you here today are far too young, of course, to have heard the great Belgian violinist play, and possibly some of you are not even familiar with the name. But Eugène Ysaÿe was one of the few *greats* who served, so to speak, as a bridge between the old-style virtuoso—virtuoso pure and simple—and the modern all-style performer of our day. He was not only a great virtuoso himself, but was one of the very greatest *artists* of his time, a player of enormous musical stature, with unlimited imagination, sweep, freedom and finesse in his playing. He had been a pupil of the elder Massart, Vieuxtemps and Wieniawski; he carried on those great traditions and left an indelible impression on the music world in general. When some stickler for playing the music strictly according to the printed page would dare to accuse Ysaÿe of playing certain works in too free a style, Ysaÿe would simply respond: "Mon vieux, I let the music speak for itself. I only add a few words." What those "words" did for the music I don't need to tell you.

Of course there were those—many of them—who criticized and condemned every composer, conductor, performer, etc. in the world (and everything else, for that matter) as a steady diet. Just the same as in our day, when in their ignorant valor and arrogance they do the identical thing. Those dear little confused, self-centred children should remember occasionally the old saying that one of the reasons a *dog* generally has so many friends is that in his restraint he wags his *tail* instead of his *tongue*!

I had the privilege of studying with Eugène Ysaÿe over a period of years, and those inspirational lessons I shall never forget. Ysaÿe was interested principally

in the *musical* message one was conveying, naturally, and it was taken for granted that a pupil should possess enough facility to enable him to *interpret* a work, not *fiddle* it. However, if one had some difficulty with a particular passage, Ysaÿe knew, on the spur of the moment, how to suggest a positive "cure." But I was always so awe-struck at those sessions that I am sure I never raised my voice or my tone above a whisper! Ysaÿe had that rare faculty of accompanying you beautifully on the *violin*, improvising rich counterpoint or counter variations as you played (I am thinking now of the last movement of Bruch's *Scottish Fantasy*, for instance, where the accompanying violin produced miracles!), and all the time he sat there smoking a huge pipe and singing an eloquent bass meanwhile. To say nothing of the man's overpowering personality or of his tapping his foot now and then to correct an erring rhythm. No wonder I felt very small and very insignificant.

* * *

I have often dreamed and hoped for something rather *cruel* in this music world of ours. It is of our having some day a sort of musical clearing house, a giant IBM machine where any of our performing celebrities—so often entirely disgruntled with their *colleagues'* lack of musical virtues and in some cases so amply content with their *own* shortcomings—could go in the dead of night, punch a button, and out would pop a card giving precisely the remedy for their problems.

Good taste, unfortunately, plays far too modest a role in all our 1960 music-making. But that is too long a story to go into now. Even such an intricate and complex machine as I have recommended would hardly undertake *all* the answers, I suspect. And yet a great many people running around in music these days seem perfectly convinced that *they do* know them all.

There has never lived a person who has known all those musical answers, and the world will never see one. Those who have been the wisest have been the ones who realized how small their own knowledge really was. If anyone thinks he has "conquered" music, or "mastered" an instrument, or "knows" everything, he had better see a doctor, or a psychiatrist—

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Faculty Activities

Hugh Aitken's Cantata III, *From This White Island*, will be performed by **Charles Bressler** (1951), tenor, **Mel Kaplan**, oboist, and Inez Lynch, violist, on the April 2 program of "Music in Our Time" at the New York YMHA.

Katherine Bacon held master classes for pianists and appeared in recital at Converse College (Spartanburg, S. C.) on December 12 and 13, and at Columbia (S. C.) College on February 3 and 4.

Joseph Bloch presented the first New York performance of Benjamin Lees' *Six Ornamental Etudes*, for piano, at his February 16 Judson Hall recital. He has recorded Robert Moevs' Sonata for Piano on Composers Recordings disc CRI-136.

Edith Braun has been commissioned by C. F. Peters Corporation to prepare translations of all the Schubert songs for a new edition, the first volume of which is scheduled for publication this year.

Thomas DeGaetani has been elected to the Advisory Panel of the U. S. Center of the International Theatre Institute and the Board of Directors of the U. S. Institute for Theatre Technology. In November he attended the UNESCO-sponsored Colloquy on Theatre Architecture held in Berlin. He is assisting in programming two International Theatre Conferences to be held next June in Paris.

Vernon de Tar presented the dedicatory recital of the new organ of All Angel's Church in New York on November 27, and that of Christ Church in Corning, N. Y., on December 4.

Lonny Epstein, performing on her Mozart piano, appeared on the November 18 program of the Brandeis University chamber music series. While at the University, she presented a lecture-recital and also made an appearance on Boston's educational television station, WGBH-TV with violinist **Robert Koff** (1943) performing works by Mozart and Beethoven on the Mozart piano and a modern Steinway respectively.

Irwin Freundlich presented a lecture-recital on

"The Performance of Bach's Keyboard Works" for the Music Educator's Association of New Jersey on February 16.

Holt, Rinehart and Winston have re-issued **James Friskin's** and **Irwin Freundlich's** *Music for the Piano, A Handbook of Concert and Teaching Material from 1580 to 1950*.

A feature article on **Joseph Fuchs** appeared in the November issue of *Musical America*. He appeared in recital at Town Hall on December 6.

Vittorio Giannini's opera, *The Harvest*, will be given its premiere next season by the Chicago Lyric opera, which presented his *Taming of the Shrew* in 1954. His monodrama, *The Medead*, commissioned by Irene Jordan, soprano, was given its premiere by Miss Jordan and the Atlanta Symphony, Henry Sopkin conducting, on October 20.

Harold Gomberg has recorded Hindemith's Sonata for Oboe and Piano, and Loeffler's Trio for Oboe, Viola and Piano with Milton Katims, violist, and the late Dimitri Mitropoulos, pianist, for Columbia records.

Marcel Grandjany, harpist, was heard in a Town Hall recital on January 24.

Members of the Aspen Music School faculty this summer, who will also appear as soloists during the Aspen Festival, will include **Charles Jones**, **Beveridge Webster**, **Stuart Sankey**, Mme. **Rosina Lhevinne** and the **Juilliard String Quartet**.

Abraham Kaplan appeared as guest conductor of Long Island's Orchestra da Camera on January 7. For the choral works on the program, the orchestra was joined by his chorus, the Camerata Singers. On March 25, he will conduct the Camerata Singers in the premieres of **Hugo Weisgal's** *Four Choral Etudes* and selections from Tzipora Jochberger's *Hallel* at the chorus' benefit program for the Hebrew Arts School for Music and the Dance at the New York YMHA.

Karl (1921) and **Phyllis Kraeuter**, with Mitchell

Andrews, pianist, presented a violin and 'cello duo program in Carnegie Recital Hall on January 29.

On February 28, **Mme. Rosina Lhevinne** appeared as soloist in the Chopin Piano Concerto No. 1 with the National Orchestral Association, at Hunter College in New York. She will return to Aspen this year for the seventh consecutive summer, where she will be a member of the faculty, and will appear with the Aspen Festival Orchestra and in chamber music programs at the Aspen Festival. Later this season she will give a two-week master class at the University of California at Berkeley where she will also appear as a soloist with orchestra.

Norman Lloyd lectured at the New York YMHA on December 28, and at the University of Pennsylvania on January 12, discussing the relationship between music and dance. He has recently been heard in a number of radio and TV interviews in the New York area, in conjunction with the publication by Golden Press of *Songs of the Gilded Age*, for which he provided the piano arrangements.

Robert Mann appeared as soloist in Prokofiev's Violin Concerto No. 2 with the Norfolk (Va.) Symphony Orchestra on November 21.

Sets for the New York Shakespeare Festival's production of *Romeo and Juliet* which is being presented in the New York schools this season, were designed by **Claude Marks**. He is presenting a lecture series on "The Splendor of Venice" at the Metropolitan Museum of Art.

John Mehegan is conducting a jazz clinic series at Rollins College in Winter Park, Fla.

George Mester conducts the Symphony of the Air, with pianist Earl Wild, in a recording of Menotti's Piano Concerto to be issued by Vanguard Records.

A feature article on **Jack Moore** appeared in the August issue of *Dance Magazine*.

Santos Ojeda, pianist, appeared on the November 2 faculty recital of Teachers College of Columbia University.

Hall Overton's Second String Quartet has been recorded by the Beaux-Arts Quartet on Composers Recordings disc CRI-126.

Margaret Pardee, violinist, has appeared in chamber music recitals at Jacksonville (Ala.) State College, Troy (Ala.) State College, South Georgia College and elsewhere this season.

Vincent Persichetti's *Serenade No. 5, for Orchestra*, which has been published by Elkan-Vogel, has been recorded by the Louisville Orchestra, Robert Whitney conducting. Rudolph Kremer gave the first performance of his Sonata for Organ, commissioned by the St. Louis Chapter of the American Guild of Organists, on December 23, in St. Louis. His *Serenade for Band* has been written on a commission from the Ithaca (N. Y.) High School.

Frederick Prausnitz conducted first performances of Schoenberg's *Three Unpublished Orchestral Pieces* and Haydn's *Divertimento for Nine Instruments*, which he has edited, on December 22, for a B.B.C. concert and broadcast in London. On January 4, he led the Orchestra de la Suisse Romande in a con-

cert and broadcast in Geneva; on January 10, he appeared in Munich with the orchestra of the Bayerische Rundfunk; on January 28, he led the Ente Dei Pomeriggi Musicali di Milano in a Milan concert. He appeared at the Library of Congress on February 17, conducting premières of **Hugo Weisgall's** opera, *Purgatory*, and Luigi Nono's choral work, *Sara Dolce Tacere*.

Joseph Raieff has presented piano recitals this season in Rye, N. Y., and at the Cromwell School in Lenox, Mass.

Mark Schubart lectured before the Westchester County Music Teachers Association on October 11, and the Women's City Club of New York on December 8.

Ruth Shafer's "The Classroom Teacher and the Child's Voice in Singing" appeared in the October issue of *The Queens Teacher*, the publication of the Queensboro Teachers Association.

Roger Smith, solo baritone horn player of The Goldman Band, has been appointed assistant conductor of the Band.

Wesley Sontag's edition of the Overture to Mozart's opera, *Mitridate, Re di Ponto*, K. 87, has been published by Carisch in Milan.

Robert Starer's Viola Concerto has been published by Leeds Music Corp. His *Dalton Set*, a suite for younger orchestras, has been written on commission from the Dalton School. His score for the CBS-TV program, "Berlin, Life in a Gilded Cage," was heard on December 18. He has been elected to the Board of Directors of the American Music Center.

Herbert Stessin appeared as soloist in Mozart's Piano Concerto in D minor on December 11, in Washington, D. C., with the National Gallery Orchestra, **Richard Bales** (1941) conducting. On February 27 he appeared in a Community Concert in Ellenville, N. Y.

Busoni's *Six Elegies*, Sonatinas Nos. 1 and 6 ("Carmen Fantasy") and *Toccata*, for piano, have been recorded by **Edward Steuermann** on Contemporary disc M 6501.

Bach's Sonatas for Viola da Gamba and Harpsichord have been recorded by Paul Doktor, gamba player, and **Fernando Valenti**, harpsichordist, on Westminster disc XWN 18869.

Bernard Wagenaar's Fourth String Quartet, commissioned by the Kindler Foundation, was given its première on January 9, by the Kohon String Quartet, at the ninth annual Birthday Anniversary Concert of the Foundation, in Washington, D. C.

Frederick Waldman conducted orchestral and choral works by Schütz, Monteverdi, M. A. Charpentier and Edgard Varèse at a concert celebrating Varèse's 75th birthday given December 22 at the Metropolitan Museum of Art.

Beveridge Webster, pianist, appeared in recital at Town Hall on January 6. On November 5, he was soloist in Busoni's *Indian Fantasy* with **Frederick Waldman**, conductor, at the Metropolitan Museum of Art's "Music Forgotten and Remembered" program.

Birthday Greetings to

WILLIAM SCHUMAN,

who celebrated his fiftieth birthday on August 4, 1960.

At right, William Schuman, Charles Munch and Mrs. Schuman backstage in Boston's Symphony Hall after the world premiere of Mr. Schuman's Seventh Symphony, presented by Mr. Munch and the Boston Symphony on October 21 and 22, 1960.



LENSCRAFT PHOTO

THE Juilliard review

Spring 1959



JAMES FRISKIN,

who celebrated his seventy-fifth birthday on March 3, 1961.

At left, the cover of the Spring 1959 issue of THE JUILLIARD REVIEW, which featured a "profile" of Mr. Friskin by his colleague, Beveridge Webster, in honor of Mr. Friskin's forty-fifth anniversary as a member of Juilliard's piano faculty.

Alumni News

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

1907:

The major portion of the American Composers Alliance *Bulletin*, Volume IX, No. 3 (1960) is devoted to articles by and about **Wallingford Riegger**, in honor of his 75th birthday year. His Trio for Piano, Violin and 'Cello and his String Quartet No. 2 have been recorded by the Kroll Quartet on Columbia disc ML 5593 and stereo disc MS 6193.

1915:

Howard Hanson conducts the Eastman-Rochester Orchestra in Still's *Sahdj*, Guarnieri's *Three Dances* and Ginastera's *Overture to the Creole Faust* on Mercury disc MG 50257 and stereo disc SR 90257.

1925:

Bernard Rogers has been commissioned to write three new works: a violin sonata for the String Society of Cincinnati; *New Japanese Dances* for the Columbus (Ohio) Symphony; and a work commissioned by Edward Benjamin of New Orleans.

1929:

Eusebia Simpson Hunkins' American folk-opera *Young Lincoln II*, the second in a projected trilogy, has been published by Interlochen Press, which has also issued her choral folk-song arrangements of *Hey Betty Martin* (SATB), *Shenandoah* (SATB) and *Old Sister Phoebe* (SSA). Her *Forest Voices*, for women's chorus, has been published by Carl Fischer, and Mills Music has published two choral folk-song arrangements, *Rosa* (SSA) and *Shall I Marry* (TTBB).

Ruth Shaffner, a faculty member at the Bergen School in Jersey City and the Berkeley Institute in Brooklyn, is the founder of the Putnam County Choral Society, which is now in its fifteenth year.

1931:

Antonio Lora's Symphony No. 2 was premiered on February 17 by the Erie (Pa.) Philharmonic Orchestra, James Sample, conductor.

1932:

Carolyn Dennett Rubendall is teaching 'cello at the Northfield School for Girls in East Northfield, Mass.

1936:

Floyd Worthington, baritone, has recently returned from an extensive European tour which included appearances in Stockholm, Hamburg, Berlin, Vienna, Zurich, Amsterdam and London. In addition to his concert and teaching activities, he is founder and president of the Professional Church Singers of Greater New York.

1937:

Alvin H. Kaufer, Assistant Corporation Counsel of the City of New York, was recently elected Vice-President of the Federal Bar Association of New York, New Jersey and Connecticut.

1938:

An evening of works by **Elie Siegmeister** was presented in Carnegie Recital Hall on February 10.

1939:

Boosey and Hawkes have published *Salute to Music*, a collection of folk songs arranged and edited by **Harry, Robert Wilson** and Walter Ehret for treble chorus.

1941:

Anahid and **Mario** (1937) **Ajemian** presented a program at New York's New School on October 28 which included works by Beethoven, Bartók and Gunther Schuller's *Music for Violin, Piano and Percussion*.

Richard Bales conducts the National Gallery Orchestra and the Cantata Choir of the Lutheran Church of the Reformation in his arrangements of historical American compositions, *The American Revolution*, on Columbia disc LL 1001 and stereo disc LS 1002.

Julius Hegyi is leading the Chattanooga Symphony this season in a special series of seven concerts featuring performances of seven works written on commission from the Louisville Symphony.

1942:

During its 1961 fall season, the San Francisco Opera Company will present the premiere of **Norman Dello Joio's** *Blood Moon*.

William Masselos has recorded Aaron Copland's *Piano Fantasy* and *Piano Variations* on Columbia

disc ML 5568 and stereo disc MS 6168.

1944:

Barbara Holmquest will present a special program of Italian keyboard music at the Brooklyn Museum in late March, in celebration of the 100th anniversary of Italian independence.

1945:

Stanley Lock presented the premiere of **Norman Lloyd's** (faculty) *Seven Episodes for Piano* at his November 26 Town Hall recital.

1946:

Eldin Burton has received an ASCAP Award, for which he is composing a Concerto for Flute and Orchestra. The first performance of his Sonata for Viola and Piano was given by Paul Doktor, violist, with the composer at the piano, on New York's municipal radio station, WNYC, on December 18. Carl Fischer has issued this work, as well as his Sonatina for Violin and Piano and his Sonatine for Flute and Piano. His Quintet for Piano and String Quartet, and *Nonchalance*, for piano solo, have been published by John Markert.

Robert Craft conducts *Music of Edgar Varèse* on Columbia disc ML 5478 and stereo disc MS 6146.

Composer **Robert Ward** and librettist **Bernard Stambler** (faculty) have received a Ford Foundation grant through the New York City Opera Company to write an opera based on Arthur Miller's *The Crucible*. Mr Ward and **Wallingford Riegger** (1907) are among the composers who have received commissions from BMI in celebration of its twentieth anniversary.

1947:

Samuel Baron, with members of the Fine Arts Quartet, has recorded Mozart's four Flute Quartets on Concert-Disc M-1215 and stereo disc CS-215. He presented a solo recital in Carnegie Recital Hall on January 31. On December 22, he conducted the New York Chamber Orchestra in Town Hall in the premiere of Ezra Laderman's *Stanzas for Chamber Orchestra*.

1948:

An article on "**Robert Pace & Group Instruction**" appeared in a recent issue of the *Piano Quarterly Newsletter*.

Ned Rorem's Symphony No. 3 has been published by Boosey & Hawkes.

1949:

Harold Aks, conductor of the Interracial Chorus and founder and conductor of the Dorian Chorale, has been appointed conductor of the Easton (Pa.) Symphony Orchestra.

Edith Eisler, violinist, with **Betty Rosenblum** (1957), pianist, appeared in Carnegie Recital Hall on January 23.

Robert Nagel will participate in the Aspen Festival and teach trumpet at the Aspen Music School this summer.

1950:

Marilyn K. Davis' Group Activities at the Key-

board, Book II, has been published by Bourne, Inc.

John Ellis has been appointed instructor in piano at the Lawrenceville (N. J.) School.

Maurice Hinson, head of the piano department and a member of the choral literature and theory faculty of the School of Church Music of the Southern Baptist Theological Seminary in Louisville, Ky., has appeared in recital this season in several southern states including South Carolina, Kentucky, Tennessee, Oklahoma, Arkansas and Texas. He is also organist-choirmaster of the Central Presbyterian Church in Louisville.

Warren Rich, pianist, has been touring extensively in Europe and South America during the past several seasons. This year he has appeared in solo recital and on radio broadcasts in Germany and Portugal. On October 17, he was soloist with the Berkshire Community Symphony Orchestra at Williams College, performing Mozart's Concerto in A Major, K. 414 and Prokofiev's Concerto No. 1.

1951:

David Labovitz is conducting the newly-formed orchestra of the Master Institute of the Arts in New York.

Julia Perry's Stabat Mater has been recorded by Makiko Asakura, mezzo-soprano, and the Japan Philharmonic Orchestra under William Strickland, on Composers Recordings disc CRI-133.

Leontyne Price made her Metropolitan Opera debut on January 27. She sings Leonora in a new RCA recording of *Il Trovatore*, on Victor set LSC 6150. She is soprano soloist with the Vienna Philharmonic Orchestra and the Society of the Friends of Music Chorus, Fritz Reiner conducting, in the Victor Soria Series recording of the Verdi *Requiem* on set LD-6091 and stereo set LDS 6091.

Michael Rabin is soloist in the Wieniawski Violin Concerto No. 2 and the Paganini Violin Concerto No. 1, with the Philharmonic Orchestra conducted by Sir Eugene Goossens on Capitol disc P 8534 and stereo disc SP 8534.

A four-part educational radio series entitled "Cellist's Notebook," produced and narrated by **Harry Wimmer** has been chosen for nationwide distribution by the National Association of Educational Broadcasters. The series was originally presented over the Fordham University station, WFUV-FM.

1952:

Gloria Davy appeared as Selika in a new production of Meyerbeer's *L'Africaine* given in November in Aachen, Germany. She recently appeared at La Scala as soloist in Scarlatti's *St. Cecilia Mass* and Cesti's *Orontea*.

Joyce Flissler, who was a finalist in the 1958 Tchaikovsky violin competition in Moscow, recently returned from a recital tour in Russia.

Gerald Leffkoff has received his Ph.D. from Catholic University in Washington, D. C. His dissertation, *Five Sixteenth Century Venetian Lute Books*, has been published by Catholic University Press.

Emmet Vokes, a member of the faculty of George

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Letter to the Editor

(Editor's note: John Canarina, the author of this letter, has now returned to civilian life. His letter, describing a unique musical opportunity offered by the United States Army, should be of interest to all those readers who have yet to complete their military training.)



John Canarina, conductor, with the Seventh Army Symphony Orchestra.

One does not usually associate performances of symphonic music with military activities, and yet this is exactly what has been happening approximately 125 times a year for the past eight years in West Germany and other European countries. The Seventh Army Symphony Orchestra, the only symphony orchestra maintained by the United States Army, has its headquarters in Stuttgart; from there it makes tours for some nine months of the year.

The orchestra was founded in 1952 by Corporal Samuel Adler. Its original purpose was to provide performances of symphonic music for United States troops stationed in Germany, as well as to provide an opportunity for orchestral musicians to continue performing while they were in the Army. The latter purpose still obtains; however, it wasn't long before the German public found out about the orchestra and wanted to hear it too. The result is that today the orchestra performs almost all its concerts for the German public. Through these performances, the orchestra has proven itself one of America's most effective ambassadors of international good-will.

I was fortunate enough to have been chosen conductor of the Seventh Army Symphony Orchestra in September 1959, the tenth conductor in the orchestra's history. Most of the orchestra's members have been professional musicians before coming into the Army. There have been members who played with the Detroit, Houston and St. Louis Symphony Orchestras, to name a few, as well as in Hollywood studio orchestras. Most of them attended music schools in the United States. (While I was with the orchestra, there were eight Juilliard graduates playing with it: Ronald Anderson and Albert Tiberio, trumpet; Aubrey Facenda and Robert Johnson, French horn; Raphael Feinstein, violin; Fred Pizzuto, percussion; Edwin Sholz and Gerald Appelman, 'cello.) Every member has had military basic training before being assigned to the orchestra.

Whether or not one is assigned to the orchestra usually depends upon his own initiative. Any orchestral musician wishing assignment to the orchestra should, as soon as he is drafted, write to the

Commanding Officer, Captain Arthur W. R. Shettle (himself a Juilliard graduate), giving information about himself and requesting the assignment. The orchestra will then place his name on its monthly requisition list which is sent to the Department of the Army in Washington. Letters should be addressed to: Captain Arthur W. R. Shettle, Commanding Officer Seventh Army Symphony Orchestra

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New York, New York

Prospective members of the orchestra will be interested to know that it is not necessary for one to enlist in order to be assured of an assignment to the orchestra. Almost all of the members are draftees. Normally one's tour of duty with the orchestra is from fifteen to eighteen months. This applies to the conductors as well, who are chosen from the orchestra membership. This explains why there have been so many conductors in the past eight years. This means, of course, that the orchestra is confronted with a unique problem: it is a permanent organization with a constantly changing membership. During the course of a year, the membership turnover is approximately 90%. In practice, this means that if the orchestra were to play, for instance, the "Eroica" Symphony for a series of concerts, and then put the work aside for a month or so, by the time the next performances were scheduled anywhere from five to ten new players would have joined the group, and an equal number, including perhaps some key players, would have left it, returning to the United States for discharge.

During my time with the orchestra, our tours took us the length and breadth of West Germany, as well as to Italy and France. A Scandinavian tour was being planned at the time of my discharge. In February 1960, we played a highly successful series of concerts in Berlin. Perhaps the high point for me was conducting a concert in the auditorium of Berlin's Hochschule für Musik, which is the home of the Berlin Philharmonic and the center of West Berlin's concert activity.

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PERSINGER ADDRESS, cont.

or perhaps a policeman! He should drop to his knees and humbly *worship* music and try to feel apologetic about the tiny amount of knowledge and ability he may possess. Most of the music we are performing is far greater than we are, and there is no such thing as "conquering" it. As far as the *instrumentalist* is concerned, heaven only knows that his should not be a case of being able to wiggle his fingers faster than the other fellow, or of playing louder and scratchier than some other string player. Musical performance is not merely a matter of being able to *do* a great deal; it's what you *choose* to do with what you *can* do that counts, that means something.

Some musicians apparently believe that they can make a "career" through "social" activities. Take the case of a certain conductor who headed one of our most important orchestras for many seasons. Although no one in the *orchestra* had overmuch respect for him, they say that he managed to hold his position all those years mainly through his convivial gifts. Of course, the story went the rounds that he could never be struck by lightning because he was a "non-conductor"! (I apologize for *that* one.) Speaking of conductors, did you ever hear the story about Gustav Mahler when he first viewed Niagara Falls? Heaving a big sigh and lifting his arms heavenward, he exclaimed, "*Endlich ein Fortissimo!*" (At last a fortissimo!)

* * *

I was asked not long ago, by a newspaper writer in Houston, Texas, to state my feeling about the whole music profession of the present day. This is what I wrote in return:

As the whole music profession stands today there is entirely too much stress laid on the "how" to "do" it and the gymnastics of "making" music, instead of endeavoring to create *music itself*. Too many young musicians are brought up with the idea of becoming "conquerors" and far too many of them appear to think that merely "getting" the notes is the whole story.

Conquerors are *not* what we want in music—not cocksure people who think they know all the answers. *Worshippers* are what we need, musicians with appreciation and understanding of *beauty*, gifted with imagination and vision.

I don't want to lecture, to preach to you; but I do want to remind you again that to really make worthwhile *music* means a long and arduous road. There are no *shortcuts*, no matter what the inventors, the experimenters, the so-called innovators or the pill vendors may say or do. *Listen* to yourselves, boys and girls, LISTEN with big capital letters as you practice. And remember always that so-called success is just a *step* up the ladder, not a permanent home there.

And, to repeat, in the words of Joseph Conrad, "*Imagination*, not invention, is the supreme master of art as of life." And now a parting word: hold fast to the spirit of youth. Let years to come do what they may.

BERGSMA ADDRESS, cont.

the purpose of his researches. A roll-call of forgotten composers restored to our active appreciation in the past century by musicology would include Bach, Lassus, Palestrina, the whole late Renaissance, the sons of Bach, Tallis, Morley, Dowland, Monteverdi—some of the greatest men and some of the greatest music of the art. But these waters have been fished thoroughly by now; and I wonder if the earlier comers didn't get the biggest fish. A century ago a musical scholar was a rarity. Now musicology is almost an industry, sufficient unto itself. It may not be the quest for knowledge, but the quest for a Doctorate which sends the student to transcribe yet another Mass of the fifteenth century, one which wasn't even very good then. There is a difference between a scholar and an antiquarian, and that difference lies precisely in concerning oneself with a subject which at its best may also concern one's fellow man.

I have heard a very distinguished critic and historian state that he thought all histories of music should end before World War I, because then we were sure of our ground. It might be difficult to persuade this generation that history is something which happened to others, and stopped in 1914.

The older and better tradition of the musical scholar is that of the devoted amateur of the whole art. "Amateur" need not be a term of rebuke; it means one who is in love with his subject. In earlier times such scholars as Praetorius, Matteson and Burney searched the past to the best of their ability; but they also searched out the present. Burney, for example, was not concerned with infallible judgments or academic respectability when he described a seven-year-old named Mozart, who first played the piano, and then pranced about on his hobby horse. The scholar owes us attention to the present as well as to the past.

The world of the performer is, of course, ours at Juilliard. Everyone knows the story of the trumpet teacher in the mid-West who gave three kinds of lessons. The \$2 lesson offered good solid instruction. In the \$5 lesson, he began to show the tricks of the trade; and in the \$10 lesson, he taught you all he knew. I have known the Juilliard faculty for fourteen years, with increasing admiration and affection. There is not one member of it who is capable of giving anything less than his very best at all times.

But the performer, too, is guilty of self-defeating specialization. In Town Hall debut programs, as well as at Juilliard examinations, certain works of the standard repertoire (which means music from 1800 to 1880, plus the *Well-Tempered Clavier*) are used to the point of monotony, not only for their musical value, which is great, but as test cases for passage work, for pedalling, for skill in making transitions.

One critic, for example, has stated that he need hear only the first seven notes played by the soloist of the Beethoven Violin Concerto—F#, G, A, B,

C#, D, A—to determine the ability of the violinist. The bowing brings the top D, on the down beat, at the tip of the bow. If the violinist compensates for this and makes the D stronger, he is an artist. If not, not. Happy the critic whose guide post comes this early; he can spend the remainder of what is, after all, a very long concerto, in delicious reverie, composing his review.

I submit that, after all, this is a pretty shabby way to treat Beethoven. It is surely fair for the specialist to check his specialty in Beethoven or anywhere else; but coaching a limited repertory for this kind of test case limits the horizons of music, and endangers the repertory which it seems to support.

This specialist's attitude on the part of the teacher and the performer seems to me no less dangerous than the sins I have ascribed to the composer and the scholar. The interesting thing about a performer is not his performance of the standard test cases, but his power to move an audience by his proficiency, insight and variety. The narrowing of the teaching repertory to include only the test cases deprives us of this. Added to the human failings of laziness, ignorance and timidity, it also causes the neglect of much good music, which stretches on the keyboard, for example, from William Byrd to Vincent Persichetti, and lets the good done by the scholar and the composer lie unused.

In the first sixty years of the twentieth century a number of composers have established themselves; they will *not* go away just because you don't notice them. A Juilliard student, once he is admitted to the School, can manage to learn only one contemporary work throughout his schooling—for his graduation examination. By tradition, this work is seldom called for. In past years this way of getting by may have been, at worst, immoral; now it is surely dangerous. If you do not develop at this stage of your career the techniques of learning new music, you are unlikely to learn them later.

You who study with us now were born in the late 1930's and early 1940's. If we survive the best efforts of our political leaders, most of you will live into the twenty-first century; and some of you will see that most perfect of all years, 2020. If you do, and are still active in your profession (which is likely), and the most recent work you know was written in his mid-thirties by Claude Debussy, who died three years before I was born, the newest piece you will have to play or teach will be 125 years old.

* * *

But as I look at the world, and especially the world of education, the sins of the composer, the scholar, the performer, and even the critic seem less troublesome. All of us are, at least, committed; each of us has the pride and discipline of his craft; each of us is, in the good sense, amateur and professional at the same time. We avoid at least the lack of purpose, the settling for expediency, the mechanization of mass reflexes which prevail in some other

places. The hour which each of you spends each week along with your major teacher—instruction of an individual by an individual—is expensive, and will never be more anachronistic; but it will never be more needed.

It may be possible that music teaching, study and performance can be mechanized. We may even find mechanical, scientific means of producing "perfect" playing, singing and composition. But this happy day is, alas, still ahead of us. For the time being we must get by on talent, experience, insight and devotion. And, I think, they will do us very well.

I speak now to the new students. You have come to us, I hope, because you could not do otherwise; you could not live your lives apart from music. If any of you could be happy with another profession, I adjure you: take it.

You have come, I hope, ready to endure success or failure—success which cannot be guaranteed and may not be sustained; failure which is itself success, because it serves the art you serve.

You have come to enter a profession which exemplifies pleasure and the most profound frivolity. The sober-minded will not forgive you for it.

When I was in college, a rather distinguished professor said to me: "Music—it is a physical art, like tickling. You have a brain. I have confidence in you. You will tire of your silly music."

If this is wisdom, I have not yet learned it.

This contradictory art—compassionate, ridiculous, childish, sensuous, remote, endearing, trivial and magnificent—is one of humanity's enduring symbols. We who serve it hold a supreme privilege: we touch with our fingers the very soul of man.

ALUMNI NEWS, cont.

Peabody College, will appear with the Nashville Symphony Orchestra, Willis Page conducting, as soloist in the Tchaikovsky B-flat minor Piano Concerto on April 17 and 18.

1953:

Robert Mandell led the Ars Nova Orchestra in the first of "Concerts 3" in Town Hall on January 20.

Elyakum Shapira, an assistant conductor of the New York Philharmonic, shared the podium with the orchestra's other two assistants during the weekends of September 30 and December 15, when the assistants substituted during the illness of the regularly scheduled conductors, Leonard Bernstein and Karl Boehm.

1954:

Jan DeGaetani, soprano, was soloist with the Gramercy Chamber Ensemble in Schoenberg's *Pierrot Lunaire* at Carnegie Recital Hall on November 7.

Sheila Keats has been appointed manager and press representative of The Goldman Band.

An interview with baritone **Thomas Stewart** and his wife, soprano **Evelyn Lear** (1953) appeared in the December 31 issue of *Opera News*.

Gates Wray, pianist, appeared at the Gardner Museum in Boston on February 5.

1956:

Charles Boiles has organized, with government sanction, the first private music conservatory to be founded in Mexico. The school, located in Monterrey, is scheduled to open in the near future.

Enid Dale, pianist made her Town Hall debut on November 6.

Alexandra Munn, pianist, was a soloist with the Calgary (Canada) Philharmonic Orchestra on November 7.

1957:

Richard Kuelling, baritone, presented a recital at the Gardner Museum in Boston on October 30.

Gregory Morabito, pianist, made his recital debut at the Hunter College Assembly Hall in New York on November 20.

Ludwig Olshansky was soloist in the Beethoven Piano Concerto No. 4, with the Queens Symphony Orchestra, David Katz conducting, in a concert broadcast on November 19. On December 11, he appeared at the Phillips Gallery in Washington, D. C. He is making his third European tour this season.

Anthony Strliko's *Songs of Innocence*, to poems of William Blake, received their first performance on February 5, in Carnegie Recital Hall, by **Alpha Brawner** (student), soprano, and Paul Ulanowsky, pianist.

The **Joyce Trisler** Dance Company appeared at the New York YMHA on January 21.

1958:

Michel Bloch, as a finalist in the Chopin competition in Warsaw, has recorded the Chopin B-flat minor Sonata for Deutsche Gramophon on set LPM 19218/9 and stereo set SLPM 136218/9.

Jerry Bywaters presented a solo dance concert at the Dallas Theater Center on February 5, as a benefit for the Scholarship and Library Funds of the Center, of which she is a faculty member.

Donn-Alexandre Feder, pianist, recently returned from a Mexican tour made under the auspices of the State Department Cultural Exchange Program which included fifteen concerts in ten cities.

Clifton Matthews, pianist, made his London debut in Wigmore Hall on December 20.

Daniel Pollack, who was a finalist in the 1958 Tchaikovsky piano competition, recently completed a six-week tour of Russia made at the invitation of the state concert organization, Goskoncert. In Moscow he presented the first Russian performance of Menotti's *Ricercare* and *Toccata*. His recording of the Barber Piano Sonata and Prokofiev's Third and Seventh Piano Sonatas, made while he was in Russia, has been released on MK-Artia disc 1513.

1959:

Agustin Anievas, pianist, appeared as a soloist at the Concert Artist Guild Award Dinner held at New York's Hotel Pierre on October 23, which honored Isaac Stern and Leonard Bernstein. Last summer he and **James Mathis** (1954) were winners in the Busoni competition held in Italy. This season he is touring extensively throughout the United

States. On February 27, he appeared as soloist with the National Symphony Orchestra in Washington, D. C., Howard Mitchell conducting.

Anne-Marie Cope received her Masters degree in voice from Indiana University in January. While studying at the University she has sung leading roles in several productions of the University's Opera Department.

Alexandra Hunt, soprano, appeared with the Omaha Symphony, Joseph Levine conducting, in four performances of *Die Fledermaus* in January.

Jesse Kregel has been appointed to the percussion section of the National Symphony Orchestra in Washington, D. C. His wife, the former **Marilynn Nuldeman** is a member of the Orchestra's violin section.

Dance alumni **Mercedes Ellington** and **Steven Rothlein** are touring Australia with the *West Side Story* company.

Andrejs Jansons has been appointed solo oboist of the Baltimore Symphony Orchestra.

LETTER TO THE EDITOR, cont.

Besides playing in Berlin, we played in Frankfurt, Munich, Hamburg—in fact, all the major cities of Germany. However, most of our concerts were played in smaller towns and cities. Quite often we have been the only symphony orchestra to perform in a given town all year, and the townspeople look forward eagerly to our visit and remember it for many months afterward. The German audiences are extremely enthusiastic, and are amazed that American soldiers are capable of performing the works of Beethoven, Mozart and Brahms, for instance, so convincingly.

Our programs, which of course included a good deal of the standard repertoire, also included quite a bit of contemporary music. I included at least one, sometimes two, American works on every program, and enjoyed very enthusiastic audience response. We even had requests to play all-American programs.

At present the orchestra's most serious problem is the lack of qualified string players. I sincerely hope that any young string players of draft age who read this, or, for that matter, players of any instrument, will seriously consider requesting assignment to the Seventh Army Symphony Orchestra. I know of no better way for an orchestral musician to spend his time in the Army. Besides allowing him to continue playing his instrument during his military service, assignment to the orchestra provides a wonderful opportunity for travel in Europe.

If I may conclude on a personal note, I'd like to say that the Seventh Army Symphony Orchestra gave me invaluable experience as a conductor. Nowhere in civilian life, at this point in my career, could I have enjoyed similar experience, rehearsing and conducting approximately 100 concerts in one year's time. And I am extremely grateful to Juilliard, and to my teacher, Jean Morel, for having given me the necessary training to take advantage of this opportunity.

JOHN CANARINA (1958)



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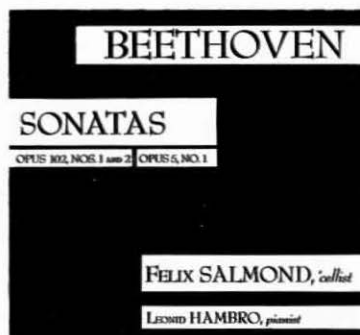
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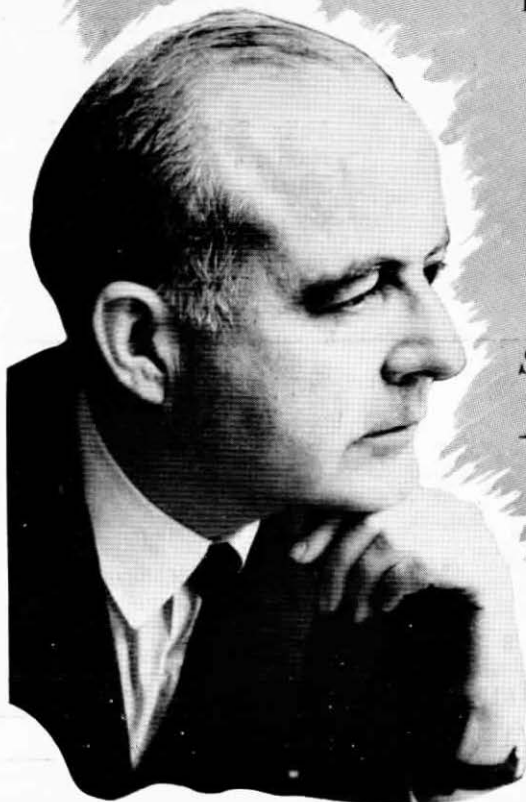
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